1928

The Educational Value of Historic Character Study

Genevieve Clarke

Loyola University Chicago

Recommended Citation
Clarke, Genevieve, "The Educational Value of Historic Character Study" (1928). Master's Theses. 103.
https://ecommons.luc.edu/luc_theses/103
The Educational Value of Historic Character Study.

Genevieve Clarke, R.S.C.J., A.B.

"A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts in Loyola University".

1928.
V I T A

Born in St. Joseph, Missouri, October 13, 1883.
Educated with "Les Dames du Très Saint Sacrement" in Paris,
and in the Convents of the Sacred Heart. Two and a half years
of study in Munich, Germany. Art Course at the Hillerman
Studios under the supervision of the Kunstlerinnen Akademie.
Music course at the Royal Academy of Music. Normal course,
Kenwood Normal Training School, Albany. Bachelor of Arts,
Loyola University, 1924. Taught in the Convents of the
Sacred Heart. Member of the Society of the Sacred Heart;
member of the National Council of Teachers of English, and of
the Illinois Association of Teachers of English.
The Educational Value of Historic Character Study.

Table of Contents.

Introduction.

Chapter I........ The Operative and Administrative Technique of Historic Character Study.
Chapter II........ The Logic of Historic Character Study in Primary and Grade Schools.
Chapter III.... The Psychological Development of Historic Character Study in High School and College.
Chapter IV........ Memory Imagination and Will in Historic Character Study.
Chapter V........ The Ethical Value of Historic Character Study.
Chapter VI........ Old World Character Study.
Chapter VII.... Mediaeval Reflections.
Chapter VIII.... Modern Heroes.
Chapter IX........ The Historic Character a Study of Patriotism.
Chapter X........ The Historic Character a Cultural Study.
Chapter XI........ The Historic Character and Religion.
Chapter XII.... The Summary and Illustration of Historic Character in Graph and Chart.

Conclusion.

Bibliography.
The Educational Value of Historic Character Study.

Introduction.

"Know you what it is to be a child?
It is to have a spirit yet streaming from the waters of Baptism; it is to believe in love, to believe in loveliness, to believe in belief; it is to be so little that the elves can reach to whisper in your ear: it is to turn pumpkins into coaches, and mice into horses, lowliness into loftiness, and nothing into everything, for each child has its own fairy god-mother in its own soul; it is to live in a nutshell and to count yourself the king of infinite space; it is
To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand;
And eternity in an hour". (47: III, 7)

Know you what it is to teach a child?
It is to have a spirit made reverent by experience; it is to believe in human nature, in its nobility, its possibilities; it is to believe in one's own belief therein. It is to hold in sympathy a child's unformed dreams, to guide its wide-eyed wonder, to lead it strongly, sweetly, gently by the hand, until of itself it can "go forth, proceed prosperously, and reign".

This the ideal: there remains its realization. To this end the true educator tends, using all the means at his disposal, as a master craftsman in his trade. Not all teachers are masters; yet added to good will, patience, and moral responsibility, there are certain laws to guide, methods to master, accredited ways and means to employ: and so the great ideal of education becomes a functioning reality in the lives of teacher and taught.

The objective of much present day study, of much scholarly research, of much careful experiment, is that the cause of true education may be furthered. There are many schemes afoot, many plans and many movements to this end. Mr. George Macaulay Trevelayn, in an inaugural address delivered at Cambridge, October 26, 1927, (50) holds that the balance between the Humanities and Physical Science depends on History.

Mr. Morrison (33:XII, 188) presents "several appropriate objectives of historic teaching", namely, that it develops a liking for historical reading; that it is a background for the teaching of other subjects; that it brings forth understanding of the past, as a process of social evolution.
Mr. Bobbitt (II: II, 7.) declares that education is to prepare men and women for the activities of every kind which make up, or ought to make up, well rounded adult life; and that curriculum-making must find guiding principles which will lead it with all the certainty that is possible in right directions.

The purpose here, then, is to examine carefully the pedagogical value of one method of meeting this need of education to prepare men and women for lives of useful citizenship; that is, to examine the efficiency of a method centralizing on the historic character.

"Tell me with whom you go and I'll tell you what you are" is quite as true of our mental as of our flesh and blood comrades: more, for when these fall short and fail us, instinctively we turn to those others. The task of the history teacher is to introduce mental comrades to those incapable as yet of choosing judiciously for themselves; and a point to bear in mind is that years and experience will not alter these interior influences; they will persist, potent in the spell they cast strong in their moulding capacity.

In considering the presentation of the historic character to students, it scarcely seems advisable to follow the group classification given by Mr. Morrison, Mr. Bobbitt and others. It is a study requiring a special classification, of which the following is one: Primary Department; that is, everything below the Fourth Grammar School Grade; Secondary or Grade Schools; comprehending the Grades from the Fifth to the Seventh inclusively. The High School years, subdivided into A and B. A represents the Junior High School and first two High School years. B, the last two High School years. The four College years form one group.

At every age and stage the child is presented for "education", often by parents desirous of giving him that of which they were themselves deprived. Ever the same petition comes as a refrain: "Wise man, I pray thee, pour the knowledge of all things into the head of my son", with little comprehension of the said Wise Man's reply."Good Sir, the precious liquid must be measured to thy son's capacity".

Is there then no open sesame to education? One wiser than I must answer: yet there remains "Excalibur" where on one side is graven in the oldest tongue of the world "Take me", and on the other "Cast me away".
Chapter I.

Operative and Administrative Technique of Historic Character Study.

"Though this be madness, yet there's method in it".
Shakespeare. Hamlet.

It has been said that to be of educational value, a unit must be adaptable to methods: the critic's task is, as a rule, reduced to verifying the accuracy of the statement "it has been said". Perhaps the most important principle with regard to the educational value of the historic character is what Mr. Morrison calls the "identification of the objective of teaching". (33: X, 159)

Evidently there must be definite comprehensible objectives to master. The critical question is: "What new ability am I trying to bring about in these pupils?" Nor is this always so easy to define. Most new objectives can be found only after thorough study, the application of all the insight of which the teacher is possesssed (33: X, 160.) and then experimental teaching of individual historic characters.

Always there should be borne in mind the element of change, of progress: "Scientists who are occupied with the study of the physical world are not discouraged by these progressive changes, for happy discoveries and remarkable advances continue to recompense their wise perseverance. A good deal of progress has also been realized during these latter days in the field of history: many questions have received their definite solution". (14: I, 299.) The point is that we go on searching, observing, discussing, for the avowed purpose of obtaining more enlightenment, more freedom from enveloping clouds and vague theories.

Has technique an appreciable place in the presentation of the historic character? To answer this question we might make application of Mr. Morrison's exposition of "Control, Operative, and Administrative Technique". (33)

"The foundation of any systematic technique of teaching must be the establishment of a condition in the class group". (33: VII, 103) Not only in the group, but in every individual of the group; there must be a situation where teaching can register. Now this learning situation has in it the element of motivation and attention.
In itself the historic character is of interest, that is, it arouses an emotional condition with which pleasure may or may not be associated. "Often it arouses in the individual willing devotion to toil and hardship and sometimes to experiences which are in themselves the reverse of pleasurable." (33: VII,103) As the historic character unfolds there arises the desire to learn more, or in current pedagogical terminology there is "motivation". From the historical individual the mind reaches out even to contemporaneous world history; further, to antecedent events and to possible future influences. Pupils of all ages studying under the powerful motivation aroused by the historic character have been observed to exhibit that characteristic type of attention called "absorption".

But this application presupposes the establishment of control technique, which allows free play to genuine interest between subject matter and the learner. In a word there must be group attention, and this contiously.

Relative to the teacher presenting historic characters, there must be the elimination if possible of all waste; all lack of discipline means waste. "The teacher who tolerates day after day a spread in attention, from perfect attention to no attention at all, and who accepts a dawdling pupil with the fatiastic verdict 'he cannot concentrate', must expect a spread in the class group which makes any effective teaching of the group as a whole well nigh impossible." (33: VII,110.) Low control technique means practically no appreciation of the historic character as an educational medium, Not only is re-teaching required, but there seems little possibility of rousing any attention.

And yet, though control technique is of primary importance, it is not necessarily of chief or ultimate importance. There must be good order, but it must arise from voluntary interest in the character considered, not in the spirit of a rod-fearing student. An experienced teacher can readily measure group attention during the presentation of an historic character.

From the application of control technique to the study of historic character we pass to the operative technique. It includes presentation, supervision of study, and testing of pupils for the adaptations which the learning units contemplate. On the part of the teacher there should be clear, precise thought; accurate truthful presentation, and attention to the learning cycle of stimulus, assimilation, and reaction. The character presented should be sufficiently important to be in itself the stimulus, its presentation should secure the assimilation; the reaction comes usually far from the class room, in some detail, hidden or perceived, of ordinary life.
The principle of initial diffuse movements may also be applied to the study of historic character. The pupil who grows in appreciation for a superior manner of living his own ordinary life, may do so by constant careful study of the motives, the events, the influences and setting of great historic lives. We do not learn to live life all at once, nor can any lesson bring everything right the first time. "The law of initial diffuse movements" in history as in everything else, "spells patience, assimilative experience for the pupil, and a realization that blunders in the application of the lessons of historic characters, are signs of learning health not evidences of failure". (33: X.159)

The value of early formation in historic character study is clearly outlined by Mr. Morrison in his sixth principal fundamental of operative technique: the establishment of adequate "apperceptive mass". (33: X.163) We learn the new in terms of the old, and this very clearly, very definitely from the historic character. The way to make children want to learn to read is to rouse their interest in the book to be read as something personal to them. Applied to the study of the historic character this may also hold good.

The assimilative material focused upon historic character units may be largely economic, sociological, and political, as well as individual and specific. Mr. Bobbitt warns against objectives that "are only vague and high sounding." (11: III.32) against the formation of the objective of a history unit in such terms as: "Character Building", "The Harmonious Development of the Individual", "Social Efficiency", "Self Realization", "Culture", and the like. All these are valid enough, but too cloud-like for guiding practical procedure". (11: III.33)

For the reason that, until the last college years, "the pupil is more or less dependent upon direct teaching at the hands of the instructor" (33: XIV.224) the task of the latter is a responsible one, and the presentation of the history character one requiring very accurate knowledge and mature judgment. In this department of history there are those who advocate and those who discourage the oral quiz, the class discussion, or the written test: but it is a field where the teacher finds a supreme opportunity in the "presentation" or oral lesson. At the end of an historic character presentation "motivation should have been established and the new unit, to use the language of commerce should have been sold to the class. More than that, the class should be in an intelligent attitude towards the new unit which will serve as a point of departure. Presentation here requires complete control technique; "the teacher must concentrate his material and bring to bear the utmost influence of a cultured personality." (33: XIV.226)
For older High School and College students the presentation may profitably be followed by what Mr. Morrison calls the assimilative period. Here the student may develop the lesson according to his need inclination or point of view. A whole period of history may thus be fastened to one character study together with its historic background and setting.

Following this Mr. Morrison suggests that the class be brought together again for organization. Here, without notes, texts, or other documents, an outline may be constructed. The object is for the student to assemble data and impressions and to focus them upon a clear expression of his understanding of the unit.

The historic character seems to meet the requirements of that"field of adjustments which have been slowly marked out in the long racial quest for happiness and peace of soul. Man has sought the good, the beautiful and the true, and in large measure has found and is still finding them.(33: XVIII, 317.) He has found them in the supernatural and in nature, and he has handed them down to his posterity in music, in the pictorial and plastic arts, in literature---and before all else, in the legacy of his own life's history to his fellow beings through the ages.

"Herein we find the second of the fundamental types of adjustment to his present world and to that ideal world which man forever seeks and which education leads the child of the race to make. In adaptations which belong to the science type the pupil reaches his learning through reflective thinking. The adaptations which belong to the appreciation type, he reaches by simple recognition of worth"(33: XVIII, 318.)

In teaching history character the objective is always a favorable attitude toward particular values. Such attitudes cannot be forced; the teacher cannot achieve his object by frontal attack. Youth is prone to think the world owes the individual his happiness."It is hard to learn the lesson that happiness and peace of soul must in the end be sought through hard work, through self denial and often through experiences which are the reverse of pleasurable. When the growing young person has reached the level at which he does sense this principle, he is educated indeed".(33:XVIII, 331.) Historic Character study seems to find a worthy objective here.

Administrative technique seems to have its place in making for the educational value of the historic character. Ability is called forth by this study, and ability here means the resource of every kind which the individual has within himself and which enables him to learn.

The historic character may be a platform of "adjustment", modifying the individual's attitude towards his environment, adding to his capacity to deal with his environment.
By "performance" is meant the use which the individual makes of a given learning product on a given occasion, in historic character study, the use the individual makes of the said character on a given occasion. Strictly speaking performance is behaviour, and that would seem good which would teach proper, correct, noble, and virtuous behaviour.

Much more could be said of the technique behind the working efficacy of the historic character in education; it seems sufficient to designate these head lines, for the technique itself appears in each phase of the subject as it is developed.
THESIS: EDUCATIONAL VALUE OF HISTORIC CHARACTER STUDY.

I have read the thesis of Madame G. Clarke—Educational Value of Historic Character Study.

I judge the thesis worthy of your honors mark. (H)

Respectfully

R. B. Morrison, S.J.
REFEREES' REPORTS

It is the practice of the Graduate School to have theses read by three referees. If the first two votes are favorable, the third reading is sometimes omitted. The Graduate Council regularly recommends for the degree all students who have a majority of favorable votes.

Students are frequently required to rewrite portions of their theses because of the referees' criticisms. This will explain why references to pages are sometimes inaccurate and why shortcomings concerning which comment is made in the reports are found not to exist.
Bibliography. D.

Note...Reference for Lives of Saints in History.

A. Antony..................Jeanne D'Arc.
B. Benson,R.H................St. Thomas of Canterbury.
Bounard..................Life of St. Madeleine Sophie Barat.
Brownson..................Life of Prince Gallitzén.
C. Camm, Dom Bede.........Life of St. Francis of Assisi.
Coleridge..................Public Life of Our Lord.
" Life of St. Francis Xavier.
" Life of St. Francis Borgia.
Cuthbert..................Life of St. Francis of Assisi.
D. Daniel (S.J.)...........St. Margaret Mary.
F. Fouard, Abbe Constance,Life of Christ.
" St Peter and the First Years of Christianity.
" Last Years of St. Paul
Fullerton..................St John at the Close of the Apostolic Age.
Fullerton..............St. Frances of Rome.
Fullerton..................St Madeleine Sophie Barat.
G. Guiney, L.I..............Edmond Campion.
Goldie,(S.J.)..............John Berchmans.
Genelli,(S.J.).............Life of St. Ignatius.
H. Healy-Thompson...........St. Aloysius.
Hefele..................Cardinal Ximenes.
M. Manning..................St Theresa.
Monnin..................Cure of Ars.
Monahan, Maud..............Life of St. Madeleine Sophie Barat.
N. Notre Dame Series........St. Gilbert of Sempringham.
O. O'Reilly..................Life of Frederick Ozanam.
P. Ponlevoy..................Father de Ravignan.
V. Vere. A. de..............Heroines of Chivalry.
Vaughan..................Lessons from Joan of Arc.
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lang</td>
<td>The Maid of France</td>
</tr>
<tr>
<td>Leo XIII</td>
<td>Personal Memoirs</td>
</tr>
<tr>
<td>Lodge, J.C.</td>
<td>Webster</td>
</tr>
<tr>
<td>Livy</td>
<td>Hannibal</td>
</tr>
<tr>
<td>Martindale</td>
<td>Robert Hugh Benson</td>
</tr>
<tr>
<td>Morse, Jr.</td>
<td>Thomas Jefferson</td>
</tr>
<tr>
<td>Maxwell-Scott</td>
<td>Garcia Morena</td>
</tr>
<tr>
<td>Morse, F.T. Jr.</td>
<td>J.Q. Adams</td>
</tr>
<tr>
<td>Minto</td>
<td>Defoe</td>
</tr>
<tr>
<td>McGee</td>
<td>O’Connell</td>
</tr>
<tr>
<td>Morley, John</td>
<td>Gladstone</td>
</tr>
<tr>
<td>McCarthy</td>
<td>Charles Lamb</td>
</tr>
<tr>
<td>Middleton</td>
<td>Cicero</td>
</tr>
<tr>
<td>Newman</td>
<td>Saint Basil</td>
</tr>
<tr>
<td>Otis</td>
<td>John Paul Jones</td>
</tr>
<tr>
<td>Pollen</td>
<td>Mabel Digby, R.S.C.J.</td>
</tr>
<tr>
<td>Parson</td>
<td>Peter the Great</td>
</tr>
<tr>
<td>Prescott</td>
<td>Ferdinand and Isabella</td>
</tr>
<tr>
<td>Plutarch</td>
<td>Cyrus the Great</td>
</tr>
<tr>
<td>Prentiss</td>
<td>Henry Clay</td>
</tr>
<tr>
<td>Prior</td>
<td>Burke</td>
</tr>
<tr>
<td>Pardoe</td>
<td>Francis I.</td>
</tr>
<tr>
<td>Pardoe</td>
<td>Louis XVI</td>
</tr>
<tr>
<td>Roscoe</td>
<td>Leo X</td>
</tr>
<tr>
<td>Roscoe</td>
<td>Lorenzo de Medici</td>
</tr>
<tr>
<td>Ryan, M.I.</td>
<td>Mary Stuart</td>
</tr>
<tr>
<td>Rabot, R. Vallery</td>
<td>Pasteur</td>
</tr>
<tr>
<td>Recouley</td>
<td>General Joffre and His Battles</td>
</tr>
<tr>
<td>Somervell, D.C.</td>
<td>Disraeli and Gladstone</td>
</tr>
<tr>
<td>Southey</td>
<td>Admiral Nelson</td>
</tr>
<tr>
<td>Sterling</td>
<td>Clay</td>
</tr>
<tr>
<td>Southey</td>
<td>Cowper</td>
</tr>
<tr>
<td>Strickland</td>
<td>Queens of England</td>
</tr>
<tr>
<td>Sparks</td>
<td>Washington</td>
</tr>
<tr>
<td>Snead-Cox</td>
<td>Cardinal Vaughan</td>
</tr>
<tr>
<td>Sedgwick</td>
<td>Louis XVII</td>
</tr>
<tr>
<td>St. Amand</td>
<td>Youth of the Duchess of Angoulême</td>
</tr>
<tr>
<td>&quot;</td>
<td>Marie Antoinette and the Tuilleries</td>
</tr>
<tr>
<td>&quot;</td>
<td>Wife of the First Consul</td>
</tr>
<tr>
<td>&quot;</td>
<td>Happy Days of the Empress, Louise</td>
</tr>
<tr>
<td>&quot;</td>
<td>Marie Louise and the Decadence of the Empire</td>
</tr>
<tr>
<td>&quot;</td>
<td>Napoleon III and His Court</td>
</tr>
<tr>
<td>&quot;</td>
<td>Court of the Empress Josephine</td>
</tr>
<tr>
<td>Stone</td>
<td>J.M. Mary Tudor</td>
</tr>
<tr>
<td>Southey</td>
<td>Nelson</td>
</tr>
<tr>
<td>Talfourd</td>
<td>Charles Lamb</td>
</tr>
<tr>
<td>Tarbell</td>
<td>Abraham Lincoln</td>
</tr>
<tr>
<td>Van Horst</td>
<td>Calhoun</td>
</tr>
<tr>
<td>Wilson, Woodrow</td>
<td>George Washington</td>
</tr>
<tr>
<td>Ward, Wilfred</td>
<td>John Henry Newman</td>
</tr>
<tr>
<td>Williams</td>
<td>Alexander the Great</td>
</tr>
</tbody>
</table>
## BIBLIOGRAPHY II.

**NOTE**... Teacher's Bibliography for Coeteral Reading in Connection with Historic Character Presentation.

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Abbot</td>
<td>Alfred the Great.</td>
</tr>
<tr>
<td>Abbot</td>
<td>Hannibal.</td>
</tr>
<tr>
<td>Atteridge</td>
<td>Marshal Ferdinand Foch.</td>
</tr>
<tr>
<td>Antony</td>
<td>Cardinal Pole</td>
</tr>
<tr>
<td>B. Belloc, Hilaire</td>
<td>Marie Antoinette</td>
</tr>
<tr>
<td>Berville</td>
<td>Bayard.</td>
</tr>
<tr>
<td>Bridgett</td>
<td>Sir Thomas More.</td>
</tr>
<tr>
<td>Bridgett</td>
<td>Wykeham, Wayneflete and More.</td>
</tr>
<tr>
<td>Bentham</td>
<td>Louis XVII.</td>
</tr>
<tr>
<td>Boswell</td>
<td>Johnson.</td>
</tr>
<tr>
<td>Burke, J</td>
<td>Emmet.</td>
</tr>
<tr>
<td>Butler, H.M.</td>
<td>Ten Great and Good Men.</td>
</tr>
<tr>
<td>C. Coloma, luis</td>
<td>Don John of Austria.</td>
</tr>
<tr>
<td>Cartwright, Julia</td>
<td>Beatrice D'Este.</td>
</tr>
<tr>
<td>Carey</td>
<td>Empress Eugenie in Exile.</td>
</tr>
<tr>
<td>Cicerro</td>
<td>Life and Letters.</td>
</tr>
<tr>
<td>Campbell, R.</td>
<td>Frederick the Great.</td>
</tr>
<tr>
<td>Cavedish</td>
<td>Wolsey.</td>
</tr>
<tr>
<td>D. Del Lungo, Isidoro</td>
<td>Women of Florence.</td>
</tr>
<tr>
<td>Doree, Lord.</td>
<td>Frederick II.</td>
</tr>
<tr>
<td>Dowden</td>
<td>Mark Antony.</td>
</tr>
<tr>
<td>E. Freeman</td>
<td>William the Conqueror.</td>
</tr>
<tr>
<td>G. Gardiner, A.G.</td>
<td>The War Lords.</td>
</tr>
<tr>
<td>Gardiner, A.G.</td>
<td>Prophets Priests and Kings.</td>
</tr>
<tr>
<td>Guedalla, Philip</td>
<td>Fathers of the Revolution.</td>
</tr>
<tr>
<td>&quot;</td>
<td>The Second Empire.</td>
</tr>
<tr>
<td>&quot;</td>
<td>The Partition of Europe.</td>
</tr>
<tr>
<td>&quot;</td>
<td>Napoleon and Palestine.</td>
</tr>
<tr>
<td>Guilday</td>
<td>Life and Times of John Carroll.</td>
</tr>
<tr>
<td>H. Hood</td>
<td>Oliver Cromwell.</td>
</tr>
<tr>
<td>Hodgkin</td>
<td>Charlemagne.</td>
</tr>
<tr>
<td>Harrison</td>
<td>William the Silent.</td>
</tr>
<tr>
<td>Huntley</td>
<td>Daniel Boone.</td>
</tr>
<tr>
<td>Hale</td>
<td>Reginald Pole.</td>
</tr>
<tr>
<td>Hefele</td>
<td>Ximenes.</td>
</tr>
<tr>
<td>Hale, Martin</td>
<td>Mary of Modena.</td>
</tr>
<tr>
<td>Headley</td>
<td>U.S. Grant.</td>
</tr>
<tr>
<td>Hayden</td>
<td>Gallitzan.</td>
</tr>
<tr>
<td>Headley</td>
<td>Napoleon Bonaparte.</td>
</tr>
<tr>
<td>I. Irving</td>
<td>Columbus.</td>
</tr>
<tr>
<td>Irving</td>
<td>Washington.</td>
</tr>
<tr>
<td>J. Joinville</td>
<td>Saint Louis.</td>
</tr>
<tr>
<td>James</td>
<td>Henry IV of France.</td>
</tr>
<tr>
<td>James</td>
<td>Richard Coeur de Lion.</td>
</tr>
</tbody>
</table>
Bibliography.

OTF... Used as preliminary reading and review before writing, but not incorporated into the Thesis.

Armstrong.. History Note Book in Secondary School

Bell.............. A Study of Pupil's Attainments in the U.S.A.

Braumee, M.E. The Project Method in History.


Cribbs, C.A. Method of Attaining and Testing Efficiency.

Church, H.W. An Experiment of Third Year History.

Elson, H.W. Use of Sources in History Teaching.

Edward, Bro. Dennis History, an Essential of Catholic Education.

Freeland, C.E. Modern Elementary School Pract.

Garrett, M.B. Testing Colatteral Reading.

Gathany, J.M. Giving of History Examinations.

Hobson, Else G. Cooperation Between Ancient History and English.

Hoover, T.N. History Material and Its Keeping.

Hartwell, E.C. The Method of Recitation.

Johnson Administration and Supervision of High School.

Johnson, N.C. Pupils in Some Cities of Indiana.

Johnson, Henry The Teaching of History.

Judd, C.H. The Psychology of High School Subjects

Kitson. How to Use Your Mind.

Knight, K.W. How to Study History.

Kelsey, R.W. The Text Book of Method.

Lantz, P.C. Word Study in History Teaching.

Libyer, A.H. The Use and Abuse of Note Books in Teaching History.

Merriman, E.D. Technique of Supervised Study.

Monroe, K.M. Theme Subject for Greek History.

Nestor, Ira F. Library Work and Colatteral Reading.

Richard, C.E. High School Students' Description of Their Method of Study.

Sullivan, James Note Book and Reading.

Thorndyke, Elizabeth A Lesson in History.

Tucket, Milo A. Modern Methods of Teaching History.

Westhoff, W.W. Blackboard Work in History Teaching.
T.
51. Tennyson, A. The Coming of Arthur.

U.

W.
54. Williams. Alexander the Great.
23. Genung, John Franklin...Guide Book to Biblical Literature
26. Holmes, O. W.............The Poet at the Breakfast Table.
27. Kipling, R.............Recessional.
28. Knight.................Mary.
31. Ludwig, Emil..............Napoleon.
32. Münsterberg, Hugo........Psychology and Life.
34. Maher, (S. J.).............Psychology.
39. Rawlinson.............Ancient Monarchies.
40. Rockliff, Edward (S. J.)...An Experiment in History Teaching
42. Stuart, Janet Erskine...The Education of Catholic Girls.
44. Strickland, Agnes........Queens of England.
48. Tracy.............Psychology of Childhood.
Bibliography A.

NOTE
This Bibliography is used for direct reference and quotation in the Thesis.

A.

B.

C.

D.
18. Field, Michael ............. Mystic Trees.
19. Fenelon ..................... The Education of a Daughter.

G.
22. Genung, John Franklin ... Words of Koheleth.
We are all but parts of a great whole, and there opens out before us a world wide stage whereon are assembled the children of men of all times and of every tribe and tongue under heaven, each one of whom has a definite rôle to play in the stupendous drama that is enacted under the ever watchful eye of the Supreme Lord and Ruler of the Universe; yet each with all, and all with each combined to show forth in manifold ways, the inexhaustible treasure of the truth, beauty, and goodness, that center in Him who dispenses blessings to every creature; whose dwelling is from eternity to eternity, and in whom is no change nor shadow of alteration". (7)
What is hero-worship?

Mr. Guedalla calls it "a liberal manufacture of great men". But hero-worship is something that makes other heroes. It is a superb education to be a hero worshipper, and to know the genealogy and biography of one's heroes.

Is historic character study really cultural? Has it any influence on the memory, imagination, and will? Does it foster patriotism or just produce the tum-tum of toy drums? Does it in any way touch upon religion, upon religious principles and ideas?

To attempt fitting answers to so many and such weighty questions borders on temerity. The presentation of the Historic character, as an educational asset, has been proved long ago to be both art and science.

It is a science in that it follows the rules of actual learning and teaching, with appreciable products and results. Its products are those of a properly functioning method; in its results the learning inculcated by historic character study bears the stamp of all other true learning products, that is "a change of attitude in the individual, the acquisition of a special ability, the attainment of a form of skill". (33: 11, 19)

And if this be a moral change of attitude, the acquisition of a special ability to live a higher, more useful life, and the attainment of skill in handling those things which make for the good of society, then the historic character, fulfilling all these ends, may be said to be of educational value. IN SE.

Thus far it is a natural good, a correct science, a useful art. But historic character study seems to go further: experience shows it to be a logical and psychological factor in every day life, reaching and training memory, imagination and will. In its ethical aspect it produces tangible results; in its social aspect, it links the civilization of today with the Old and Mediaeval World population, it is a bond of union with contemporaneous men and events; as a cultural study, there are those who consider it without rival, while it stimulates patriotism, and reveals the magnificent power of religion.

Once more, there remains "Excalibur" where on one side is graven in the oldest tongue of the world "Take me " and on the other "Cast me away".

And if you still persist and ask me: What IS education's Excalibur? I would answer not from my own mind's wisdom, or mine own heart's lore, but as a Disciple------------- "The Study of Historic Character".
Mr. Speaker, does the study of the historic character then undermine psychology?

"I think this undermining of psychology with the tools of history is today in rapid progress".

Does the world at large agree with You?

No, I believe it does not, but while there is life there is hope.

Mr. Speaker you DO admit, do you not, that historic character study is a psychological development of a very real demand made upon education?

Well, upon consideration, yes; I do concede that one point.

Is hero-worship a weakness?

Mr. Author Featherstone Marshall in his article "The Philosophy of Hero-Worship" says: "It is an integral component of human nature; without it, in an innocent sense there could scarcely be conversation, nor without it in a bad sense, could there be perversion".

What is the philosophy of hero-worship?

"It is, so far as we can tell, the endeavoring to utilize the best side of its practice and to subdue the silly weakness of its worst side."(Idem)

What is meant by its worst side?

It is that halo which insubordination breathes about unsaintly heads. "We are not going too far when we say of English Protestantism that nine tenths of it has been begotten by hero-worship. Men have chattered so long about the "Ecclesia Docens", and with nothing left save human judgment, they have transferred their allegiance from a great central power, to personal homage to a personal center of admiration. Latimer and Ridley are sanctified in English thought; the magic name of Martin Luther is honoured, venerated, worshipped; Laud, Jeremy Taylor and Jewell are household gods; Huxley, Tyndall and Darwin are vested with heroic influence.

But is this hero-worship, or worship of the unheroic?

I think it is an historic game of "Follow the Leader", a few worshippers of the un-heroic leading a vast multitude who follow after in good faith.
to the doctrines of psychology? The one who asks the questions answers them. (32: Introduction, )

"My endeavour is to show that psychology is not at all an expression of reality, but a complicated transformation of it worked out for special logical purposes in the service of our life." Perhaps this "complicated transformation" takes place in the "service" historic character study renders to actual life.

"Is there no intermingling of history and psychology? Must the sharp limits of both debar them forever each from the company of the other?"

"Every extension", so says Mr. Münsterberg, "beyond the sharp limits which are determined by the logical presuppositions can thus only be the triumph of confusion, and the ultimate arbitration, which is the function of epistemology must always decide against it. It is thus love and devotion for psychology which demands that its energies be not wasted by the hopeless task of transgressions into other fields". (32: 111)

But what about the real interests of life; do they deal with causes and effects, or with purpose and means? Have historic characters been, and are we to be, factors in a system of history, or only atoms in a mechanism?

"The naturalistic study of the physical facts may not be less antagonistic to such idealistic demands and yet it is the decomposition of the physical facts which oppressed us most immediately in our own instructive strife for the rights of the personality. The antithesis becomes thus most pointed in the conflict between psychology and history". (32: 111)

Mr. Speaker, (from the gallery) why must there be conflict not co-incidence between psychology and history?

As I was stating "the antithesis between psychology and history becomes pointed, and it seems to me only two possibilities are open. One is that these sciences stay yoked together, the one forcing the other to follow its path: either of two events may then happen. Either psychology will remain, as hitherto the stronger one, in which history must follow the path of psychological analysis and be satisfied with sociological laws; every effort of history which goes beyond that is then unscientific, and the works of our great historians must seek shelter under the roofs of art. OR—the belief in the unity of personality will become stronger than the confidence in science, which merely decomposes, and psychology will be subordinated to the historical view of man". (32)
"It is" says Sir Josue Fitch (an authority, though some do consider him old fashioned) "full of indirect but very effective moral teaching. It is not only as Bolingbroke called it, Philosophy teaching by examples, but it is Morality teaching by examples. What for instance, can be of higher value than the training it gives in the estimation of human character"? (17: XV, 390)

And if what the poet says be true, there may be yet another answer to the question: "No man ever attained supreme knowledge, unless his heart has been torn up by the roots". (F. Thompson: "A Holocaust".) But that is beside the matter in hand, and Sir Josue goes on to say "We are called on to form judgments of men in very difficult positions, we look into ourselves and we think of the people by whom we are surrounded"---and in fine the answer we seek is not forthcoming. Then he tells us the historic character may become to those who study it "a lesson in charity, and a training whereby we learn how to form right estimates of each other".

But this is only one opinion, to which Mr. J.H. Wilson adds: "It is essentially the study which helps the student to conceive large thoughts, to look before and after, and to appreciate the force of genius, of valour, of wisdom, and of enthusiasm by which the world is moved".

But the average life is laborious and prosaic. Is it not a mistake to insist on, to detail the great and heroic actions of the great and heroic dead?

To which query may be submitted the answer. "There is yet another sense in which it is impossible to over-value the moral teaching of history. One looks back over the annals of our race, and recalls the past: the echoes of far-off contests and of ancient heroisms come down to us through the ages. 'We have heard with our ears, and our fathers have declared to us the whole works which God did in their days, and in the old time before them'. (PS. XLIII.) We hear of Philip Sidney thirsty and dying on the battle field yet refusing the cup of water and giving it to a poor soldier with the words, 'Thy necessity is greater than mine'. And Wolfe, aroused from the shadow of death by the cry 'They run!' 'Who run?' 'The French'. 'Then I die happy'. (17:XV: 391)

"And as we realize these scenes" (again I quote) "we know that this world is a better world for us to live in because such deeds have been done in it, and because we are brought in touch with those who achieved them. (17:XV:391)

Does the historic character study aim at separating the concepts of psychology from the concepts of real life? or, are our social and historical views subordinated
CONCLUSION.

"To be or not to be------that is the question ".

Shakespeare. Hamlet.

Is the historic character a power in Education Is it a tool for the child's formation, a weapon for its self - defence in later life? Does historic character study warrant the time expended on it? The appeal has been made on many sides and the answer comes back through many channels.

"History", says one, " being the record of man's achievements is a naturally interesting study; for the adolescent especially, it has a singular charm. It presents him with the very kind of mental pabulum that is adapted to gratify the youthful craving for tangible knowledge of the world, and of the people that have lived, and those that are now living in it. The secret of the irresistible charm which history has for youth is this : it presents the actions of real men and women under conditions and in situations that are plainly within the compass of actual experience, yet are drawn on a scale of magnitude impressive enough to convince him that there is a certain family resemblance between the real beings of flesh and blood whose exploits are reenacted before him, and those other unreal but fascinating personalities, the heroes and heroines that people the mimic world of the fabulist and romancer".(7)

Again the synopsis of another verdict is this: The really important point is that the student be so directed in historic character analysis that it ends, not in the satisfaction of mere mental curiosity, but in personal clarity of vision, and an insight into the ultimate meaning of all history.

Yet another morsel of advice directed toward the history teacher. " Convert historic character into terms appreciable to the younger mind; then the undirected, indefinite interest of the beginner, will become a truly rational ethical interest": and, "When a positive personal relation between the historic character and the emotional struggles that are going on within the child's own being, has been established, then history may be qualified as formative".(7) So far, it would seem at least worth the trial.

Someone suggests "after all is there any ethical teaching embodied in this study of historic character?"
Ratio of Military Greatness.

<table>
<thead>
<tr>
<th>Leader</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hannibal</td>
<td>90</td>
</tr>
<tr>
<td>Alexander the Great</td>
<td>80</td>
</tr>
<tr>
<td>Washington</td>
<td>70</td>
</tr>
<tr>
<td>Julius Caesar</td>
<td>60</td>
</tr>
<tr>
<td>Napoleon</td>
<td>50</td>
</tr>
<tr>
<td>Robert E. Lee</td>
<td>40</td>
</tr>
<tr>
<td>Nelson</td>
<td>30</td>
</tr>
</tbody>
</table>

100

0
CHART F.

"RATIO OF MILITARY GENIUS".

This chart proves successful in evoking independent thought and stimulating competition. It affords debatable matter after a group character study in Military Genius. Present the chart ready for unanimous dissent. Each student is then asked to make a new chart on a small scale for herself; liberty given to add new names provided only:

A) The seven originals remain.

B) That change of position and additions be justified and supported by facts.

Movable and adjustable flags are easily made; it stimulates group interest for members of the class to re-arrange the order according to her judgment, in presence of her fellow students.
Napoleon Bonaparte.

1. A meteor of rapid rise.
2. Whose career was varied.
3. Whose fall was great.

**1769**
- **Birth**

**1801**
- Crowned first consul
- Consul for Life
- Commanded with Napoléon
- First Consul

**1802**
- Egyptian Campaign
- Italian Campaign: Marriage to Josephine

**1803**
- Commanded army of interior
- Brigadier general
- Captain, Siege of Toulon

**1804**
- Peninsular War
- Excommunication

**1805**
- Divorce from Josephine

**1806**
- Confedération de Rhin

**1807**
- Russian Alliance

**1808**
- Rome

**1809**
- Battle of Jena

**1810**
- Russian Campaign

**1813**
- War of Liberation
- Defeat
- Escape from Elba
- June 1815 - Waterloo
- June 1815 - Second abdication
- July 1815 - Declared prisoner
- Sept. 1815 - Arrived at St. Helena
- 1821 - Death
GRAPH E.

"NAPOLEON BONAPARTE"

A graph to show the fluctuations of fortune in a brilliant meteor-like career: its end registering a lower destiny line than its beginning.
Don John of Austria.

How they walked into the parlour of Don John's life.
The teaching of one character necessarily opens on the horizon of many others. The purpose of this chart is to show upon how many lives this extraordinary, yet very short career touched. In the accompanying written assignment the character research work is particularly valuable; varied, yet centralizing in the person of Don John.
Caius Julius Caesar

100 - 44 B.C.

- The 1st of March:
  - Caesar at the height of his power
  - He refuses the crown
  - Caesar again at Rome.

- Dictator for the year.
  - Caesar besieged in the Sibae
  - Battle of Pharsalia

- He crosses the Rubicon
  - Empties into conquest of Gaul
  - Invasion of Britain
  - Conquest of Gaul.

- Caesar is suspended from his position.

- Chosen casual
  - Military Tribune.
  - Made Praetor

- Caesar's return to Rome.

- Caesar with the army in the East.

- Caesar refuses to divorce his wife at the command of Julio.

- His pardon

- High Priest of Jupiter

- Danger of Caesar; he leaves Rome.

- Marriage with the daughter of Cunia.

- Birth of Caius Julius Caesar.

100 B.C.
A blackboard scheme to fix events of the period on a pivot of interest before beginning the study of Roman History. Its aim is to remove difficulties and forestall tediousness in mastering details of government, events, and characters of the time. Caesar was Military Tribune, Consul, AEdile, Pontifex Maximus, Dictator, therefore it is worth while, due to personal interest in Caesar, learning very accurately the signification and history of these terms.
Elizabeth Tudor, Anne Boleyn

**Birth**: 1533  
**Accession to Throne**: 1558  
**Death**: 1603

Elizabeth grew up a bold horsewoman, a good shot, a graceful dancer, a skilful musician, an accomplished scholar. She was at once the daughter of Henry and of Anne. The Tudor blood was manifest in her bony, manly voice, her impetuous will, her pride, her furious outbursts of temper. From her mother was derived her sensuous self-indulgent nature. She demanded splendour and pleasure, and loved gaiety, laughter, and wit. Her vanity was abnormal, and no abdication was too humble for her. Of wonder and self-restraint she knew nothing. The wilfulness of Henry, the frivolity of Anne, Boleyn played over the surface of a nature as hard as steel, a temper purely intellectual, and a reason untouched by passion or imagination. Apparently luxurious and pleasure loving, yet her mind worked hard. Her vanity and caprice did not extend to state affairs. A coquette in the presence chamber, she became the coolest and hardest of politicians at the council board. Demanding flattery of her courtiers, she tolerated none in the closet, and was herself plain and downright in her speech with her dependents. Of political wisdom she had none, but her political fact was unerring. Her rudeness was shameless. In the profusion and recklessness of her list Elizabeth stands without a peer in Christianity. But she was the last of none. She knew her own resources, and knew how far she could go, and what she could do. Her cold critical intellect was never swayed by enthusiasm or panic, and she never risked her power.

1559... Imposition of the Church of England.  
1562... Support given to French Huguenots.  
1563... First public statute against Catholics. 39 Articles imposed on Clergy.  
1568... Mary Stuart seeks refuge in England.  
1569... Reign of northern earls.  
1570... Deaths of Sir Thomas Wyatt and of the Earl of Northumberland.  
1571... Rising of the Nine.  
1572... Rising of the Seven, the Nine, and the Earls of Essex.  
1576... Queen refuses the Netherlands.  
1577... Drake's Expedition.  
1580... North Sea campaign and Parleys in England.  
1584... Colonization of Virginia.  
1585... English Army in the Netherlands.  
1587... Shakespeare in London... Execution of Mary Stuart.  
1588... Defeat of the Armada.  
1597... Death of the 2nd Armada.  
1601... Execution of Essex.  
1603... Munition completes conquest of Ireland.


Greater progress than in either agriculture or industry. Foundation of Royal Exchange. London came to the front. Commerce with new world and India increased. Commercial cities sprang up: London, Hull, Bristol.

A lucrative commerce with Guinea. Gold dust and ivory.  
Slave trade with Africa.
CHART B.

ELIZABETH TUDOR.

To be drawn up in its entirety, followed fact by fact in the presentation lessons, and reviewed as a separate lesson.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>357 B.C.</td>
<td>Alexander goes to school.</td>
</tr>
<tr>
<td>356 B.C.</td>
<td>Philip II. of Macedon</td>
</tr>
<tr>
<td>343 B.C.</td>
<td>Olympias of the Royal House of Egypt</td>
</tr>
<tr>
<td>323 B.C.</td>
<td>Death of Alexander.</td>
</tr>
</tbody>
</table>
Chart A.

The Character Ladder.

The summary of a life which has already been taught and studied. To be drawn up, or at least filled in, in presence of the class, after the written assignment has been completed. Thus, from their own research and papers, the group practically makes the chart.

The following chart is one of Alexander the Great.
is there not risk of impressing a historic caricature on the child's mind?

Regarding chart and graph, the question seems in the balance: is it a help or hindrance in historic character study? Is it a waste of time or a crystallizing of ideas? To be used effectively, certainly the teacher must be enthusiastically convinced of its worth, and at the same time very alert and dexterous in its manipulation.

For those interested in chart making, the mechanical part is easy and interesting, with very simple materials: art paper bought in large sheets or rolls, width 36 inches; soft chalk (various colours) for shading, crayola for writing. Colour stamps facts upon the mind: a period, an event, a character, may be fixed by "giving it colour". If blackboard space is available and immediate preparation time sufficient, the graph or chart may simply be made on the classroom board with soft coloured chalk.

Chart and graph illustrations on the following pages.
But the Biography of Biographies, the weapon of weapons in the hands of the teacher is the incomparable life of Christ, high above all other lives, of whom, all other lives however holy, are only dim reflections. Indeed it is His Life shining through the lives of His Saints and Followers that draws men after them.

What an opportunity for those delegated to make Him a living Reality in the lives of children.

It is from the Gospel record that the true picture must come. "We shall find Him there, stamped from the beginning with a strange directness and clarity of vision, which nothing can divert or draw aside or make falter.....always clear and firm and decisive in His judgments,...unerring in His estimates of men. He wins love from those who are conquered by His presence, because He is so true, so strong, so selfless in purpose; so singleminded, so unable to deceive....Always and everywhere from beginning to end He is THE SAME, looking out on men with infinitely tender eyes".(21)

"Never a human being comes within His horizon but He looks through it with the eyes, of accurate judgment it may be, but infinitely tempered by love: with intimate understanding He interprets it, with the welcome of friendship He receives it".(21)

After having looked at this supreme Ideal of all history, there remains only this--always to press forward bravely, eagerly, young and old, "for thus does the Almighty Lover of Mankind give to His beloved men the Key----to the Problem of Life."
Chapter XII.

The Summary and Illustration of Historic Character in Graph and Chart.

"'Tis better to be brief than tedious".
Shakespeare: "Richard III".

The merit of the historic chart, is that it gives a systematic outline, a bird's eye view of a life, with contemporaneous events, in synoptic form.

The character graph at once shows fortune's high or low tide, marks a sudden rise or a gradual ascent to power, indicates whether cut off at a zenith of glory, as with Alexander the Great and Julius Caesar; or a descent in the scale, as with Napoleon.

Again, it may help to fix in the student's mind the outstanding events of a life, or charted with other characters show relative greatness; it may be a real help to briefly scan an ensemble, comprising character traits, great events, and the social status of an era.

Mr. Bobbitt, under the first of his Major Objectives of Education, classes ability to read and interpret facts expressed by commonly used types of graphs, diagrams, and statistical tables; ability to read drawings; and to prepare simple drawings and designs.(11: II 12)

Father Garrold S.J. strongly advocates the pictorial or symbol method.(31) as does Father Rockliff S.J.(36) The chart method for history is developed at length in "The Chart of History and of the World" (29)

Experience might point, however, to a possibility that for the pictorial chart there are some drawbacks. The chart to be used effectively should be adaptable to individual groups of children, an instrument in the teacher's hand for a very definite end, HIS very end for THIS particular class. It should be then, of a character to bear reproduction with omissions or insertions. Correct, careful freehand drawing is only possible to the very few, therefore it does not seem wholly practical: there are those who argue that even the caricature of drawing carries home the meaning, but used in connection with the historic character, is there not risk of impressing a
constituents, how will they behave? Children are sometimes studied in the same way, but they do not respond as chemical constituents even when mixed. They behave unexpectedly.

Now if there is one thing which will help in the understanding of these unexpected movements of their minds and wills it is introducing them to great and holy characters of history, by showing them the power of religion and God in the lives of those whom they recognize as great. This will be adding to the luster of hero worship the deep innate reverence of the young for the supernatural. For of itself, uninfluenced by light, irreverent, unbelieving elders, the young turn naturally to what is high true and beautiful.

But they are keen and exacting in their demands and the standards of those who teach them must be very high, and the actual living up to them a persistent thing for the lesson to carry home.

Religion in the teaching of the historic character is rather a background, an atmosphere, a power, than any set or detailed study: yet who could study Thomas à Becket, Henry VIII, Mary Stuart, Mary Tudor or Elizabeth without being perfectly aware that religion was the great power behind the individual. Religion is inseparable from Joan of Arc. "And of Sir Thomas More, sometime Lord Chancellor of England, a man of singular virtue and of clear unspotted conscience, it hath been writ, that he was more pure and white than the whitest snow, and of such an angelical wit, as England never had the like before, nor never shall again".

There is necessarily divergence of opinion between Catholics and those outside the Church as to the influence of Religion in education. In his major curriculum objectives Mr. Bobbitt ranks Religion seventh out of ten under the heading "Religious Activities", qualifying it in some such vague terms as "ability, habit, disposition, to follow the world's Men of Vision; a sense of personal security which springs from one's confidence in the beneficence of the general order of things: ability to catch for one's self such glimpses as are permitted to finite vision of the Being which actuates the universe as revealed in nature manifestations, in living creatures, in mankind, in man's highest examples, in the record of man's thought and action and aspiration as represented in history, literature, art, science, philosophy, and in man's religious literatures". (11: II, 26)

As for the biographies of God's Saints, their number, variety, and wealth of lore makes theirs a history quite apart, and one of great aesthetic, informative, and cultural significance.
Chapter Xl.

The Historic Character, and Religion.

"A Christian is the highest style of man".
Young. "Night Thoughts".

"Cast all your care on God: that anchor holds".
Tennyson. "Enoch Arden".

Perhaps nowhere do religious teachers, whether men or women, better realize the power of their vocation than in the class room, whereby after year, the world's future passes under their control, trust and confidence looking from young eyes and every word an unquestioned dictum. It is a power and a magnificent trust.

And what would we have our children to be?

"Very strong, very innocent, and determined to do something for God in their life". (43: VI) We should aim always at giving values and anchorage, for they will surely need both.

In the lives of those who have fought the good fight, whose names have come down aureoled in history, children can see how blessed a thing it is in times of doubt and indecision to be sure of "values", and to know of an "anchor" that will hold. "We should always remember the children confided to us are to be educated for life in the world, and most of them will be called upon to exercise their influence and do their duties at the head of Catholic homes". (43: VI)

"Train them," says one familiar with children (Mother Josephine Goetz, second Superior General of the Religious of the Sacred Heart) to put "their duty before everything else, train them to bear adversity". In her wisdom and experience she clearly saw the two currents of pleasure and of trouble, in either of which so many lives are swept away and shipwrecked, and she asks that those who teach them should make them ready for both tides.

"There is an expression in favour with teachers of chemistry which is rather curious. 'Mix such and such
achievements, not of her learning". (43:1,)

And this is the key perhaps to the power of woman in history as in life: she has a work to do and does it best by the quiet heroic surrender of self. Did not the Mother of God simply state facts. "Son they have no wine".... "Whatsoever He shall say to you, DO".
and beautiful lady, who for the love of King Richard, had ventured with him through the world". (44: page 67.) And so through the list of England's Queens; some good, some evil, all in a manner shaping the destiny of the land.

Not only in the persons of Queens and Princesses have the women of history influenced the world; indeed they stand out from all walks of life: we could not spare them from their place in history any more than they could have been spared from their place in real life. Dante had Beatrice, Augustine a Monica, Columbus an Isabella. Women have fulfilled public missions for the service of the church, and the names of Matilda of Tuscany, Catherine of Siena, Joan of Arc, and Theresa of Jesus will not be forgotten in history.

"Others have reigned in their own spheres, in the families or solitudes, or cloistered enclosures, as the two Saint Elizabeth, Paula and Eustochium and all their group of friends, the great Abbesses Hildegarde, Hilda, Gertrude and others" (42: X111, 224)

There have been those, too, who were exceptional in mental strength and who have left behind them names deserving of honour. There was Maria Gaetana Agnesi who was invited by the Pope and the university to lecture in mathematics at Bologna, and who declined the invitation to give herself to the service of the poor. And Lucretia Helena Comaro Piscopia, who taught philosophy and theology! and Laura Bassi who lectured in Physics, and Clara von. Schurman who became proficient in Greek, Hebrew, Syriac, and Chaldaic in order to study Scripture. Even in Greece where woman counted for nothing there were Corinna and Sappho.

In the field of education, the child of a simple Burgundian peasant, Madeleine Louise Sophie Barat, has done much to influence the education of girls in many lands, and yet of her own accord she never took a step in that direction: "She saw her work, God's work, grow with wonder, never without fear". (43: 1, 1) In her broader sphere she had the perception of what must in some degree be the work of every educator. "She realized how much of the future for good or for evil, hinges upon the influence of women, and that a systematic education preparing them for their responsible charges in life, was one of the most powerful means of directing the course of the coming time..... The child of the Burgundian country-side had something in her blood that fitted her for carrying out a great enterprise. It had never been a dream of the Saintly Foundress in her girlhood to give herself to the work of education. She was not one who seemed born to rule; and it was perhaps a special gift that this was so for the personal impress which she left behind after sixty years of government was that of her sanctity, not of her personal
Though the English Queens were rarely English women yet their influence upon the monarchs and nation was great not so great politically as close study shows, but morally and "mannerly".

As we look upon men now, William the Norman Conqueror was little more than a barbarian. When scorned by the fair Matilda after seven years of persistent courtship, "he attacked her at Bruges close to her father's palace, returning from church with her ladies. He struck her, and spoiled her rich array by rolling her in the mud; then springing on his horse rode boldly away". (44: 1, 12) Soon after she married him (here an inevitable uproar from a class of girls) proving herself ever after a most loving wife and mother, to prove which we need but quote that when she died "she was passionately lamented by the Conqueror her husband".

Strong and ennobling was the influence of Matilda of Scotland, "Good Queen Maud," over Henry Beaumarcher. "She was moreover the Lady, Giver of Bread; her charities were of a most extensive character and her compassion carried her almost beyond the bounds of reason; her good works ever bore a stamp of usefulness, so much so that we even feel the benefit of them today in the ancient bridge she built over the Lea". (44: VI, 29) In his absence Henry always entrusted the government of the kingdom to Matilda and when she expired on the First of May 1118 she was "passionately lamented by every class of people".

Though Henry I. was blessed in his wives is apparent, and in Adelicia of Louvaine wise lessons lie waiting discreet development in the history class. She was beautiful but not her beauty captivated, rather the sweetness of her manner, her prudence, and mild virtues. Her tact early manifested itself in the graceful manner in which she endeavoured to conform herself to the tastes of her royal Lord. Henry's love for animals had led him to create an extensive menagerie at Woodstock. The youthful Adelicia knew nothing of zoology previously to her marriage with Henry Beaumarcher; "but like a good wife in order to adapt herself to his pursuit, she turned her attention to that study, for we find Philippe de Thusun wrote a work on the nature of animals for her instruction." (44: 111.37.)

Though Richard the Lion Heart is idealized and heads many a school girl's hero list, his wife Berengaria of Navarre was more a heroine than he a hero, for: "from early youth to the grave she manifested devoted love for Richard, uncomplaining when deserted by him, forgiving when he returned, and faithful unto his memory till death, the royal Berengaria Queen of England, though never in England, little deserves to be forgotten by any admirers of womanly and wifely virtue. She was, says a contemporary chronicler, "a right royal, virtuous,
The snowy shrine of purity
And hide all heaven within her breast.
He made her stainless to endure
The calm eyes of her Baby-Son;
She must be as the lilies pure
Whom His dear Vision fed upon.
But oh! this Virgin was to be
Refuge of all humanity!
All men's true mother---this in mind
He made her kind".

(28)
And just because she is so high above us, yet so one with us, she is the most ennobling influence in the world. What gives the Catholic boy and girl a better chance for real culture if not his familiarity with this perfect Lady whom he calls Mother?

"Children are hungry for faith and love and something higher to look for, beyond the well-being of today in the in the schools, and the struggle for life, in the streets, tomorrow". Culture cannot be learned from a book, indeed it cannot be taught, it is something which must be perceived and assimilated.

It is not difficult to see that in the education both of boys and girls the study of history's great women is among its really cultural factors. "As everlasting foundations upon a solid rock, so the commandments of God in the heart of a holy woman". Ecclus. XXVI 24.

She is a center of gravity in history as in life; studied at her best she will be found quiet, intuitive and full of intellectual sympathies. Great inventive geniuses are not ordinarily women, but genius leans upon them for understanding and support, not merely mental but moral support. "Support cannot be given to others without an inward support which does not fail towards itself in critical moments. The great victories of women have been won by this inward support, this firmness of will based upon faith. The will of a woman is strong, not in the measure of what it manifests without, as of what it reserves within, that is to say in the moderation of its own impulsiveness and emotional tendency, in the self discipline of perseverance, the subordination of personal interest to the good of whatever depends upon it for support. It is great in self devotion, and in this is found its only lasting independence."

(42:XIV, 232)

Especially in the study of English, French and Spanish History, the character sketches of great women bear the stamp of culture and high ideals.
Chapter X.

The Historic Character, A Cultural Study.

"Diamond cuts diamond".
Ford. "Lover's Melancholy".

"Call old valour from the grave".

"Man is essentially perfectable. He is always on the road with progress, employing his energies to add to whatever wealth preceding ages have bequeathed. Progress would be practically impossible, unless the sons took up the task where the fathers left off: unless succeeding generations held fast to and improved on the results achieved by the men of old."

"But how shall we persuade the children of today that manners and conventions as well as progress have not come to an end as a part of the old regime which appears to them as an elaborate unreality (42: X11,205). The answer to this begins long before the "patter of little feet" leads to the school room, and it lasts "even unto old age and gray hairs". It is an abiding reality through life— I mean devotion to the Blessed Mother of God, "Domina" par excellence. Those who know her may say with conviction that there is no other influence so corrective to the naughtiness of early childhood, no other power so taming over restless youth, no other charm so potent over the heart and developing intellect of the young man and woman as that of the "Immaculata in Via".

"High above all creatures thou dost stand
Mary, as apple on the topmost bough
The gatherers overlooked somehow—
And yet not so:
Man could not reach thee, thou so high dost grow
Warm, gold for God's own hand
Michael Field. "She is One".

"He made her fair, she was to be
Above all mortal maidens blest
How well history can teach a woman, "blessed is he who suffers, and who knows why."

But Patriotism as such can hardly be taught. It is not a pretty, a well ordered, a sophisticated thing, but vast, irregular, beautiful. It probes and it soars. It deals with subtle yet elemental things. Some historic characters show it to us as romantic, some as classic, some as wholly intellectual and based on reason. But real Patriotism often has uncomfortably sharp corners, baffling gargoyles, and pitiless stairways both up and down.

And to the child, skillfully guided, fresh in its hero-worship and simplicity, Patriotism is love, and love is "clear, pure, fair, true, subtle, simple, strong, diligent, shining, abounding in new possibilities and ancient memories".
The school boy(and girl.) models himself more readily along the line of Patriotism in the great figures of history than along any other. "A school boy modelling himself on Napoleon might have rather too many fights, but nobody can say that the Victor of Austerlitz did not hit enemies that looked bigger than himself. The school boy modelling himself on Nelson might swagger a little, or might run away to sea with the delusive purpose of becoming an Admiral. But the school boy modelling himself on Castlereagh would simply be a sneak until it was safe to be a bully. He would desert the little boys and go over to the big boys to get the pickings of a hamper, in pious imitation of his prototype when he deserted his defeated country-men and got a peerage". (15)

This is merely pointing out that the spirit which exaggerates the greatness of its own nation is one thing, and the spirit which minimizes the meanness of a turncoat is quite another. And this may often be the case. Mr. Fletcher's one-sided patriotism, even considered as patriotism is far too much of the smaller spirit and far too little of the bigger. He even says in so many wordsthat Castlereagh was the real conqueror of Napoleon.

A spirit of loyalty in small things lies at the root of all real patriotism. The small demands of school and college life, of the general before the personal good and convenience, are an excellent training. The spirit of respect for not only first, but for second, third, and fourth authority is a test. The restraint of small student curiosity and gossip underlies what later will become courtesy and discretion. The honour of the school before personal gratification, that the side may win rather than for me to shine—all these make for PATRIOTISM.

In the history of Kings, it seems wise considering the student to distinguish between self-glorification and national welfare: in great generals and statesmen to look to those things which apparently motived their actions.

The "average person" does the greatest share of the world's work. To average persons then falls more responsibility, since they outnumber all the rest. They are the most available, and oftenest endowed with most common sense, a great qualification with regard to patriotic, and all other demands.

From the characters of history show how after God the Love of Country has ever been the highest call to duty. It summons man to be, to do, to sacrifice, to dare, to fight, and die. And in woman it calls for the highest height of heroism: to endure, to give, to sacrifice, and yet to live. "Man is the priest, but it is not forbidden the woman to be the victim".
Chapter IX

The Historic Character, A Study of Patriotism.

"'Tis deeds must win the prize".
Shakespeare. "Taming of the Shrew".

Mr. Philip Guedalla rather maliciously remarks "that Patriotism and Centenaries are the two greatest enemies of Truth". (20:p.4)

"But after all Patriotism is one of the things which our teaching ought to cultivate; a rational and affecti­ionate regard for the country in which we have been born, and for the priviliges we enjoy in it: and in every school something at least should be done to make the scholars proud of this glorious heritage and to animate them to live lives and to do deeds which shall be worthy of it". (17:XIII,355)

We all want a school boy to be a patriot; if only because for a school boy, the alternative is to be a prig. We do not want a school boy to be that more serious and useful sort of a patriot, who is also a critic, and we could not get it if we did want it.

"The first thing for the young to have is hero worship, and heroic memories of their own people and parent­age; and anyone who does not understand that need is a prig himself. And in a boy the maxim is in that sense justified which says 'My country right or wrong'. For him it is only an elliptical or epigrammatic way of abbreviating the perfectly true and reasonable statement 'I am old enough to love my country whether she is right or wrong". (15)

To inculcate patriotism with the teaching of history should not be the distorting of facts, or "blackmail­ing" the enemy. The national sentiment should be presented as a noble sentiment. The characters presented should have the stamp of the true patriot, mistaken in its ideal maybe, but still recognizable as real patriotism.
The Great War of 1914 to scrutinize deeds and motives, and analyze the will behind them. For this reason it is distressing that so much late war literature should be forming or at least colouring the judgments of students.

Take for example, "The War Lords" (24) written during the first nine months of the war. Though entertaining, it is scarcely a correct source of information. It is, according to the author's own testimony, and "attempt to give an estimate of the personal forces engaged in the struggle, and of their influence on the origins, issues, and conduct of the war." (24:p.3)

The author, an Englishman, is not exempt from nationalism, nor is his pen neutral. Neither the venerable age of the sorrow-stricken Francis Joseph, nor the youthful, therefore pardonable inefficiency of Germany's Crown Prince, is spared. With something of savage satisfaction he puts in type Countess Karolyi's malediction on the old Emperor's head: "May heaven and hell blast his happiness! May his family be exterminated! May he be smitten in the persons of those he loves! May his life be wrecked! And may his children be brought to ruin." (24: V, 119)

Of the Crown Prince he uses the words uttered of Prince George: "I've tried him drunk, I've tried him sober, and there's nothing in him either way". (24:IX, 223.)

With regard to King Victor Emmanuel and his attitude to the Papacy there seems to be somewhere a regrettable lack of information. That King Victor Emmanuel may be a proficient in the science of numismatics, and the first living authority on the coins of Italy is possible, but that he "is the symbol of national unity and democratic freedom" (24: VII,152) is to be questioned, since the assertion rests on this, that "in his attitude to Rome, the King has been at once firm and correct. He neither yields to the Vatican where his true functions are concerned, nor does he indulge in idle pin-pricks." (24: VII,157)

There is of course, unqualified praise of Mr. Asquith, Sir Edward Gray, Mr. Lloyd George, Mr. Churchill, and Lord Kitchener. It would take more than one history period to correct such views; even then, the success would be but partial. Historic persons and things are mostly "neither wholly good nor wholly evil": as for the World War and its great figures time must mellow men's minds and judgments before its history "can BE". "Only when wrangling and debate have ceased may historians hover over the quiet battlefield. In this still air one may set up an easel and paint a few portraits. It would be safer perhaps to make the usual genuflections before the stiff effigies erected by tradition as patriotic totems. National TABUS are awkward things to disregard; but it seems more respectful to a man, though he was a great man, to depict him as a man.
Antoinette, "like a writer in the creature of his book." And who was Kaunitz? comes from the back row, ... "The Origin of our Modern Diplomatists," which may be noted as the title for next week's written assignment.

In a class there are ever some wayward ones, some upon whom the yoke of learning drags wearily. To urge, to moralize, to chastize, to plead, are equally vain, but to interest these is of capital importance. It may be that when aroused to a certain interest in the unfortunate Marie Antoinette, just a shadow of personal remorse at their own laziness and letting slip of opportunities might be aroused. And, it may be again, that if she be made sufficiently real, Marie Antoinette may become for these young sluggards, a point of departure.

At any rate it might not be amiss to quote, and let them know it is quoted, not a premeditated or personal application, a passage from Mr. Belloc concerning Marie Antoinette as a child. "What she read, if she read anything, we cannot tell. The seeds of no culture were sown in her, nor so much as the elements of self-control. Her sprightliness was allowed an indulgence in every whim, especially in a talent for mockery. She acquired, and she desired to acquire nothing. A perpetual instability became a part of her mind. Before Marie Antoinette was grown to be a woman that inner instability had come to colour all her mind; it remained in her till the eve of her disaster". (3:11, 34)

It would require but meager skill to interest a class vitally in the complexities of this life and character, to follow her with personal interest in the Tuilleries, at Versailles, and the Trianon, until that fatal day when, (it was somewhat before noon) "upon the scaffold before the garden which had been the garden of her home, and in which her child had played, the executioner showed at deliberation and great length, this way and that, on every side---the Queen's head to the people". (3:XX, 535.)

We know beforehand that the young will never learn save by sharp personal experience, nevertheless, here if anywhere the truth must stand clear at least in theory, that it is the young years that are all important: what comes later is only the aftermath of that sowing time. No life is small, none unimportant: not all are queens, yet none may forswear a destiny higher than that of any queen. Not by moralizing, not by over emphasis, but it may be, by the clear statement of facts with the authority born of conviction, the goal will be attained through the medium of the historic character.

It is to be regretted that prejudice, or nationalistic views of great men and events should touch the plastic mind of the student. For instance we are still too near the
But for her tragedy lay concealed in it all; "her chance friendships failed not in mere disappointments, but in ruin; her lapses of judgment betrayed her not into a stumb-ling, but into an abyss; her small neglected actions matured unseen, and reappeared prodigious in the catastrophe of her life as torturers to drag her to the scaffold".(3: Introd.)

And just such things as indiscretion, lapses of judgment, slight neglects, mar if they do not ruin the lives of all humanity; just such things await every child who listens to the history tale,

Visiting the Petit Trianon, Marie Antoinette is a living memory."There among the trees the Queen lived, petite reine de vingt ans in her petit Vienne, as they called it"(20: 111, 61.) Today her presence overshadows and caresses the flowered meadow, is reflected in the lake's clear waters; there stand today the very trees which she planted. The supreme grace, the simple and delicate taste of Marie Antoinette have left an inalienable stamp on this charming spot: everything at the Trianon speaks of a rendezvous, and here time cannot dim the visions of the past. It is as if the Queen had been there yesterday, as if she would return upon the morrow. Not the stricken hunted victim of the Terror's Reign, but the Queen whose eighteen years sit lightly on the white brow diademed with nature's crown of gold, whose red lips seemed made to smile, whose quick light step is at once noble and full of life and grace, "one who decorates and cheers the elevated sphere in which she has just begun to move, glittering like the morning star, full of life and splendour and joy".(20: 111, 61) This is the beautiful vision of the Trianon, eclipsing that of the Pompadour for whom, years before, it had been built; the vision, which in the judgment of posterity, rivals the memory of the fine eyes of that woman whose fascination had held a tired man for twenty years".(20: 111, 62)

"The life of Marie Antoinette is not that of an ordinary Queen, whose actions have been preserved in minutest detail, but the life of a Lady whose hands, for all the freedom of their gesture, were moved by influences other than her own; and whose feet, though their steps seemed wayward and self-determined, were ordered for her in one path that led inexorably to its certain goal."(3: Introd. VI) Note the great culmination of things in themselves almost trivial, of a personality not outstanding in its nature; in "the most perfect tragedy which history affords".

Marie Antoinette was dedicated as a pledge, and at last a victim to nothing better than what historians call the "Diplomatic Revolution". Traced back, this same Diplomatic Revolution of the eighteenth century sprang, like every other major thing in Modern History from the Religious Schism of the sixteenth. Kaunitz stands forever behind the life of Marie
need not be crushed by it; a soul, God-gifted with wisdom and knowledge and joy, with a portion and a work all its own, and a capacity for unalloyed contentment. And this, muses the active school boy, momentarily become a contemplative, "right at home--now--here--for ME."

Looking at history we know there is nothing in the universe to take this portion away. We see how always God himself has accepted man's best work. And even the young mind can fathom and bring home the lesson that it makes a good deal of difference whether you face your environment in a spirit of surrender or in the spirit of victory; whether it is mightier than you, or you consciously or unconsciously greater than it. So to orient the mind saves from many and many a "slough of Despond."

The study of Modern History character offers another supreme advantage. It is possible to visit the spots where they still linger, thinly veiled realities. Reverently we walk again with them in shaded alley and on marble floor; handling the things they handled, looking on scenes their eyes drank in as ours; touching the very beds they slept in and the books they fingered. And if in such spots, there creeps over us a loneliness for the great life that we have just missed, with it comes that other flash, instinct with reality:

"O soul, canst thou not understand?
Thou art not left alone
As a dog, to howl and moan
His Master's absence.
Thou art as a book
Left in the room that He forsook
A book of his dear choice,
That quiet waiteth for his hand,
That quiet waiteth for his eye,
That quiet waiteth for his voice." (18)

In such spots and in such moments we realize to what a company of great men and fair women history admits us, we, who might indeed have admired, but from afar and dimly, those whom now we may hold as intimates.

Just the name "Versailles", and what magic of King and Queen land is evoked, a company, requiring indeed, a grave and discreet cicerone to guard the young from such strange fascinations as the Pompadour and Du Barry, a wise one too, to explain and to justify such a life as that of a wild little Austrian Princess become Queen of France. "Petulant and gay she was, impulsive or collected according to the mood of the moment, moved by changing circumstances to this or that, as many millions of her sort had been moved before her". (3: Introductory note V)
are to be guarded against. Before any text book acquaintance is formed why not try introducing the character as an individual to be loved or feared, imitated or shunned. Forearmed with truth the boy or girl may encounter any dryness of matter, or lime-light of historic exaggeration; the first, the true interpretation has every chance of the "survival of the fittest".

Characters charted with contemporaneous characters or events, fix the facts permanently, as a star with many rays(CH.XII, Chart D of this Thesis). There can be no question of discipline when a class gets hold of a clear well defined original chart; they are absorbed in it, particularly if the teacher be well informed by reading and travel, to supply the life giving details.(Ch.XII of this Thesis.)

In modern history one often becomes, as it were swamped in a quagmire of unimportant social and economic problems; hence the character study must do everything to vivify, to broaden, deepen, bind together, and bring before the pupil what really matters, and to do this in a way to make him think for himself. After he realizes the facts, then induce him to work on them. "He must come to muse upon men and things as he does over the heroes of his story book".

There are great lessons to absorb from the study of all history, but the modern historic character taps at our very door. Its meaning,"that which IS", rings very clear; directive wisdom, not surface instruction should be resorted to.

Knowing the meaning of a character on the part of the teacher, brings a certain directness of expression, free from the little whittling devices of those who merely grope. Great characters are met and explained without subterfuge, and this largeness, this depth of view, is bound to react on the younger unexperienced folk who listen. They grasp, almost unknown to themselves, in the characters they study"The transfiguring power of mind, thought, character, which though not the highest spiritual effect, is real and potent as far as it goes". (22:p,305)

What Stevenson says of art may be aptly applied to historic character study:(41)"To be even on the outskirts of this study leaves a fine stamp on man's countenance", and so it does. It is a great thing to teach, and a great thing to learn from the great ones of history. To know that in spite of the pitiless universal round, with "its guillotine of death always busy", in spite of what we call the crookedness of the times and of the whole organized world, of the enigmas of fate and the unappeasable soul,"and the perverseness into which men will push even their supreme endowment of wisdom", yet in the very center of things there is a soul that can weigh it all and
The Era of the Industrial Revolution might be approached through the biographies of the Great Inventors: Kay, Hargreave, Arkwright, Crompton, Cartwright, Whitney, Fulton, Stephenson, Morse, Marconi.

The Revolutions between 1817 and 1917 whether due to Nationalism or Liberalism might be reduced to clarity through character study.

In the development of France, there are such characters as Louis XVIll, Charles X., Louis Philippe., Louis Blanc, Napoleon III., Gambetta, Dreyfus.

The Making of Germany might be taught through Frederick Wilhelm the Great Elector, Frederick Wilhelm I, Frederick the Great, Frederick Wilhelm IV., Karl Marx, Friedrich Engels, Bismark, Wilhelm I, Wilhelm II.

Italian History between 1815 and 1825 might be summarized in such characters as Pius IX., Leo XIII., Pius X, Mazzini, Garibaldi, Geoberti.

In Austria, Metternich and Francis Joseph stand out, in Russia Catherine the Great, Alexander I. and II. Nicholas I., and II.


Again and yet again, in teaching history we find that individual character is the spoke in the wheel. For the student the historic character should not be "abstractions, diagrams, and theorems, but men in buff and other coats and breeches, with passions in their hearts, and the idioms, features, vitalities of very men"(Carlyle.) We know what Macaulay says, that "Facts are the mere dross of history". Well then, may not the historic character be its gold?

Children on the whole are capable of much higher ideals and deeper knowledge than many give them credit for but"difficult expressions and the big words of the text book"
The deification of political figures has produced a queer series of patriotic sub-religions which, fascinating as folk-lore, strangely complicates the task of the historian. Can it be wondered that historians have failed to render the lineaments of the deified hero? Folk-lore defies the search for truth; and any age, any character, which has once glowed under its magic touch, is lost to history". (20: A Short Treatise on Truth, p. 4)

The men and women of history lose their actual power in education and life by this childish deification so far removed from real hero-worship. "One may conceivably worship but one can never admire a god; these minor deities are removed by the very fact of their deification to a sphere beyond the reach of mere affection, where appetite is starved by a perpetual unsatisfying diet of rather perfunctory incense. Yet these men were once alive. These chilly figures, in their marble attitudes, had wives, and doubts and failings; hopes and fears, dreams and ambitions. Each of them, after his fashion was weak, strong, admirable, reprehensible, before a sacerdotal view of history froze him into perfection, set him in his niche, and erected him as the immobile totem of some national virtue." (p. 7)

"And there is another side to it all. Every religion breeds its skeptics; nothing is more distressing than to observe the disproportionate fall which follows overvaluation" (p. 9)

Heroes, Mr. Guedalla remorselessly cries down in his "Footnote on Greatness". (20) Of historic greatness he but grudgingly admits: "though there is never perhaps a Great Man, there is sometimes a great age". (20:p.33.) Of modern history he says: "It is, of course possible to attach personal labels to events, to find a hero for the play and give him all the choicest lines to speak. But there is no Hero in that incoherent drift of many minds which has made the Modern World". (20: p.299) And: "there is a liberal manufacture of great men"(20: p.297.) "A hero is often a rare saving of thought; and one Great Man is sometimes worth a page of economic explanation. This human weakness of our chilly instructors has done something to multiply the pale effigies of the marmoreal Great, which gleam along the pages of history. Since they are easy to remember, they are believed to have an educational value; and they afford rare opportunities for a measured eloquence. The patriot erects such images as an admirable example to rebellious youth; the historian inclines himself before them, because he often finds that they make an excellent ending for a chapter." (20: p. 296.)

In handling modern history for advanced students, the grouping of facts around characters seems particularly opportune. The Napoleonic Era, studied in Napoleon himself; not that deified character "whom a series of happy accidents
Chapter VIII.

Modern Heroes.

"Troops of heroes undistinguished die". Addison.

What class room history needs is to be vivified, humanized; hero and scholar must meet, to break down that barrier that "certain deadness to the reality of the past"(4C: Introduction.) "Modern History may be as remote as prehistoric man from the school boy and girl unless the teacher recreate the past in its human colouring before their eyes"dragging as it were great men from the tomb of the text book".(4C: Introduction)

In a criticism of Mr. Somervell's "Disraeli and Gladstone" it was written that it is a "duo-biography which shows in flashing contrast these brilliantly opposed careers. Mr. Somervell draws his comparison with the expertness of a fictionist, yet with the background of an historian. The Tory opposes the Radical; the English Aristocrat the Jew, as young men struggling for fame, as men of middle age maneuvering for position, their characters and the events surrounding them are sharply and dramatically drawn. All the while that Mr. Somervell praises, blames compares and criticizes, the reader feels that he has a warm admiration for both of these memorable figures".

History, above all, as it comes nearer to our own time can only produce its full fruit when inspired by truth.

"The world" it has been said,(2C: 1, 3)"is governed by homo sapiens: perhaps malicious quadrupeds, aware of our present situation, would add that it looks it". Though moles may tunnel, as well as man, beavers build bridges as successfully the spider make finer filagree, the bird make better songs, yet "there is one handicraft which is man's peculiar secret, man alone makes gods. He makes them on the oddest occasions and from the most unpromising material. His capacity for adoration is inexhaustible, and it is lavished upon the most remarkable objects.

"But of all the gods which man has ever made the most singular are those which he makes out of other men."
fanatic, a fanatic because he glorified the Church against state; tiresome because he did this with regard to a number of trifling details involving no particular principle. On the other hand there is the verdict that he lived a saint and died a martyr". (5: Introduction, p. 1)

In the study of Mediaeval History the student needs to be armed with conclusive argument and evidence against the old cry of the "Dark Ages". Choose characters touching on the great Barbarian Invasions, the Break up of the Roman Empire, the Rise of the Papacy, the Monks and Missionary Work, the Mohammedans, the Empire of Charlemagne, the Crusades, the Church in the Middle Ages, Mediaeval Towns, The Guild System.

Perhaps no historic era requires such attention to the basic principle of philosophy as the Mediaeval. Logic, reason, philosophy should be the bed rock of all history, but pre-eminently so of this period.

It was a time of great issues for Church and State; Modern History is simply its outcome "and consequently the student should learn how to interpret the subject matter in the light of its ethical import, and to correlate past events including their causes and results, with the leading events which have occurred or are occurring in his own day throughout the world". (7) This manner of study may become a fine instrument of culture; it develops in the student the spirit of philosophical inquiry, and gives him the true criteria as to the significance of great historic crises; it enables him to form a right judgment of the motives, interests, intentions and ends, which actuate the personages influencing any great movement.
We know, too, from his life, of the great days when a platform was erected in one of the vast churches of London, on which the boys disputed this point or that in a kind of tournament, with eager friends, yes and sometimes even the King's Majesty himself, listening.

After this comes a glimpse of the university life of the time, of great scholars, theologians, philosophers, thundering out from their high desks upon the silent crowd of students" (5:1, 12) of the rough and tumble student life, giving and taking blows as well as sharp words. It was a rough life, with plenty of coarse temptations, but here again, the native beauty of Thomas' character stands out, for he was "notorious for his purity and simplicity". For Thomas a life of clean pleasure was the life to which God called him; and there was no need to defile these things with sin". (5:1, 13.)

Life in a great ecclesiastical household is also depicted: Becket dwelt in the court of Archbishop Theobald, in 1154 Henry II. was crowned King and Thomas appointed Lord Chancellor of England.

The key to his character seems to have been this that he possessed a "magnetic personality". This personality holds the student today as it did the world of yesterday with irresistible charm. With a kind of personal pride children listen to the recorded words as the French people cry out: "If the English Chancellor goes with such glory, what must be the splendour of the English King".

Students appreciate his frank reply to the King who would make him Archbishop: "If you do this thing you will bitterly regret it". It was the first not of one of the greatest battles for principle recorded in history.

When the moment came for his most glorious end "—I am here", he said "No traitor but Archbishop". "For the name of Jesus and the defence of the Church I am ready to die". And, adds the chronicler "the thunder pealed overhead; and that night the sky was as red as blood. and our High Priest, not without blood entered into the Holy Place".

Recapitulation seems out of place here, but research references should be supplied and after a few days a set of questions prepared for written answers, such questions as:

1. Summarize the Life of Thomas à Becket under four headings.
2. How was the life of Thomas à Becket characteristic of his age?
3. Which are the chief historic events and persons connected with Thomas à Becket?

or

Detail the reasons for the following assertion: justify or condemn by facts from the life of Thomas a Becket:

"On one side there are those who say that he was a tiresome
Thomas à Becket.

1. The Young Eagle, and how it learned to fly.
2. My Lord Chancellor, the King's Right Hand.
3. God and the King! His Grace the Archbishop of Canterbury.
4. Tribulation worketh patience, and patience trial. Romans V.
5. Our High Priest, not without blood, entered into the Holy Place.
6. "I was dead but am alive again".

COURTIER..CHANCELLOR..PRIEST..ARCHBISHOP

His appeal to posterity: the ultimatum on
SAINT.....or.....FANATIC.

There should be no difficulty in weaving about this compelling figure the spirit of his age, when Faith and Charity went hand in hand. "Thomas", it is chronicled, was a lusty child, and his mother's custom of weighing him and giving to the poor so many pounds of bread as her son weighed was indeed a generous mode of charity". (5: 1, lC.)

Learning was kept alive in the Monasteries, and "they sent their son to the Augustinians at Merton Abbey to learn letters and good behaviour" (5: 1lC.) There for the first time he sees the gentlemen of the age who go jingling by, hawk on wrist, with greyhounds in leash; and he all the while longing to be one of them.

According to the old chronicler "it was a pleasant and a noble life in London at this time: happy in the healthiness of its air, in the Christian religion, in the strength of its towers, the nature of its site, the honour of its citizens, the modesty of its women; it was pleasant in its sports and fruitful of high-spirited men". (5:1, 1l.)

Thomas took his part in all distinctly mediaeval pastimes: the mystery plays, boar hunting in winter, tilting at a shield in boats at Easter time, and visiting the horse fair at Smithfield on any Friday in the year.
LIVED. A mental residium then grows up which is normal and healthy. History for the general training is to reconstruct the things and experiences as they were in their living forms; not merely to present the fragments that have been recovered from the débris of the past". (ll: VII, 115.)

All this is true of historic character study, but especially these lines: "The generalizations of history must grow up gradually out of concrete historical experiences. It is a matter of relative indifference whether one remembers this or that specific fact of history; but that he have the intellectual and social growth which results from having abundantly re-lived human history is not a matter of indifference". (ll: VII, 116.)

There is something in the nature of Mediaeval History that captivates the young mind. If students are not fascinated by the charm of the characters, curious even as to the cut of their picturesque clothes, eager about the motives underlying their fearless deeds—fearless for good and evil, then they have been started out wrong: it is a pity, for they will miss very much.

To open the pages of a Mediaeval History before students and allow them to drone through a chapter or two, or rattle off dry technical terms is deplorable, and a sure method of "strangling interest at the very outset".

But put before them at once such a character as Thomas à Becket, and if the "outward appearance of this extraordinary man is a matter of interest, if the recital of the things he has accomplished and of the career he has followed would compel attention, how absorbing must be the study of his mental and moral life" (13) of that life which touched the hopes and fears, the great ones and great problems of his day.

This life might be summarized for the student in six great periods. Striking headlines in presentation lessons have much the same effect as big type newspaper headlines, they create interest, provoke comment, and lead to individual thought.

On the blackboard or chart there might stand some such outline as the following: (see next page.)
Chapter VII.

Mediaeval Reflections.

"They are the abstracts and brief chronicles of time".

Shakespeare. "Hamlet".

"It is the aim of education to bring out the finest in the child. There is in the human soul a natural response to the appeal of beauty, but it is incumbent on teachers to instill into their charges a discriminating love of the beautiful. Education is supposed to give the mind the power of living on its own resources" (13)

Upon close study, it would seem that no era is better fitted to attain this end, than the study of Mediaevalism in its great characters. Perhaps the best approach to these characters is through their social aspect.

These were the ages of great social development and vigorous life, when knighthood flourished, when religion captivated humanity, when love of God and neighbor went hand in hand adorned with sincerity and simplicity. The ages too of masterpieces in every line; not least among these was the character masterpiece, and as the Church was the very soul of all great Mediaeval movements, so great Churchmen stand out.

If "the proper study of mankind is man" then education spends worthy efforts in training young minds to visualize glories of bygone days; to catch the inspiration of great historic men and women; to witness the acts, almost to read the minds of those who have wrought the upbuilding and downfall of nations. This is to educate: "the uneducated must depend on external influences for their recreation. They are slaves to their surroundings, as environment of a certain kind is an absolute condition of their happiness. The cultivated man can find content in solitude, with no company but that of his own thoughts and those of great ones dwelling within the covers of immortal volumes" (13).

"History" says Mr. Bobbitt, "is to be used primarily as a means of social experience: the concrete historical experiences are not to be consciously memorized, they are to be
in unshaken demand for the Godlike, conquers his way through bafflements and falsities to light and vindication". (23:  )

Closing the Bible, we turn from its great ones sure that because of them "a better cheer has swept over the world", for they were giants and great, and sane, and trustful of God; not from their remoteness but from their reality they throw a more tempered light upon the spiritual and moral landscape; they put things in a new perspective and colouring, and this their epitaph in history, their echo to posterity:

"Remember also thy Creator in the days of thy young manhood"...

"And the dust......return to dust as it was. And the spirit.....return to God who gave it."

———————————————————————————————————————————
All the rewards for which he strove, food, wealth, honour, family, turn out, as always, to be no reward at all; they leave the work unpaid, the soul hungry. Then finally Job understands "though one live a thousand years twice told, and see not good, are not all going to one place"? Ecclesiastes 1V, 23.

With just a little thought the student must see that there is a way of treating the law of life as if one were no longer an apprentice, out learning and practicing it as it were by arbitrary rule and blundering, but as a virtuoso, a master-workman, in whose procedure the law is swallowed up in skilled proficiency. Not only has the law of being become so ingrained, so instinctive that he has become dead to it; he has passed beyond it into the realm of self-moved individuality which has been expressively called "the higher lawlessness". (4: LV, 281)

It would be a marvellous bit of philosophy to drill home through a character sketch, that one ought not to be righteous, and Job was not; nor too wicked, nor to let your wisdom stick out too much, and not to let your wickedness be a piece of stupidity.

Job touched bottom, and to such an one, had we but his appreciation of life after his rehabilitation, "the elements of character are a keen-edged working tool, the ready instrument of his will and spirit. Job must have known in himself to just what use to put his experience, to make that second life a work of artistry.

Contrast for a moment two ideals of life, that of Koheleth, Son of David and Omar Kâyyâm. The latter says: "In a moment we die and are no more; we cannot wrest any clear knowledge of the beyond from doctors and saints: things are crooked and there is no setting them straight; therefore let us drink wine, and loaf in rose gardens with women, and be lazy." And Koheleth shows his deeper and sturdier fiber, his truer judgment of the intrinsic man by saying: "Yes, all this about dying, about our ignorance of the future, about our futile efforts to straighten the crooked world is too true; therefore let us take joy in the work we CAN do, and follow the dim prompting of eternity in our heart, and stand undismayed before our fate, and fear God".

The consideration of these Old World characters would appear to be worth while, if but to drive home this only truth: in spite of all we cannot attain "to take joy in the work we CAN do."

The Book of Job, the Hebrew Prometheus has well been styled "The Epic of the Inner Life" (23: ) for it is with a truly epic sense of grandeur we trace the heroic up-rise of the intrinsic heart of man, and Job "in utter honesty with himself, in clear-eyed assessment of things as they are, and
whence the radiating lines of thought and feeling stretch out in vital motion: ( PREFACE.)

When at the opening of the semester a body of students settles itself with a sigh, to the first lecture on Ancient History, there is often something of resignation, tolerance, necessity, about it. The instructor almost hears that modern vulgarity "no pep in mummies". They are candidly astonished if the teacher, sweeping aside text-book and alert with unfeigned interest in her subject, "like some other minded soul has the courage or effrontery to speak out the glories of those ancient ones". The instant wave of sympathetic response "bears down upon him. They are captivated by the charm of some far off ancient hero: it may be the veiled front of Moses, or the song-inspired David. From that moment the teacher is a spokesman, a go-between a sort of many-tongued interpreter. "Souls that before had been torpid and unresponsive, prisoned as it were, in an uncongenial order of things, now thrill to the unwonted note, as if the signal had been given for the doors to be opened. It is as when in a chaos of foreign voices men catch the sound of their native tongue, and rise to heed and follow" (22:1)

These old world heroes were made on great lines men after God's own Heart, for God had "also put eternity in their heart". In the succession of Patriarch, Prophet, and King, of old we see how "nature has many doors of expression, and when one issue has fulfilled itself, another succeeding, may take its vitality, and perpetuate an equally genuine strain of manhood". And so on in the transition from Abraham to Saul the "ground had been clearing for a new expression of life, and when the religious impulse seemed to be losing its edge, as it was bound sooner or later to do, a fresh energy was ready to supersede the old; to be laid out, not on objects of devotion, but on objects of activity; from life expressed in terms of religion to life expressed in terms of character." (22:1, )

Take Job, one of the Old World's magnificent characters. The student will readily recognize, not his passive patience, but his magnificent gorgeous patience. It is a compelling patience, and leaves the mind eager to find the way there to---a point we so often miss in stress and trial. "Heaven opens inward". And there alone the troubled soul can take up its abode calmly "and find its joy, before the most tyrannous enigma of fate. The soul can command the situation, because its world, its eternity, its treasure, is within". (22:1, )

Take such a man then as Job: detail his life, quote his words, show how he got a very fair view of life's seamy side; how he found by experience that when all seemed secure it was in reality a misfit. "All the labour is for his mouth, yet is the soul not filled".
Chapter VI.

Old World Character Study.

"Only actions of the just
Smell sweet and blossom in the dust".

James Shirley. "A Dirge".

"Wonderful it is to look back fathoms down the great past! Thousands of years away; where whole generations lie unmade to dust, where the sounding of their trumpets and the rushing of their scythed chariots and the great shout which brought down the birds stone-dead from beside the sun, are more silent than the dog breathing at our feet, or the fly's paces on our window pane; and yet from the heart of that silence we feel words that rise up like smoke, words of men, even words of women uttered, at first perhaps in 'excellent low voices', but audible and distinct even to our own times......It is wonderful to look back and listen"!

These ancient heroes were the pioneers, and the "bold step which they take from the unknown to the known, from blank ignorance to discovery is equal to many steps of subsequent progress" (39: 1, 60.) "The commencement" says Aristotle, "is more than half the whole". That is why the greatness of these men of old is a mighty greatness, and if a simple word could summarize their mission and its realization, that one most comprehensive word would be---"CONSTRUCTIVE".

Their very remoteness makes them appear unreal, and yet of them may it be said that they are of those "whose positive tonic uplifts". (20: Preface.) These lives are no mysterious things, nor do they require special pleading when once we are launched on the central tide of their import. They call upon us merely for a hearing, giving due weight to all sides and colourings of their plea. They touch nearly upon the deeper problems of life; they are a study of historic and spiritual values. And if this life be death, and that other realm life, then these have centuries of life to back them.

Yes, they are constructive and the "constructive spirit takes its place at the center of their teaching
bright stars in the heavens, must be explained in all their multitudinous bearings". (8) Thus and so it HAS BEEN, and history repeats itself.

Young men and women go forth strong only in so far as these principles go deep and ring true. Formed thus they will be blameless citizens, standard bearers of truth, guardians of God's honour.
"After all we are equipped with minds only to borrow light for the operations of the will, the head is servant to the heart, and life takes all its true colour from action, not from knowledge". There is also another ethical root for keen interest and appreciation of the historic character study, and it is an inalienable and harassing love of happiness. "We want to be happy here, we want to be happy hereafter. Every glance of the eye aims at the discovery of happiness' hiding place, every throb of the heart is an invitation to happiness' pity, and every single thought has happiness for mainspring and motive. There is no help for it, we were made that way; and to lose the inclination, we should have to get outside of ourselves. Now it is history that holds up the most tangible examples of success or failure in this quest, just as "Moral Philosophy puts us right with the world of being in which we move, and does the thing in the neatest way conceivable". 

Nowhere better than in the historic character can the "honestum dulce et utile" of good be illustrated; for "good" itself is an analogical term: and, arguing from the word perfect, it means, in root finish, completeness. Not all that glitters is gold; and only that is "good" for each individual man "which finishes, rounds out, completes, his being." 

History shows that persecution, suffering, death itself are "good", and he who would teach must have fathomed as well as is possible to him in his own life the mystery of the Cross, before he can read its lessons to his pupils who are to receive and pass the Truth along to others. Moral Theology has its flesh and blood illustration in the historic character, which may be held up and ethically analyzed before a class without any breach of charity: laying bare realities, probing deep depths, scaling high heights, "discovering motives for action, standards of measure, methods and means of discovery, palliative circumstances, characteristics, responsibilities, merit and blame helps and hindrances". Thus from the historic character are deduced rules for personal behaviour towards self and towards those about us.

"This science of right and wrong is a most vital entrancing subject. Morality is the blood in the veins of every human act" (S: VII, Nov. 1910) It is elucidated in the lives of the great historic dead with all its variations, external and internal, of the individual soul.

The great aim is not the character study IN SE, its lot is already and eternally fixed, but after analysis and generalization theory is to be reduced to practice and brought down to the principles of life. It is here that "the living voice of the teacher is almost sacramental in its efficacy". (S) Great principles must be underlined and evaluated, and these principles must "be proved up to the hilt, must shine out like
Chapter V.

The Ethical Aspect of Historic Character Study.

"When all the world dissolves,
And every creature shall be purified
All places shall be hell that are not heaven".

Marlowe "Faustus".

Ethics is "the science of human duty" (Webster) or of "putting order into man's free acts". (25) "A human act is one deliberately resolved on by the will resting on a preceding practical judgment of the intellect" (53: Intro) and "human acts" distinctly such, have three elements: "intellectual knowledge, desire, and freedom, activities of intellect and will". Since "ethics is the science of putting order in man's free acts" and "that sin and much trouble, and hell itself are only varying phases of disorder, it must be evident that this science, theoretically mastered and systematically reduced to practice, could effect a revolution in the world". (25)

There seems to be kinship, or at least similarity between the teaching of Moral Theology and Ethical Historic Character development. It is a subject moreover, upon which one intrudes respectfully, ever conscious that "fools rush in where angels dare not tread". Yet "nil volitum, nisi praecognitum" and if true values are not known there is no possibility of living up to them. In many cases students enter Catholic Colleges unarmèd for the warfare of life, and teachers should be, or strive to be not merely learned, but in a very far off reverent way like that Great Teacher of Ethics for Whom the world waited with longing for four thousand years.

Teachers who appeal to the curious in human nature will hold the ears of men until supplanted by other teachers with more startling novelties for wares; but teachers of morality" and morality embodied in the historic character, "will never be without an audience, though they deal out truths as old as time." (25) "We men are eminently practical beings" and such is the passion of mankind for what tends to throw light on the improvement of relations with self, with other men, and with God Almighty, that there is a reacting out towards those branches which attain to this end. Pre-eminent in this sphere is the ethical treatment of the Historic Character.
The figures crowd around him and increase:
Now he is David battling for the Lord,
Mixing his battle-cries with psalms of peace,
Now he is Mowgli, at the Cobra's hoard
With black Bagheera. Swiftly he has drawn
Excalibur from its invisible sheath.
He is Ulysses on his native heath,
Tristram, Tom Sawyer, and Bellerephon;
Cadmus about to sow the dragon's teeth;
And shining Parsifal who knew no sin;
Sir Lancelot and Huckleberry Finn;
George Washington and Captain Cook and Thor;
Hansel awakening in the magic wood;
Frank Merriwell, John Silver, Robin Hood
He is all these and half a hundred more.
He scowls and strides and utters harsh commands;
Great armies follow him to new-born lands,
Battling for treasures lost or glories gone.
None can withstand the thunder of his frown;
His eye is terrible, the walls go down.
Cries of the conquered mingle with the cheers.
While through the clash and battle-smoke he hears--
Richard! Get through! and put your stockings on"! (52)

For older boys and girls this play of memory--
imagination and will, upon the historic character begets a new
reverence for life, their own life, with all its possibilities
and outlooks. A reverence deeper than we suspect; for often,
quietly, silently, in the great interior vastness, they hear the
call of enlightened humility:

"Lord God of Hosts, be with us yet
Lest we forget, lest we forget". (27)
testing, precedes anything like a positive judgment, and in voicing any inspiration of genius in the field of history, these make their appearance with such a procession of auxiliary proofs that they do not at all appear to present themselves as conjectures, but rather, as rigorous deductions.

And then comes the will, the aftermath, the touchstone of the historic character's success or failure. "The final outcome of all thought, of all mental processes whatsoever is action. Action is the real aim of life: all mental states give rise to movements of greater or less extent". (38: XV, 497.)

In the history class "learning by imitation" has a high rank. "We tend to imitate the more striking acts of those in whom we are interested and with whom we come in contact" (38: XV) And with whom do we come in closer mental contact than with those who have simply stepped from the world's stage for a space, awaiting their final appearance "at the sound of the trumpet, from the four corners of the globe".

There comes into conspicuous play, too, the great problem of choice, and lives depend upon choices. Many choices are made long before the act is carried into effect and consist frequently in outlining the course of action in words or in some idea, some concept perhaps; when the time comes the stimuli present lead it at once to the act. The deciding factors are subjective: one seldom regards as choice the decision determined by objective factors alone." (38: XV, 498.) Lives are made up of choices; they are steadily forming the character of the child. Many of his choices may be determined by reflections following from the history character study; therefore the historic character may become a telling factor in character formation.

The will of a child is a "marvellous precious" thing to bend this way or that, for as the "tree is bent so shall it grow". The task is not devoid of grave responsibility, and in presenting historic character it is well to remember that the teacher is holding up an ideal: "thus do, and thou shalt live".

There are many ways of attaining the end, but the real way is along the line of sincerity and truth, these never fall very far short of their mark. Reading and research show that in presenting historic character the field is wide, the road is long, but there are many many places to wander in that field, and the road is always bringing new experiences around the next bend. Aside from the pleasure of the wanderings and the adventures, the greatest joy to the teacher is the realization that the child's world has become peopled with friends that accompany him even as Good Deeds accompanied Everyman to the very end of life. It becomes possible for every child to turn

"To Siegfried brandishing his sword,
And Jason snatching at the Golden Fleece."
startling event was achieved by some men and in spite of others. Repeatedly portrayed, they somehow fail to stand vividly in the world's memory; for they were mainly presented in the stiff convention of official portraiture, which is not easily remembered; and in many cases repetition has deprived the portrait of all meaning. But drawn with care, a character sketch may sometimes catch the turn of a head; closely rendered, it may even recall the tone of a voice. For the business of historians is, after all, the recovery of the past; and one may catch something of it in the swift movement of a lightly pencilled sketch."

A touch of this kind will destroy, as in the case of Washington, the solemn demigod, and create the fine horseman, the eager hunter, the daring woodsman, the great-hearted soldier, the tender-hearted son, and courtly courteous gentleman. It will disarm that prejudice which hedges from our view Washington as one of the great men of history, one of whom every American child should be tremendously proud.

History teachers seem to be more wary of imagination than scientists are. There is something disconcerting in such an assertion as the following from Mr. Liebig the eminent mathematician; "the majority of mathematical truths are not acquired by deduction but by imagination". Claude Bernard is equally positive: "An anticipated idea or hypothesis is the necessary starting point of all experimental reasoning; without it, no investigation could be made or instruction be acquired, we could only pile up sterile observations". Bordas Dumoulin, the philosopher remarks: "The property of genius is to discover, and nothing essential is discovered in nature which is not the fruit of hypothesis, nor in any other science, which is not the fruit of hypothetic genius"! "Science," says Mr. Naville "has never made a step except by the employment of correct suppositions"! (37)

In the development of the historic character there is all the more need of caution in the use of imagination since the subject is mainly regulated by free agents and moral laws. "We may only hazard a statement, for example, on what men under certain determined circumstances must have done; and all the more, because their actions may have been affected by other free actions of their fellows or by some accidental circumstances, which are unknown to us now, and which in a given case might have notably modified their ordinary ideas and feelings. Neither does a conjecture acquire that degree of solidity which transforms it into fact accruing with certainty or strong probability to science, unless it be verified and confirmed by ulterior observations, which generally suppose a good deal of erudition, patience, tact, and freedom and calmness of judgment as opposed to prejudice and passion". (14: 1, 288)

Whatever appearance of truth there may be in an historic conjecture, serious scholars are in no hurry to send it forth into the world of publicity. Reflection, consideration,
Imagination then comes with varied intonation and detail, but memory works first; this avoids confused imaginations. One need not go beyond the loves of one's childhood to discover the foundation of what has come after. "One boy was introduced to London by learning as a tiny child to walk up and down stairs to the rhythm of:

"One foot up and one foot down
That's the way to London Town". (45)

So the child's deep interest in London was first aroused. Again "London Bridge" whose decrepit condition more than once in history tumbled houses and people into the river: what an immense amount of literature and history belongs to that bridge!

In literature the scope for memory work is wider than in the field of the historic character, for here we must almost at once pass that mysterious borderland, that meeting place of matter and spirit, where memory mingles with imagination.

Imagination, in the reproduction of the historic character is only safe when it rests firmly on facts, true facts. Just here, lies the danger of the historic novel; it may undo by making unreal, just what real history tries to do by being very real.

"The history class may however quite courageously face dangers of literary bias and meet it with historical truth. The quality which we are looking for to give life to our history is not bias, but imagination". (45) and, by imagination we mean not only the gift of foresight that permits its fortunate owner to descry the future, but that hardly less rare gift which permits him to look into the past and recreate it AS IT WAS LIVED. The historian's imagination, indeed, is in this different from the poet's, that whereas the poet's builds on the basis of reality an ideal world, the historian's in projecting itself out of the present, must evolve a real one." (45)

Two things must be faithfully borne in mind when enlarging or developing the historic character: a "don't" and a "do". DO NOT use the historic biography to point out "smug" morals, let the moral evolve of itself. But DO make men and women alive and interesting to the child, so that he will desire spontaneously to emulate their virtues, learn to be tolerant of their weakness, and firm in adhesion to great principles.

A great help in character development is a study of social background. Much of children's aversion to really great characters in history, particularly American History, may be traced to a lack of the use of historic imagination.

Preceding the contents of Philip Guedalla's book, "Fathers of the Revolution", there is a page headed: "Argument", and this argument says: "Five generations ago the United States leapt from the trap-door of history. This
Children find real satisfaction in mastering certain definite facts about which to weave their imaginings: it is pleasant to possess indisputable evidence; to perceive high lights that no abundance of shadow can obscure; to hear clear notes that no intermingling of under harmonies can confuse; and extremely gratifying to those orderly-minded few, existing even among children, to possess certain well labeled facts for their mental pigeon holes.


Memory work in connection with the historic character should not be one of tension or strain, but of clear grasp and more or less quick comprehension. Was it, in our early childhood, any great effort to remember that there were three bears, little, middle, and big, and the exact words of each "Who ate MY soup"? "Who sat in MY chair"? "Who has been in MY bed"? And all of these inseparably, tragically linked to that most enchanting individual, Goldilocks! The child hears it once and remembers it ever after.

The dependence of memory on age is fairly well made out and should be borne in mind at all stages of education and in all branches. The same holds true of its dependence upon types of imagery. These facts should not be lost sight of in history teaching. "Measured either by the memory span, the quickness of learning, or the immediate retention, memory increases gradually to thirteen, then improves very rapidly to sixteen, and then more slowly to a maximum at twenty two to twenty five; then apparently persists approximately unimpaired throughout life, or at least until the onset of senile decay."

"That the memory depends upon sensorial type is certain. An individual of a visual type is probably more successful in remembering words, colors, landscapes, and similar material; an individual of the auditory type, abounds in musical memories of all sorts. Which type is absolutely best is not known. Meumau assertsthat the visual memory is best for the retention of the elements but that the moto-auditory obtains a more accurate grasp of the whole". (38: X, 361.)

The combination of the visual and auditory memory for the fixing of an historic character seems best: to hear the lesson, see the chart or synopsis, then give back the whole in a written theme.
Chapter IV.

Memory, Imagination, and Will in Historic Character Study.

"When they do agree upon the stage, their Unanimity is wonderful".
Sheridan. "The Critic".

An end, desirable in the study of historic character is to visualize, to fix the unit permanently as a constructive power in real life: a direct means to this end seems to be the concentration of the student's memory, imagination, and will, on the character.

Memory raises and rivets the framework; definite facts and data must be possessed as starting points. Imagination, always subordinate to truth in history, breathes the breath of life into the structure, making of it a present actuality. Last of all, the will, seeing that it is good, makes of the unit a functioning power.

"Memory is a topic that bulks very large in the discussion of daily life. It may be defined as the awareness of the fact that a certain event has been experienced in the past. In the complete form it may be defined as the recurrence of a group of experiences with knowledge of when and where they were experienced before." Memory is a four part process: "learning, retention, recall, recognition".(38:X, 345.)

The imagination may so identify the experiences of the historic character with the student's own personality, that the memory's work is practically spontaneous.

In this branch of history, "recall" seems to have fuller play than learning, retention, or recognition. The child will probably recall dates, persons, events, whole epochs, at the mention of a single name. "Recall" is always through association under the control of the wider purpose of the moment and of the other less conscious factors that constitute the mental attitude or context. To recall any event it is necessary to have some idea which is in some way connected with that event, or has some element in common with it. If we assume the possession of a definite memory with a large number of connections, some one of the connections must become conscious before the memory itself will make its appearance. The mental attitude or need of the moment always plays a predominant part".(38: X, 362.)
teacher herself; mannerisms often prove exasperating annoyances to a pupil. The quality number and kind of question should be carefully weighed: the number is of course arbitrary. "An investigator in gathering material for a study of the question, visited some twenty history recitations, and counted the questions asked during a forty-minute period. They varied from 41 to 142! (49: 1, 23) This seems to point somewhat to the fact that the history was largely a matter of textbook facts, minute data, to the exclusion of underlying principles and consequent deductions.

It would seem that the study of historic character is a spontaneous outgrowth, logical and psychological of an educational need. It meets a situation fittingly; measures up to the requirements of every age and land; and develops the student morally as well as mentally. We may say then, with truth and sincerity that it is in reality what it is represented to be in the life and curriculum of the High School and College Student.
standards to attain and qualities to seek" (49) and especially in questions concerning historic characters these should be very clear, concise and definite. A chart, a graph, a synopsis are helps. It is not wise to question beyond the matter assigned, nor to go back too frequently on previous lessons, outside the review periods. A study of Professor Tryon's work on "the teaching of history in Junior and Senior High Schools" shows the methods therein suggested adaptable to the "historic character". In the first place Professor Tryon asks that the teacher "become an artist in planning, managing and conducting a recitation: mastering and applying the old and familiar principles of unity, proportion, and coherence". Besides these there should be "clearness, force, and fine adaptation". Text books in history are by necessity made up largely, particularly with reference to individual characters, of generalizations. They bristle with unfamiliar words and ideas: here the teacher must supply to make the characters living and real. The reading of history test papers will quickly persuade the teacher of the crying need of "clearness" in questioning.

Force being a spiritual quality, it is difficult to define and measure. It is recognized at once in a recitation, but difficult to say how it is attained. "A dead history recitation is not to be tolerated. A study teeming with life must be forcefully taught, and an interested, enthusiastic teacher begets in a class like characteristics" (49)

"Fine adaptation is a prerequisite to the qualities of clearness and force". In teaching the American Revolution for instance, clearness and force would both grow from the adaptation of the whole to the great characters of the period. Events, dates, results, would live in the minds of the pupils, fastened to the individuals.

In High School teaching of historic characters a teacher should be mindful of her duties on the following points:

1) Giving the pupils opportunities to express themselves about their historical reading.
2) Correcting wrong impressions where they exist.
3) Helping pupils to organize related historical facts.
4) Giving additional information, acquired by the teacher from reading, travel and experience.
5) Making abstract and general statements concrete in individual characters.
6) Developing certain principles underlying history study.
7) Inspiring pupils to better efforts in their own lives and conduct, either by imitation or avoidance of what has been noted in the character under consideration.

The individual recitation demands a large expenditure of the time and energy of the teacher. Sometimes the distraction which most interferes with the recitation is
and heroines of history may add a work greater than many teachers realize. To the child, to the young man and woman they can be made personal realities, close friends whose very mannerisms are full of charm and interest.

Was there no flaw, no shadow in the life of Don John of Austria? Yes, and at least twice in his life very deep shadows. The sins that come of youth, of beauty, and the power of fair women. But Don John had been loved and trained and followed by a woman, fairer, purer, greater than these, and in the end such influence always prevails.

It seems wiser in the study of historic character to choose the great, the pure, the noble, to develop in the classroom; for "it is much easier to meet with error than to find truth; error is on the surface, and can be more easily met with; truth is hid in great depths, the way to seek doth not appear to all the world". (Goethe.)

As in the first terse blocking out of the character in the Elementary School, so in these later character developments an immediate recapitulation does not seem advisable, for lessons in history are often spoiled by futile questions put in as it were for conscience sake, to satisfy the obligation of questioning or to arouse the flagging attention of a student. This is a disputed point, but it seems too great a sacrifice. It is pedagogically and artistically wrong and jarring to go abruptly from the climax of a story or narrative or lecture which has stirred some deep thought or emotion and call with a sudden change of tone for recapitulation or summary or discussion. This is a point where the teaching of historic character seems to deviate from the ordinary way. "The facts and lessons of history ought to transcend the limits of mere lessons; they are part of life, and they tell more upon the mind if they are dissociated from the harness and trappings of school life". (42: X 173.)

Written papers for younger students, and essays for seniors seem the best means of sounding results. Added to this there should be supplementary reading and a clear knowledge of important data gained from the text book.

Yet there remains the important fact that the student must be taught to express his views and appreciations in clear intelligent terms, which opens the subject of "history recitation".

The lecture, while dealing with individual character should touch upon the great events of the epoch, and it is from these the questions should chiefly rise. In all branches of teaching there are "definite principles to apply,
This book of Father Coloma affords a clear accurate foundation for a character chart. (See Chapter XII. of this Thesis.) There is also, in relation to Don John a very real and living word picture of the great Pope, Saint Pius V.

Little by little the light began to filter through the narrow arched window which pierced one of the walls and then the solitary personage could be plainly seen: he was old, with a pronounced aquiline nose, a white beard fell on his chest, and he was so spare and decrepit, that it might have been said of him as St. Theresa said of St. Peter of Alcantara, 'that he seemed made of the roots of trees'. Then he prays like a sorrowful child who craves for help of his father. After this comes the great and Holy Sacrifice where God Vouchsafes light. Suddenly with face strange and transfigured, and in a voice which was not his own he said these words: "FUIT HOMO MISSUS A DEO, CUI NOMEN ERAT JOANNES". He paused for a minute, turned his face towards the Virgin and repeated in a questioning, humble, submissive, loving tone, like a child asking his mother: "FUIT HOMO MISSUS A DEO, CUI NOMEN ERAT JOANNES"? Then in his natural voice, firm, strong, and decided, he repeated for the third time "FUIT HOMO MISSUS A DEO, CUI NOMEN ERAT JOANNES". And this was John, Don John of Austria, in answer to prayer made Generalissimo for the Armada of the Holy League, in God's providence to be the Victor of Lepanto.

The character sketch of Don John himself is captivating; first as the little Jeromin, when "like a flock of frightened sparrows the children arrived at Ana de Medina's door; and Jeromin was first to get there, with his big blue eyes staring and his golden hair thrown back". (12: 1, 3.) Then later, as the brave, the young, the gallant Don John, facing death "which has no pain for the great man, nor anxiety. Don John gave a great sigh and they heard him distinctly articulate in a weak but clear sweet plaintive voice, 'Jesu--Maria--and like a child calling to its mother 'Aunt! Aunt! my Lady Aunt!' Then the soul of 'that John sent by God' fled to His bosom to render account of the mission which had been confided to him". (12: XXIV, 427.)

Had he really fulfilled it?--------And here, among college students there will probably arise much discussion, many theories, much real thought; if guided, an amount of wise research and reading. Characters such as these are sufficiently marked and beautiful to captivate the young mind, and education needs to put forth all its attractions to counteract the mad whirl of week-end pleasures, and of the very seductive and bewitching trifles woven about student lives.

No one of us was ever held, influenced or motivated by theories or speculations, by great conglomerations of facts, but by strong personalities, those in whom we could place our faith, sure of not being disappointed. Even so the heroes
"The eldest, Queen Elenor, twice a widow, first of Don Manuel the Fortunate of Portugal, and then of the magnificent Francis I. of France, whom neither age, nor illness, nor her many and bitter disappointments had been able to alter in the serenity of her character or her goodness." (12: VIII, 39.)

According to the account of a Spanish noble to his secretary, "She was really an innocent saint, and I think she had no more malice than an old dove." At that time, when the little Jeromin first saw her, "Doña Elenor was a little short dried up woman with white hair and such a peaceful sweet face that it attracted by its imposing but gentle majesty".

The Queen of Hungary, Doña María, is described as "being quick to see as she was prudent and energetic to execute" as "loved beyond everything by her brother", and as the "protectoress of her sister. Tall for a woman and extremely stately, not in the same way as her sister, but with that other majesty which stamps the fact of superiority by merit, rather than that of superiority by birth." (12: VIII, 40.)

Between these "ruins" came that of the no less august and worn-out majesty, the invincible Emperor; vanquished only by years, wars, worries, and, alas that we should break the spell, by his gluttony, for this really great man who had controlled two worlds, could never control his own excessive appetite.

On the way they are met by the Prince Don Carlos so soon to become the companion of Don John. The Emperor did not know this unfortunate Prince, afterwards so tragically celebrated, and was very pleased to see him. Don Carlos was then eleven years old. The bravery of his attire, however, could not hide the Prince's feeble frame, or the notable disproportion of his head to the rest of his body. "The first moment of shyness past, he began to show his native restlessness and self-will, going so far as to demand a portable stove which served to warm the Emperor on his journey, and which was a thing then unknown in Spain. This was refused, and still he persisted. "Be silent Don Carlos" answered the Emperor sternly, "after my death you will have time to enjoy it". But for all that the Prince was not pleased, and after more and graver discourtesy, the Emperor commented upon this heir to the throne, to his sister the Queen of France: "He seems very noisy, and his manner and temper please me little. One does not know what may become of such a hot-tempered youth". (12: VIII, 41.)

Brief character sketches often induce the desire to know more, above all to know the secrets of their minds and hearts, the daily lives they lived; how they solved life's problems, and in what relation they stand to the central character--here, the relation to the hero, Don John. In Luis Quijada is shown a type of perfect loyalty, first to the old Emperor, and after his death to Don John, and so with all the characters.
same conflict, with the gentiles and peoples of the rising democracies taking council together against him, as kings and rulers did in the past, all imagining the same 'vain thing', that they can overcome Christ in His Vicar. (42: X, 177.)

To exemplify the psychological development of the historic character for the older High School and College student, we turn to one round whom may be gathered, in an enchanting manner, great history and far reaching ethics. I mean, Don John of Austria. In the preface to an ably written life of Don John (12) the translator says: "As on the walls of some tapestried chamber, the author displays the story of Don John of Austria from his engaging childhood to his saintly death. The light, as it falls on this Prince Charming, also falls on the great ones of his time who were his friends or foes, and on the multitude of their friends and followers, lingering most lovingly on beautiful Doña "agdalena de Ulloa, as it glints on the texture of her unselfish life." (Doña Magdalena de Ulloa, one of the greatest ladies of the XVI century Spanish nobility, wife of Luis Mendez Quijada, and into whose charge Don John was given as a child.)

At the time of Padre Coloma's admission to the Real Academia Española there was a reference made to this book calling it "half novel, half history": novel in its keenly interesting, vividly compelling style; history in its adherence to facts. In these pages is found very correct and unfortunately too little known information on the Spanish Inquisition. Students and even teachers may be surprised to learn that an "auto da fe" consisted in hearing sentence pronounced on prisoners of the Inquisition, not in witnessing their execution, and that in most cases the condemned were garrotted before being burned. All this is told in connection with the little Jeromin.

The book contains a detailed and inspiring account of the Holy War and glorious victory of Lepanto, of Spain's policy with Flanders and England, all hinging upon the central figure, Don John.

The characters described allure to further study, like charming persons one meets and would come to know intimately. The great old Emperor Charles V. is pictured, not in his glory upon an Andalusian horse covered with crimson silk and cloth of gold, but in the year after his abdication, 1556, journeying to Spain together with his two sisters, the widowed and Queens of Hungary and France, "the three august ruins" as they are styled. They become very real, as we see them despoiled of everything, and weary of acting great parts in the world's drama, coming to die in the peace of the Lord, each one in a different corner of Spain (12: VIII, 39) Then come three short vivid character sketches which no student could easily forget.
of any historic individual; there were no half measures and no compromise. "For the older students all this is got so simple, and the nearer they come to our own times the more necessary it is to put before them that good is not always unaccompanied by evil nor evil by good...Lessons of the text book type, facts, dates, summaries, and synopsis matter very little to children, but people are of great importance." (42: X, 175.)

Once they grasp the fact that what they are hearing and learning about really took place, that these were people, real people, who lived and saw and felt as vividly as they themselves, then their sympathies are awakened, their minds whetted, and they are ready to make a personal response. NOW the teacher may speak the truth, nor be afraid of the consequences. That Solomon and David sinned may be admitted; that Popes have been unworthy of their charge, that Monks and Nuns have fallen from their high estate, that reform was urgent in the Church, may be stated; not only may be, more, should be clearly explained. The danger now would be the contrary course.

For all this the judicious choice of outstanding historic characters is formative and informative. "The personality of an attractive character as the center of gravity of a period will fix the interest; and the special study of his age will accomplish what history aims at as a cultural study....If the student during the four years of his college course has studied even one great character of ecclesiastical history each year and has viewed the events of four cross sections of history, he has gained a knowledge which will serve as a nucleus for further acquisition, which will give him the historical method of investigation, and will have equipped him for the study of other periods, and which if well done, will have aroused in him abiding interest". (30)

And again, "while the facts of history are serviceable in se, yet the purpose of historical study is not attained by the mere learning of the events of history in chronological sequence". "History" it has been said "maketh a young man to be old without wrinkles or gray hair, privileging him with the experience of age without the infirmities or the inconvenience thereof". (Fuller.) "But such history must be more than a bare tissue of names and dates and events. The dry bones of history must be clothed with flesh and blood and quickened with nerves". (30)

It would be well, for instance, in church history to give "some vivid realization say, of the troubled Pontificate of Boniface VIII, with the violence and tragedy and pathos in which it ended, after the dust and jarring and weariness of battle in which it was spent; if they have entered into something of the anguish of Pius VII., they will more fully understand and feel deeper love and sympathy for the living, suffering successor now in the same chair, in another phase of the
Their opinions too, once the judgment is formed are very positive; and their heroes once chosen or discarded become fixed stars or lost planets. For them, "black's black---furieusement black; and white's white---furieusement white". (47: XXV, 218.) They revel in wrangling over the fine points in the historic character, "to retell the old has no interest for them, it is the catching of new light that interests them". There is a certain shadowy vastness of vision, clumsily expressed in inadequate words, and much that is childish and obvious, but there is the definite grasping of underlying motives in the acts of the historic character presented to them.

To meet all this the teacher has need of facts and arguments to support her words; there must be the weight of patient work behind them; of settled convictions to convince; of careful intelligent technique, and mastery of the subject. The very shadow of "you must think as I do" is sufficient to blight and blast the most conclusive evidence.

Their aggressive conceit, their positive assurance, often become an insurmountable wall of ignorance when met in this spirit, whereas a mannerly (not evidently patient) courtesy towards these childish absurdities makes them for the most part vanish, like a puff of steam from a very small engine. This is far preferable to the "too submissive minds", whose inertia promises to become chronic, and to whom one may vainly introduce the whole galaxy of world heroes without fanning into flame the least spark of independent thought.

It is to this age that the heroes of chivalry make their strong appeal: here the ideal, the religious, the high, the beautiful, find their response; yet withal touched by romance, and love, and by the charm of gallant men and fair women. It is the age of which the poet sang who said:

"Let me be young as when
To die were past my thought:
And earth with straight, immortal men,
And women deathless to my ken,
Cast fear at naught!
Let faith be fraught
My Bridegroom, with such gallant love, its range
Simply surpasses every halt of change!"
(18: 111. 119.)

Following this intermediate stage there opens the more mature period of the last High School and first College years. "The superlative black and white age, the age of unmixd admiration and most excellent hatred" (42: X; 172.) is passed. There is now the backward glance, the becoming half apologetic smile for what then made them "seem bloodthirsty in their vengeance". Then, the affirmation, loud and peremptory of principle was more than the standing reputation or importance
Chapter III.

The Psychological Development of the Historic Character Study in High School and College.

"In the very morn of his youth
Ripe for exploits and mighty enterprise."


If first childhood is impressionable, if the allegiance of childhood's second development is laid upon the altar of strength and simplicity; the third, that is the first High School years "is more sensitive still, because real criticism is just beginning to be possible, and appreciation is in its spring tide, now for the first time fully alive and awake. A transition line has been passed, and the study of history like everything else enters on a new phase." (42: X, 173) The study of historic character assumes new meaning; new importance is attached to acts, the acts themselves are sometimes challenged.

There is too, new power of assimilation: a character may be presented and profitably studied from many angles with this objective: "ability to form independent judgments", in other words a capacity to reason logically from a given point to a correct conclusion, independent of ready made or prevalent opinions. This character study is a very direct and clear method of formulating opinions.

This is the age of which it may be said: "all learning is fuel to the fire" (47: XX11, 197.) The shame would be to cast chaff upon these eager flames. These are the years of a first dim realization that there must be mysteries in faith and life, and a multitude of questions that do not admit of complete answers.

Since it is the time when the exercise of judgment becomes the chief object, then to direct this aright is the chief aim of the instructor. Here grouping of historic characters would seem to be fruitful in results; the audience becomes convinced because the teacher is convinced; help is given by judicious words thrown out apparently at random. (For the time is passed when broad assertions are unquestioningly received). At this age there is healthy personal satisfaction in finding and holding aloft the divine fire of the hero; and then, standing back "to look unutterable things", as if they were, as they truly believe themselves to be, the discoverers of hidden glories.
the brightness of personal ideals, strengthened by years of im-
personal experience, then education's most fertile seed has been
sown, and that seed shall increase, for children are in some
wise like the saints; in the beauty and attractiveness of God's
creatures they find God. To Saints and to children thus taught
"God is an embrace; they have felt the wind of His locks, and His
heart has beaten against their side", (47: Vul, 90.) and all so
simply, so naturally, that they neither marvel nor question.

One more very logical point to recall when pre-
senting the historic character is, that "the child is not so much
the receptacle as the agent of investigation" and that what Max
Muller says of the primitive Sanskrit roots of the Indo-Germanic
languages, is quite applicable to historic character study---
that they represent "action and not objects", "that in the race
the earliest ideas assume such strength and vividness as to break
out beyond the limits of gesture and clothe themselves in words
just as the historic character breaks through the bounds of his-
tory and lives again in the child's words and deeds. Aristotle
himself says: "we learn an art by DOING that which we wish to
do when we have learned it: we become builders by building, and
harpers by harping. And so by doing just acts we become just, by
doing acts of temperance and courage we become temperate and cour-
ageous." Obviously, in this light, the study of historic charac-
ter is far-reaching.

In the primary and secondary schools, then,
the historic character finds a logical setting: it proves to be
a successful teaching unit, and yields a true learning product;
it is a logical starting point for the introduction of wider mat-
ter: and, because of the young child's mental impressionability,
and receptive capacity, its educational worth is real. To train
children mentally it seems clear and definite, and for moral de-
velopment there are those who proclaim it unsurpassed.
Second, "a child is exceedingly active: to move its muscles is an absolute necessity;"a wise teacher will suspend a lesson, will give the opportunity to move about before the too imperative urge of natural activity leads to infringement of discipline. Third, "little children have but small power of attention, from the psychological side, therefore, their memories are weak; and yet the cerebral structures in children are very impressionable, so that from the physiological point of view the memory of childhood is potentially, at least, very strong."

This probably accounts for the well known fact that those experiences of childhood that are remembered are more firmly fixed and persist longer, than those of early manhood or middle age. Let the attention of a little child, which is observed, is weak in both directions, being as hard to withdraw from a present sensation as it is to direct toward one, be enchained by some startling or fascinating experience, and an impression is made on his plastic mind which can never be effaced. (48: 11, 48) Once more, the resultant importance of the history presentation.

If the first period of childhood delights in what is strange, the second period "gives its allegiance to what is strong; by preference to primitive and simple strength, to uncomplex aims, and marked characters; it appreciates courage and endurance, and can bear to hear of sufferings which daunt the fastidiousness of those who are a few years older." (42: X, 171) This then is the moment to concrete their ideas of greatness; the time to lead them "wisely, strongly, sweetly", bearing in mind always that the overheated furnace may crack fine porcelain, or a clumsy potter misshape the yielding clay. It is a moment when the Catholic teacher realizes her advantage and her precious heritage, having such characters as a Sebastian, an Agnes, a Barbara to introduce; or an Isaac Jogues, a Lallement, an Edmund Campion. These will speak to them of honour and self-sacrifice, of dangers ahead, and of other-worldly methods to employ.

This also is an age calling for more than "operative technique", for it is an age when "children detect the least false note if self-sacrifice is preached without experimental knowledge". (42: X, 172) It calls for tact, for prudence, for virtue, because it means piloting the child through "channels for which there is no chart". Wise is the instructor who presses into service the great ones gone before.

It is a stubborn age too, in which the teaching has to be on strong lines and deep ones; "the animal is there, ever eager to test its own savage strength", and yet very aware of the velvet gauntlet concealing the strong controlling power. And if, in unweiling history's heroes and heroines, there be added to these the strength of personal conviction,
So much of what comes later depends upon those early years, this plastic "setting time", and historic appreciation depends "upon the honour in which it is held, and the standpoint from which it is taught". (42: X? 164) Much seems to be lost on the young child, for in it the animal is so strong; but to the teacher all should be "children of promise" well worth education's best effort. There is some truth, too, in the hard sounding lines:

"O ye who teach the ingenious youth of nations, Holland, France, England, Germany or Spain; I pray ye flog them on all occasions, It mends their morals, never mind the pain". (9: Canto II. Stz. I.)

Young children must be reduced to order before there can be any question of teaching or learning: "Out of control and excited they are a misery to themselves and to each other" and to all concerned. (42: V. 78) This accomplished there follows a golden moment for the teacher, when a graphic David and Goliath, and overpowering Moses, a horror smitten people, and the great golden calf will make lasting impressions. Or, it may be a glorious Saint George and the Dragon, for, having themselves been conquered in the flesh, their spirit, momentarily and partially freed from its shackles, will be keenly alive to striking facts.

Because of the young child's very keen imagination, great care should be given to character selection for them, making it neither fanciful, nor over vicious, nor over wise, but something beautifully sane and true. Children transplant lessons into their play"imagining themselves other than they are; they transform themselves into kings and queens, professors and preachers, fathers and mothers and grandparents, and fulfill all the functions of neighbors and citizens with the greatest solemnity and dignity. They surround themselves with imaginary personages and carry on imaginary conversations." (48: II. 61)

The advantage then, to be drawn from the presentation of historic characters seems obvious; since these afford solid foundations for the air castles and endless imaginings: there is no doubt that "one of the greatest pleasures of childhood is found in the mysteries which it hides from the skepticism of the elders, and works up into small mythologies of its own". (26)

A history lesson based on character presentation should be brisk, concise, clear cut; for in the teaching of young children, having a psychology all their own, three factors should be sedulously borne in mind. First; that new ideas are being presented in rapid succession, hence knowledge and experience, together with keen immediate observation, must guide the "how much" or "how little" to impart.
In the same way all the great ones of Bible History may be presented, and to a very appreciable degree they leave their mark on the child character; for, as the great French Archbishop says: "The substance of their brain is soft, and it becomes harder every day; as to their minds they know nothing, everything is new to them. This softness of the brain makes them receive any impression, and the surprise of novelty creates in them a curiosity...they remark everything...they have consequently many questions to ask. It is sufficient to answer them precisely, and sometimes to add little comparisons to make your meaning clear." (19: III.)

With young children receiving their first impressions of historic characters, it seems best to select a few and present the facts concerning them in clear short sentences. "A little goes a long way." Make the words living and animated; but unless the child of its own volition shows a desire to repeat, do not ask for a repetition. The story has gone home in some way, perhaps not in a mastery of facts, but with a message unique for each child, and repetition breaks the spell, often imposing the conclusions of one upon the group.

"Show them how David in his youth, without arms, in his shepherd's garb, vanquished the fierce giant Goliath. Do not forget the glory and wisdom of Solomon." (19 IV) But wait until they are older to present Solomon shorn of his titles to glory and dishonouring himself by voluptuousness.

The child's ideas are too limited, its sphere too narrow, its experience too restricted, to present historic characters and at once to shatter the ideal. This is to undo rather than to build up. In their early years children demand nothing short of perfection of their heroes and heroines. Later in High School and College, with admiration deeply rooted in, and based upon imitation, they will realize gradually, without shock, that historic characters are real living beings, therefore subject to errors and frailties, and they will admire the great qualities not less, but rather more. Mr. Morrison says very truly "there is much in every field that can be learned and yet cannot be taught". (33: XII.188) This is particularly true of the historic character, perhaps because the historic character represents a living entity, a personality that speaks for itself.

It is interesting to note that in his outline for an elementary school history course, of the sixteen units given, not one is based on the single historic character study. (33: XII, 197) There is no weaving of historic characters about great names; no focusing of noteworthy events on outstanding characters. It is "The coming of Christianity" rather than the "Birth of Christ", "A New World Discovered" and not "Christopher Columbus."
from our colleges it can only be as an outgrowth of those earlier years, for there the seed is sown, there the model introduced, and the seed must be fertile, the model correct, suitable, imitable. No man, far less is any child, sufficient unto itself. The model lies beyond, outside its own personality, though that very "beyondness" may rest within its own mind and heart.

Every child is in some degree a hero worshipper, to be logical then, education should provide worshipful material. And if in size the model be heroic, this heroicity will doubtless serve to draw the child from its own sphere of littleness, and awaken a consciousness of great things to attain. Young aspirations are magnificent things; that they fall short is inevitable, still the rising point lies beyond the fall.

Young children feel the attraction of the historic character just as surely as in the material sense they are attracted at a very early age by bright colours. Psychological experiment show that as early as the third or fourth month they have been observed to look fixedly at gaily coloured objects such as tassels, curtains and even pictures. There is, of course, in the latter case, no comprehension of the picture as a representation. The symbolic and representative character of the picture is entirely lost on the young child, these he must learn gradually through experience. (48: VI, 166.) This precisely what occurs in the presentation of the historic character. As early as four or five years the child can grasp the vivid character sketch. Much is bound to remain uncomprehended, unnoticed, but the great outline, one or two facts based on a single character presentation are fixed.

This is particularly true in the teaching of Bible History. The idea of law, of obedience is associated with Moses, and applied by the child-mind to itself; in fact, self is the pivot of all things at this age (and later.) Again, the sense of God's reality, and of direct obedience to Him comes with the story of Samuel. "The Lord called Samuel, and he answered: here am I." (1 Kings III. 5) The words sing themselves rhythmically in the child's small mind:

"Samuel...Samuel" and "here am I...here am I."
"Samuel...Samuel"........"here am I."
God's voice has become an actuality, and "I" stands for as many individuals as there are small listeners.

One day, when the sun is "extr'ordin'ry bright" and the bewitching of trifles "unusu'l strong" between home and school, there may come the rhythmical cadence out of heaven or some inaccessible depth (or from the history lesson) "Johnny...Johnny". Then automatically..."Here am I...here am I", and the school door is reached. "How lovely are the messengers that preach us the Gospel of Peace", and how real the learning product that can function so properly in a child life.
Chapter 11.

The Logic of Historic Character Study in the Primary and Secondary Schools.

"We that are very old are better able to remember things which befell us in our distant youth than the passage of later years!" Sir Richard Steele. Essay: "Recollections of Childhood".

A recent book on education states that the author asked his classes of mature teachers to list the educational products acquired more than ten years before, and which today function substantially as well as ever: the result was that rarely did one of these lists disclose a product which had been acquired at school. "History had presumably been learned, at least the student had been tested and had passed, but all this is as the snows of ancient winters." (33: 11, 23.) "But the ultimate test of a product of learning is that it is never lost; that is, it never lost by merely fading out." (33: 11, 24.)

To illustrate with a history unit the same author says: "the objective is a new attitude towards the past", but to be logical as an educator, should not the objective rather be a new attitude towards the future? Education primarily fits, or should fit, boys and girls to become responsible social beings; in its last analysis ultimately leading them to attain their final end, their soul's salvation. Why not make of history a tool towards this objective? This the historic character should be in education, a finely fashioned tool.

But, as Mr. Morrison says, "in the process of acquiring the adaptation the student listens to lectures and reads a great deal", this however is not historic character STUDY. "He experiences through the reading the arrogance and egotism of Louis XIV. and the excesses of the reign of Louis XV. He becomes familiar with a Pompadour, a du Barry; and acquainted with Voltaire and Rousseau; with Mirabeau, Danton and Robespierre." But these are no more to be classed as learning products than are the social degenerates whose follies are gleaned from the daily newspaper. In real character study, there is a logical assimilation, for better or worse; facts and events may fade but conviction abides, and conviction is the precursor of action. Historic character study, then, links the past with the present, upon which the future is built; and as such a link it can scarcely be overestimated in its educational value.

When should historic character study begin? To develop logically and naturally it should begin in Primary and Grade Schools: if we expect a certain social product
I have carefully read and reviewed the thesis entitled "The educational value of historic character study" submitted by Genevieve Clark (R.S.C.J.) as partial fulfillment of the requirements of her degree of Master of Arts. These are the points I especially noted:

The writer is conversant with her subject.

A good deal of originality is shown although I do not agree with the writer's views on many points.

On the whole the paper is clear. It is easy to follow out what the writer is driving at.

The thesis has been carefully studied and shows a great deal of research work.

In my opinion, it is a very creditable work and I give my O.K.

J. J. O'Regan, S.J.