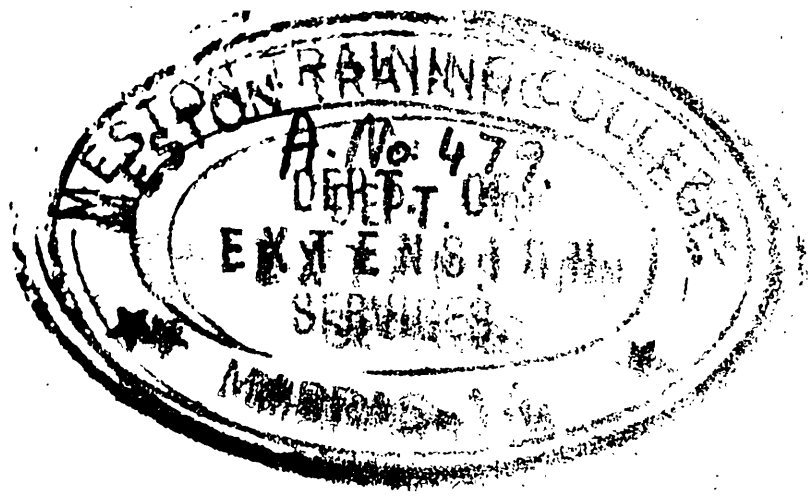
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THE APPROACH TO HISTORY

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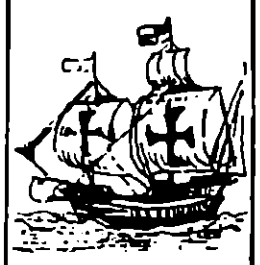
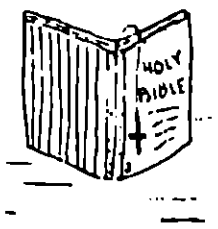
JOAN OF ARC COLUMBUS	 1500	THE RENAISSANCE. INVENTION OF PRINTING DISCOVERY
LUTHER AND CALVIN {AKBAR ELIZABETH SHAKESPEARE	 1600	THE REFORMATION
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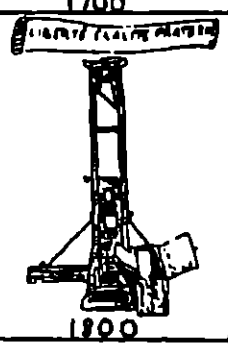
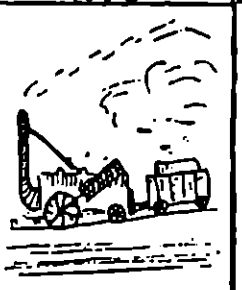
BACH FREDERICK THE GREAT WASHINGTON. JENNER	 1800	GREAT MUSICIANS BEGINNINGS OF INDUSTRIAL AND FRENCH REVOLUTIONS.
NAPOLEON. STEVENSON FARADAY {CAVOUR. LINCOLN. BISMARCK LISTER. PASTEUR.	 1900	GREAT DEVELOPMENTS IN SCIENCE, INDUSTRY AND TRANSPORT THE PEOPLE POWER.

PLATE I

SPECIMEN OF TIME MAP WITH CENTURY PICTURES

THE APPROACH TO HISTORY

By

F. CROSSFIELD HAPPOLD

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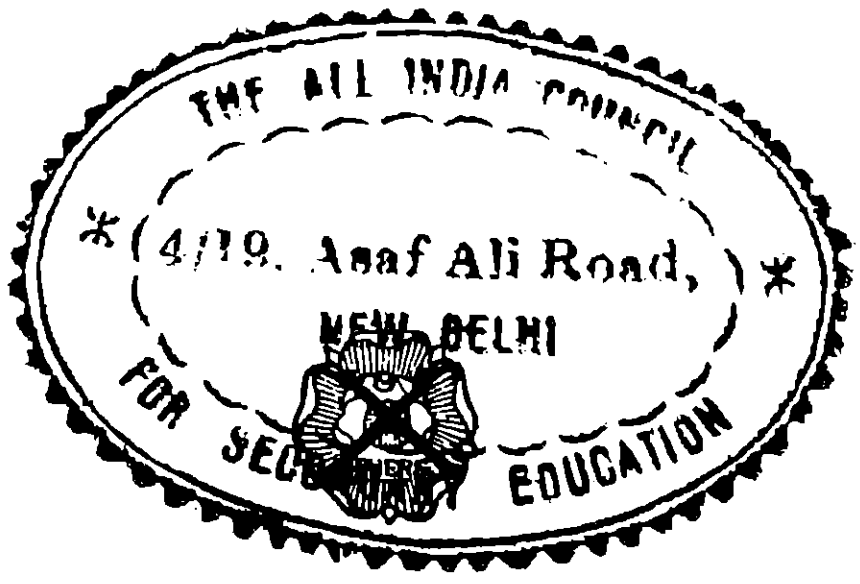
WITH AN INTRODUCTION BY

G. P. GOOCH

D.LITT., F.B.A.



LONDON

CHRISTOPHERS

22, BERNERS STREET, W.1

MELBOURNE : SYDNEY WELLINGTON CAPE TOWN TORONTO

First Published June 1928
Reprinted March 1931
July 1936
December 1950

Printed in Great Britain

TO

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HEADMASTER OF THE PERSE SCHOOL, CAMBRIDGE,

AND

H. W. V. TEMPERLEY, LITT.D., F.B.A.,

READER IN MODERN HISTORY IN THE UNIVERSITY OF CAMBRIDGE,

TO BOTH OF WHOM I OWE MORE

THAN I CAN EXPRESS,

I DEDICATE THIS BOOK.

INTRODUCTION

IT is nearly a generation since many middle-aged readers learnt from these pages with surprise and delight that a revolution in the teaching of history had occurred since the days of their youth. In an earlier work Dr. Happold showed how to deal with children of 14 to 16; here he essays the still more formidable task of meeting the needs of boys and girls of 12 to 14. Every teacher is aware that history presents peculiar difficulties to the young; but these stumbling-blocks, it is clear, were victoriously overcome at the Perse School, where the historical instruction was a labour of love. Though drudgery can never be wholly eliminated, and indeed a certain amount of collar-work is a good discipline for us all, "the approach to history" is no longer a painful advance over dry and stony paths. Mere knowledge sinks into the background, and understanding is enthroned in its place, the passive mood is exchanged for the active, the static for the dynamic, and imagination, the strongest intellectual instinct of childhood, is encouraged to find free play. The pupil ceases to be a mere receptacle into which the master pours information like water into a glass, and joyfully recreates for himself the life, colour and movement of the past.

If the sheer mass of history oppressed and almost paralysed the learner under the old dispensation, it is a source of inspiration under the new. For now that

we know it in all its length and breadth and depth it is easier to visualise and understand than ever before. What we compendiously describe as history is the record and interpretation of the life of humanity, or, as Dr. Happold defines it, the "Adventure of Man." The kernel of his message is that we must work from the whole to the part, not from the part to the whole. The vast structure is held together by the conception of growth from savagery to civilisation, and every period falls into its place as a stage in the evolutionary process.

Dr. Happold is no less convincing in his practical suggestions that in his philosophical approach. Time Maps and Record Charts; utilising the instinct of the child to see and to make; the reconstruction of a situation or a scene in poetical, dramatic or diary form; the construction of a Development Chart by a group of boys interested in the evolution of arts and crafts; the delivery of brief lectures by the youthful student, followed by criticism from his comrades and comments by the master: such are some of the ways by which the budding mind is trained to thought, to judgment and to expression. The best proof of the fruitfulness of these novel methods is to be found in the illustrative specimens of the work of his pupils scattered through his pages. If the power and maturity of the best of them appear at first sight to suggest rather exceptional talent, we may remember that teachers like Dr. Happold have discovered the secret of striking sparks from the youthful mind which may one day grow into a bright and steady flame.

INTRODUCTION

This suggestive little book has been written primarily for the use of teachers of history. But it may be read with pleasure and profit by all who are engaged in the education of the young, or concern themselves with the training of the mind of the citizens of to-morrow.

G. P. Gooch

CONTENTS

PAGE

INTRODUCTION vii

PREFACE xv

CHAPTER I

THE BEGINNING 17

CHAPTER II

THE MAP OF HISTORY AND ITS MAKING 22

CHAPTER III

THE IMAGINATIVE CONCEPTION OF HISTORY AND ITS EXPRESSION 37

CHAPTER IV

FIRST LESSONS IN COLLECTION AND ARRANGEMENT 58

CHAPTER V

EXPRESSION, WRITTEN AND ORAL 67

CHAPTER VI

FURTHER LESSONS IN COLLECTION AND ARRANGEMENT: DEVELOPMENT CHARTS 88

ILLUSTRATIONS

I. Specimen of Time Map with Century Pictures *Frontispiece*

FACING PAGE

II. Record Chart in Diagrammatic Form 26

III. Record Chart in which Picture Map is Combined with Time Map and List of Chief Characters 30

IV. Example of Symbolic Form of Record Chart 34

V. Part of a Development Chart Illustrating the Development of Medieval English Architecture 84

VI. Part of a Development Chart Illustrating the Evolution of Industry 88

VII. Part of a Development Chart Illustrating the Art of War in the Middle Ages . 94

PREFACE

THIS book may be said to be a plea for the substitution of historical training for the mere teaching of history in schools. The study of history in schools is often little more than an attempt to cram the pupil with an assortment of arbitrarily chosen facts and opinions which he [1] is expected to memorise and reproduce. The result is that he acquires a mass of ill-digested information, soon forgotten, but ends his school career with no insight into the meaning of history, no real historical groundwork, and little ability to study the subject effectively.

I would suggest that the study of history in schools can be infinitely more productive of result if for the attempt to instil information is substituted some carefully thought out and graded training in historical method, if the emphasis is placed not so much on the acquisition of historical knowledge as of correct methods of work and of a capacity for historical thinking. By this means the pupil will gain not only a background of historical knowledge, better assimilated, and so more likely to be retained, but also an insight into the meaning and significance of history, and the ability, should he wish to do so, to continue his studies for himself.

[1] Since all my own work has been with boys, and also in order to avoid cumbrous phraseology, I have in this book used " he " rather than " he or she," " boys " rather than " boys and girls." The principles and methods of which it treats are, however, equally applicable to the teaching of girls.

PREFACE

Previous to the age of eleven or twelve it is doubtful whether anything that may truly be called history can be taught at all. The sense of time and development are as yet too little present in the child's mind. It is the stage of romance. Young pupils may and do enjoy stories of historical personages and events, and the wider their explorations into the realms of romantic history during this early stage the better. They may be left to range at will among the numerous stories of heroes and inventors, saints and explorers, with which history abounds. The larger the accumulation of imaginative pictures they have gathered, the more fertile the work of later years is likely to be.

At the age of eleven to twelve a change takes place; the child passes into a new stage at which it is possible to begin a more serious study. The historical sense is, however, very rudimentary, ideas of time and historical development are still embryonic. He is as yet incapable of attempting a real historical problem.

The task of the teacher therefore is to give him that preparation by which he may be shown what history is and how it may best be studied. This new stage, extending from twelve to fourteen years of age, may be called that of the "Approach to History," and the means whereby the young student may be trained in the rudiments of historical method is the theme of this book.

CHAPTER I

THE BEGINNING

THERE has been a reaction in recent years against the old fashioned educational principle that work was only valuable in so far as it was unpleasant. The pendulum has swung far in the opposite direction, and some educationalists would demand that everything should be made easy for the child, that the only incentive to work should be pleasure, and that work should approximate so far as possible to play.

All good work, however, demands sustained and concentrated effort. In the world both of school and after life there comes a time when the first enthusiasm dies, when dreary tracts must be traversed if the desired goal is to be reached, when will must force brain and hand to do its behest. If the boy is invariably allowed to follow the easy road, if he is permitted to give in the moment his interest flags, he is receiving a training inadequate

both for scholarship and the world of affairs. Any true theory of education must insist on the necessity of discipline. Such discipline need not be based on punishment and force, though sometimes compulsion may be inevitable. The best type of discipline is that which the boy is impelled to impose on himself and which forces him to carry out a task which may be unwelcome but which he feels it is his duty to accomplish. To place pleasure as the only incentive to work is to destroy the power of true industry and can only result in mental laziness and moral lassitude.

Nevertheless to make work dull and objectless is not only a crime against the enthusiastic spirit of youth but often defeats its own ends. The young boy, full of enthusiasm and life, is anxious to learn, and capable of any amount of sustained effort once his interest is aroused.

It is the first task of the teacher of history therefore to show the boy that history is interesting and to arouse the historical imagination of his pupils. The boy is not yet capable of studying history critically or scientifically, he can as yet only realise it imaginatively and poetically, as an adventure, a pageant, an epic poem. What better medium can there be for this arousing of the imagination than the story of the Adventure of Man? The boy will be shown how after countless ages the

earth attained its present form, how life appeared and, through hundreds of thousands of years, developed until at length Man was born. He will watch Man's long struggle from barbarism to civilisation, he will contemplate the rise and fall of the nations and peoples which have occupied the stage of the world, he will survey the evolution of arts and sciences, Man's gradual conquest of the forces of Nature and his harnessing of them to his use. Thus at the beginning of his study, not only will his interest and imagination be aroused, but he will be enabled to see something of the pattern of history, and will realise that it is not merely the tale of kings and ministers, not merely the annals of one land or one people only, but the story of the human race, of an adventure of which he himself is a part and a continuation. He will have been as one who has climbed to the top of a mountain and seen a vast panorama stretching beneath him. Later he will descend into the plain and will see at closer range some of the details of the countryside. But his early picture will remain with him, and his later studies of a part of history will be the more vivid and fruitful since he has first seen the outlines of the whole.

One may object that the boy of twelve cannot be expected to appreciate the magnitude of so vast a survey, that the impression left on his mind at the

end of the course will be so hazy as to be comparatively worthless. One may argue, too, that the beginning of a course of history is not the proper place for such a survey, that it would be far better for the young pupil first to study smaller parts in greater detail and then to unify the mass of impressions he has gained by a course of general world history at the end of his school career, that it is better to proceed from the less to the greater rather than from the greater to the less.

There is much to be said for both these points of view. Nevertheless experience shows that it is possible to give boys of twelve an understandable outline of the general course of world history and that, studied in the way which will be discussed in the next chapter, the impression left on their minds is not only vivid but likely to be permanent.

The character of this outline will, moreover, be different from that which might be attempted at the end of the school course. Its object will be quite definite, to give the young pupil a framework into which the details of his later studies may be fitted, and which will give to them a sense of proportion which they might not otherwise have. One may aptly call it the making of a map of history, for it will be essentially a survey and will have something of that definiteness which is characteristic of a map. Moreover the main

features of this map will not only be clearly visualised but they will also be committed to memory that they may be used as points of direction in future work. Thus the boy will begin his historical journey not only with some idea of the extent of country to be traversed, but also with a vivid mental picture of its main landmarks.

CHAPTER II

THE MAP OF HISTORY AND ITS MAKING

IN this attempt to make a first serious survey of history, both the method of work and the material of study will be dictated by two considerations, the objects of each stage of the course and the standard of the boy's mentality. As we have already seen, the objects of this first period are to arouse the boy's interest and excite his historical imagination, to give him that background which will enable him to view his later studies in their correct proportions, and so to map out the course of man's history that this map may be used by the boy throughout the work of the following years.

Before, however, we can decide on the best methods for attaining these objects, we must consider for a moment how at this stage the boy thinks and learns.

The mind of the boy of twelve possesses little capacity for grasping abstractions. He can realise with ease a concrete image, a vivid picture of a person or an event, but has difficulty as a rule in appreciating an abstract idea. He thinks concretely, and he may learn best if he learns through

concrete means. Much of our history teaching of the young boy fails because it is too intellectual, not only in that it is concerned with conceptions which are beyond his experience and power of appreciation but in that an appeal is made to him through his brain only. The appeal through the brain must of course be utilized, but to that appeal must be added the appeal through the eye and hand. The intellectual idea must be reduced to a concrete form, that is to a symbol, so that it may be visually appreciated by the boy as a concrete image; the boy must be allowed to express himself not only through the abstract medium of words, but through the more concrete medium of form and colour.

In carrying out this work we shall be able to utilize freely those inherent creative desires which are present in most boys. All boys are potentially makers; they are never happier than when they are making something, whether it be a poem or a wireless set or a dam across a stream. For our purpose, we shall get them to make things in such a way that in the process of making them they may receive a series of vivid historical impressions.

Thus while the consideration of abstract ideas will not be entirely absent, these abstract ideas will be reduced to symbolic form, and, for the most part, we shall be concerned with a progression of

characters and events which are concretely presented and expressed.

In addition to the facts of history, however, we shall be concerned with what may be called historical atmosphere, that "feel" of a period which, once it has been appreciated, remains, often subconsciously, in the mind, and is capable of being recalled by a word or a picture. If one repeats to oneself the words "Greece," or "Medieval" or "French Revolution" one is conscious of a change of mental atmosphere. The atmosphere of which the adult is conscious is more abstract than in the case of the boy. To the boy are conjured up certain concrete images, the shape of a house, the form of a dress perhaps, but beyond that even he feels something which he cannot put into words and which grows in intensity as his knowledge and stock of impressions increases. It is not a piece of knowledge on which one can examine him like the date of the Battle of Hastings or the terms of the Treaty of Utrecht. Yet one may gauge to some extent whether he has acquired it or not by his writing and by his conversation. That he should acquire it is desirable, for, indeed, it is the real stuff of history and necessary to any real historical insight.

Facts are the bones and not the flesh and blood of history, yet they are as necessary as the human skeleton is to human flesh. While we desire that

the boy shall have some insight into the spirit of history, that history shall become for him a living thing, we must realise that this is only possible if he has a clear idea of the progression of events and of their relation to each other. It is thus necessary that in this first course of general history a series of definite landmarks, events and dates, should become firmly fixed in his mind.

To ensure this end two means may be usefully employed. Just as in a map of a piece of country are drawn rivers and roads, towns and villages, woods and marshes, placed in correct space relationship to each other according to a determined scale, so a time map of history will be prepared, on which will be shown movements and events and personages, placed in correct time relationship. In order, however, to get a fuller idea of a piece of country, the information of the map must be supplemented by such detailed information as photographs, sketches, large scale plans, descriptive matter and so on. The time map will, therefore, be supplemented by what will be called record charts, which will give fuller information on the events, etc., baldly presented on the time map and will deal with matters which cannot be properly dealt with there. Both the time map and the record charts will be prepared on the methods which, as we have seen, are appropriate

to this stage of the boy's mental growth, that is, they will employ concrete images and symbols and will utilise the boy's inherent desire to make things. Both will be designed to train the young boy's embryonic chronological sense and to introduce him, though in a very elementary manner, to a conception of historical development.

Every history classroom should have its large time map, to which constant reference can be made throughout the boy's years of study. It is needful not only for the instilling of the chronological sense, but also since it has a poetic value, in that a continual contemplation of it conduces to that epic view of history, that feeling of history as a great progression, which it is our aim that our pupils should acquire. The longer it is the better. If there is sufficient wall space for it to stretch right back into the dim centuries before Christ, of which there are no written records, it will be the more valuable. It should cover at least three or four thousand years, that is from 2000 or 1000 B.C. to the present day, and include the civilizations of Babylon, Assyria, Chaldea and Persia, as well as those of Greece and Rome. It is probably best, if a great length of chart is not possible, to have two large time maps; one stretching from 30,000 B.C. to the present day, on which only the main

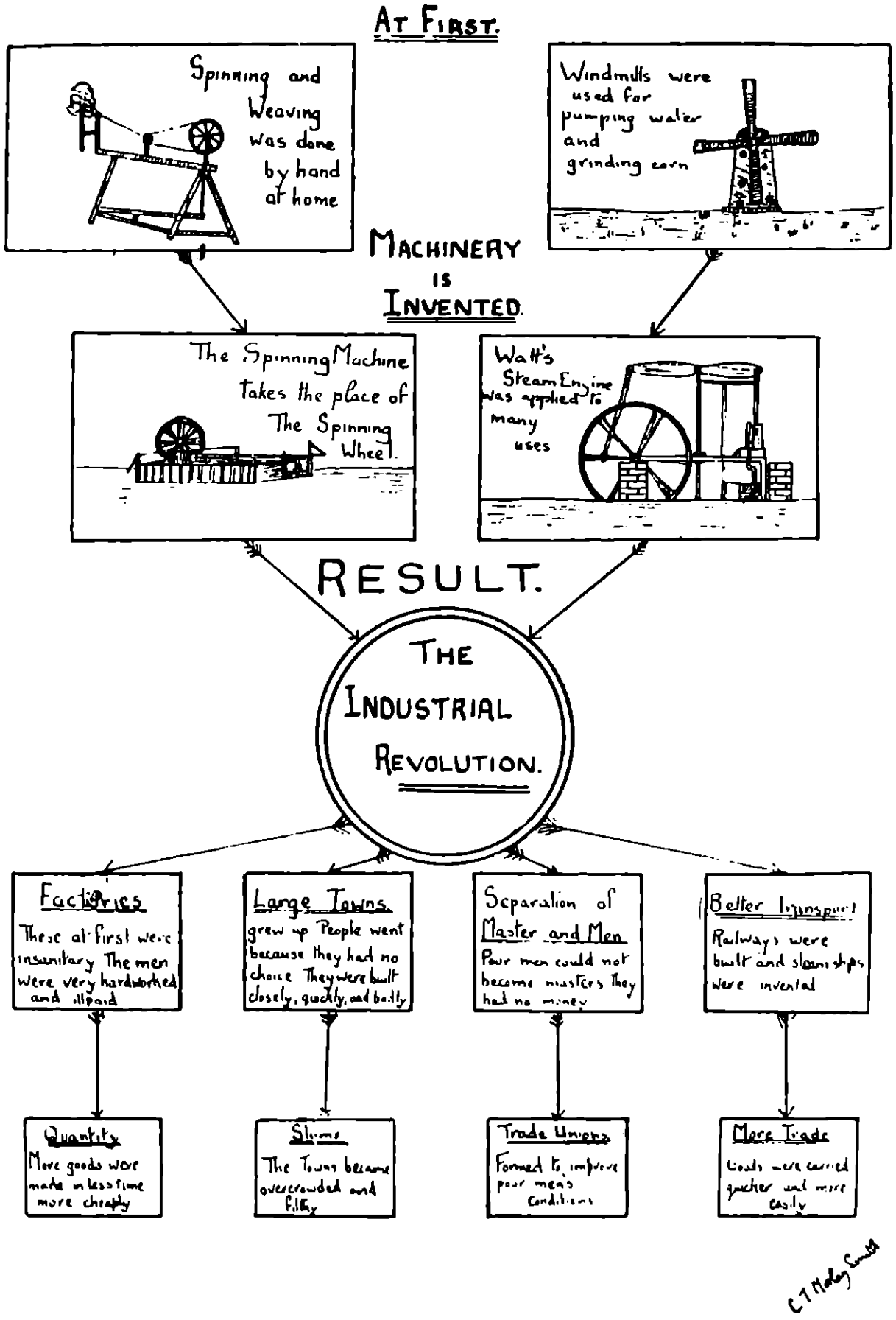


PLATE II

RECORD CHART IN DIAGRAMMATIC FORM

periods of human history are shown; another, covering as much as possible of historical time, on which events can be portrayed in more detail. Even in this latter time map the number of events shown must be strictly limited. Once the time map is overcrowded it becomes valueless. Only the great civilizations, movements, landmarks and personalities of Man's history should find a place. Thus the boy, in addition to developing his time sense, will gain from it some idea of the relative importance of events. If greater detail is desired for the more intensive study of a limited period, separate time maps can be made, which can be fastened up in a different place or kept rolled up and brought out when required.

The common classroom time map (as also the smaller ones which are made by each individual boy) may be simple or elaborate, made vertically or horizontally. In its simplest form it is a long roll of paper, down the centre of which is ruled a thick black line, divided at equal intervals into centuries, and, if greater accuracy is desired, into decades. At the proper places the various events are printed. This is fastened round the wall like a frieze or hung from ceiling to floor. But it may, if one desires, be made a much more decorative and elaborate thing. It may be adorned with illuminations in gold and colour; maps, portraits and pictures,

illustrating the important events of the centuries, may be drawn or pasted on it.

In addition to the common time map or maps, each boy should make one for his own personal use. These are small editions of the large one which has been made for the use of the group, and are so constructed that they can be carried about and added to easily. They should be small enough to be handled conveniently, yet large enough to show events clearly without overcrowding. They are best made either in the form of a screen or a roll. For the screen type, whioh is perhaps the better of the two, a number of pieces of cardboard of the same size are necessary. These are placed edge to edge, and on them is pasted a length of plain or graph paper. On this is ruled a line, or better still two parallel lines, divided into centuries and decades. When not needed it can be folded up like a screen or map and carried about like an ordinary book. The roll form consists of a length of paper, mounted at each end on wooden rollers. It is rolled up like an ancient book, roller to roller, and held together by an elastic band or a piece of tape.

The minimum that may be demanded is that the boy should make a neatly ruled and numbered time line, and that the lettering should be carefully and neatly done. The matter to be inserted will

be chosen by the master. Left to himself the boy will fill up his time map with a mass of dates which are so much useless rubbish. But the boy, if he is capable of doing so, may be encouraged to make his time map a work of art. Especially should he be encouraged to draw "century pictures" that is, to find out and draw an appropriate picture for each century. Thus in the 9th century space might be drawn a picture of a Norse warrior, in the 15th the ship of Columbus, and so on. Apart from artistic considerations, these pictures are valuable in that they associate a century and the events of a century with a symbol, and so are an assistance in memorisation. Some of the time maps which my own boys have made have been things of real beauty and craftsmanship, examples of strong clear lettering, sometimes illuminated in gold and colours, things which were a pleasure for the boy to make, and in the making of which he gained much beyond a knowledge of historical chronology. (See Plate I.)

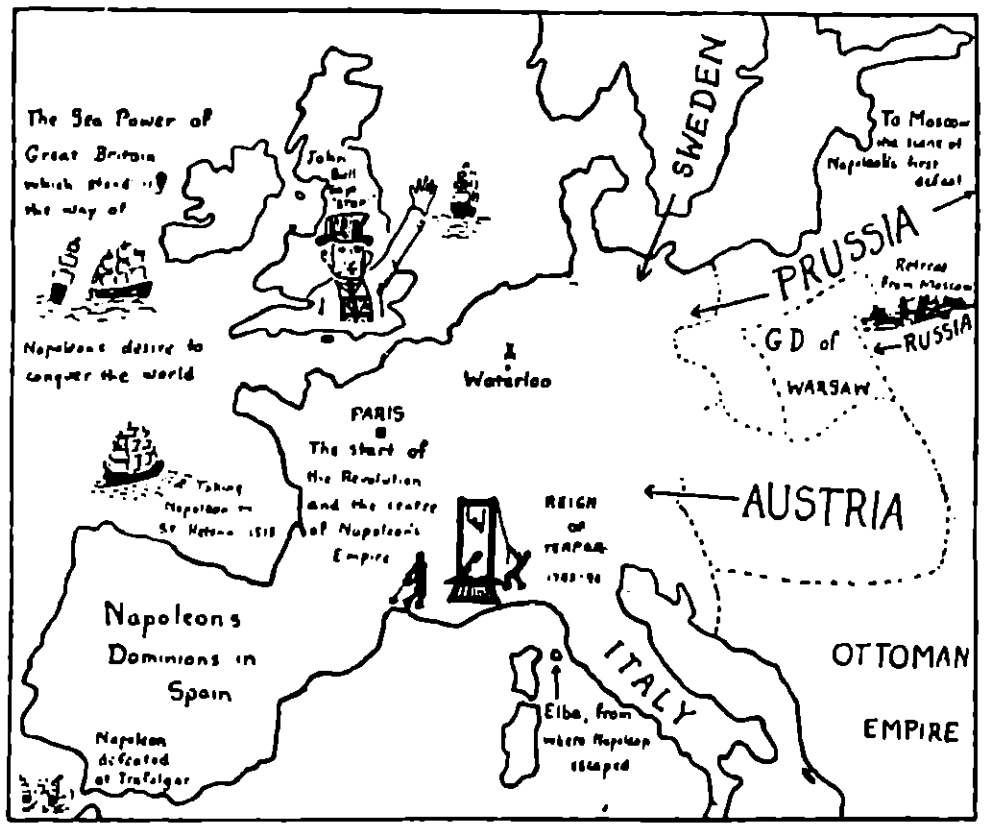
The advantages of the time map over the mere learning of lists of dates are many. It enables the boy to see the position of one event in its chronological relation to another, the eye as well as the brain is brought into play in the memorisation of its contents; while in its construction his love of making things is usefully employed and his creative

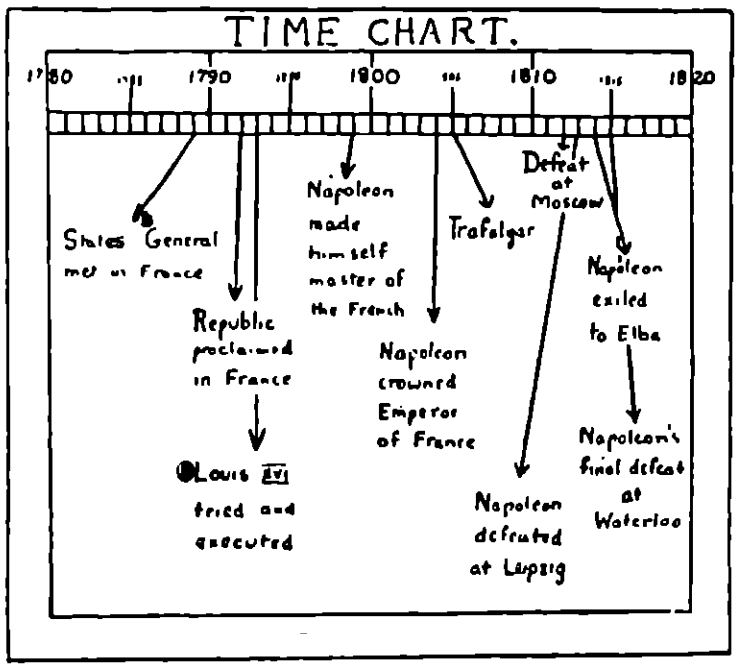
instincts are appealed to as they would not be in the effort to memorise what are often to him meaningless numbers.

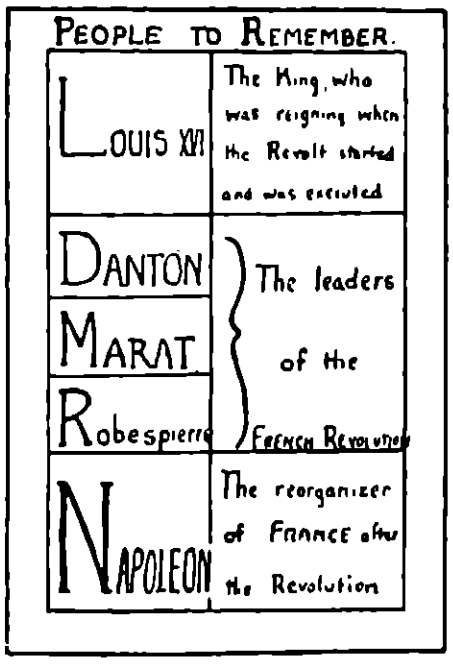
In addition to making and memorizing a time map the boy should, however, also learn a certain number of carefully chosen exact dates, in which he should be examined until he knows them as well as his multiplication tables. The following game may be found useful as a means of learning these exact dates :

Take a number of cards some two inches long and rather less than an inch wide. Rule a line down the centre of each. On one side print an event, on the other a date, but of an event which is shown on another card. Make twice as many cards as there are dates to be learnt so that each event and date is repeated twice ; otherwise the game tends to end too quickly. The game is then played by boys in pairs, the rules being similar to those of dominoes. One boy plays a card, say with " 1517 A.D." on one side and " the Battle of Tours " on the other. His opponent may play " Martin Luther " to the date or " 732 A.D." to the event. If he has neither of these or if he cannot remember the correct event or date, he calls, " Cannot play " and the first boy continues. If a boy plays an incorrect date or event his opponent has two turns. The boy who first gets rid of his

THE FRENCH REVOLUTION.







H. WOOLL

PLATE III

RECORD CHART IN WHICH PICTURE MAP IS COMBINED WITH TIME MAP AND LIST OF CHIEF CHARACTERS

cards wins. A list of dates and events is prepared for each set of cards, which may be referred to in case of dispute or if both players cannot remember the necessary dates or events.

The principle, enunciated above, of giving the boy a series of clear concrete impressions, while at the same time allowing him opportunities of employing his manual skill is followed in the making of the record charts which provide the fuller detail necessary in the making of the map of history. The object of the record chart is to express the quintessence of the work which has been done in such a way that a strong visual impression is created.

In order to show the nature and mode of making these record charts it may be useful to describe first, the order of a week's work, and then as illustrations to give some actual examples which boys have made.

A subject is chosen for the week's study, which consists of two school periods of forty-five minutes each and one preparation of thirty minutes. One class lesson is given to study of the topic. It may take a variety of forms, simple reading round of the text book with comments, silent reading followed by discussion and explanation of the matter read, or sometimes two or three boys may elect to lecture to the rest of the class on the various

sections of the subject, and their lectures will be made the basis of comment, question and answer. Either at the end of this lesson or at the beginning of the next a discussion takes place as to the best way of expressing the matter studied in the record chart book. Certain things, it is laid down, must be included, and suggestions are offered by the master for the class to work out, but a large amount of individual variation is allowed.

The second lesson is given to the making of the record charts under the supervision of the master. Some boys will have already worked out their ideas and will begin at once on their own original plans, others will need more help and direction. The preparation period is given to the finishing of the record charts and, if desired, to a preliminary reading of the subject decided on for the following week.

What is the character of these record charts? The class has been studying, let us say, the civilisation of ancient Egypt. The record chart may take the following form: In the centre is drawn a map of the Nile Valley, on which the difference between the fertile river bed and the surrounding desert is clearly shown. Surrounding this map are a series of squares or circles in which, either by means of small drawings or words, typical Egyptian achievements in the advance of civilisation (the discovery

of metal, the alphabet, building, etc.) are recorded. The map connects history with its geographical environment; the use of square and circle makes a definite visual impression, and so enables the record to be retained in the memory.

Or perhaps the Industrial Revolution is the subject of study. The record chart may take the form shown in Plate II (p. 26). Here an attempt is made to show what the Industrial Revolution was and what were its results. Here again the diagrammatic arrangement of the facts enables them to be remembered more easily than would otherwise be possible.

Record charts cannot always easily be made in the diagrammatic form described above. Plate III shows another type, in which picture map, time map and table of chief characters have been combined.

Boys with artistic ability take great delight in making their records in the form of picture maps, and many subjects lend themselves to records of this type. The conditions which led to the rise of Feudalism, for instance, may be shown by a map on which appear ships with the phrase: "*Here come the Norse Pirates*," burning churches and villages, barons' castles, and a town above which is printed: "*Here lived the King whom no one obeyed.*" The Crusades, the discovery of the New

World, the spread of democratic government or the advance of Mohammedanism may all be shown by maps, decorated with all sorts of tiny pictures and symbols, cities, ships, marching armies, and little striking phrases such as: *Off to find a new land, Here the Dutch fought for Liberty*, and so on.

Not only may record charts be used to express historical facts, they may also be used to express ideas. For instance, the position of the Church in the Medieval World may be illustrated as follows: The Earth is shown as a sort of island, beneath it is Hell, above Heaven. At the summit of the island is shown the Church from which stretches a ladder leading up to Heaven.

Or perhaps the class has been studying the Renaissance. They have discovered how, as a result of the overthrow of the Roman Empire by the barbarians, a period of chaos set in over Western Europe, and how only after long centuries of struggle did Medieval man climb once more to the position which the Ancient World had reached, and get ready for a fresh advance. In Plate IV is found the attempt of a boy of twelve to express this idea in symbolic form. It is true that only one side of the question is shown. The Medieval World was not so crude and ignorant nor was the Renaissance so unmixed a blessing as the picture would appear to indicate. It is essen-

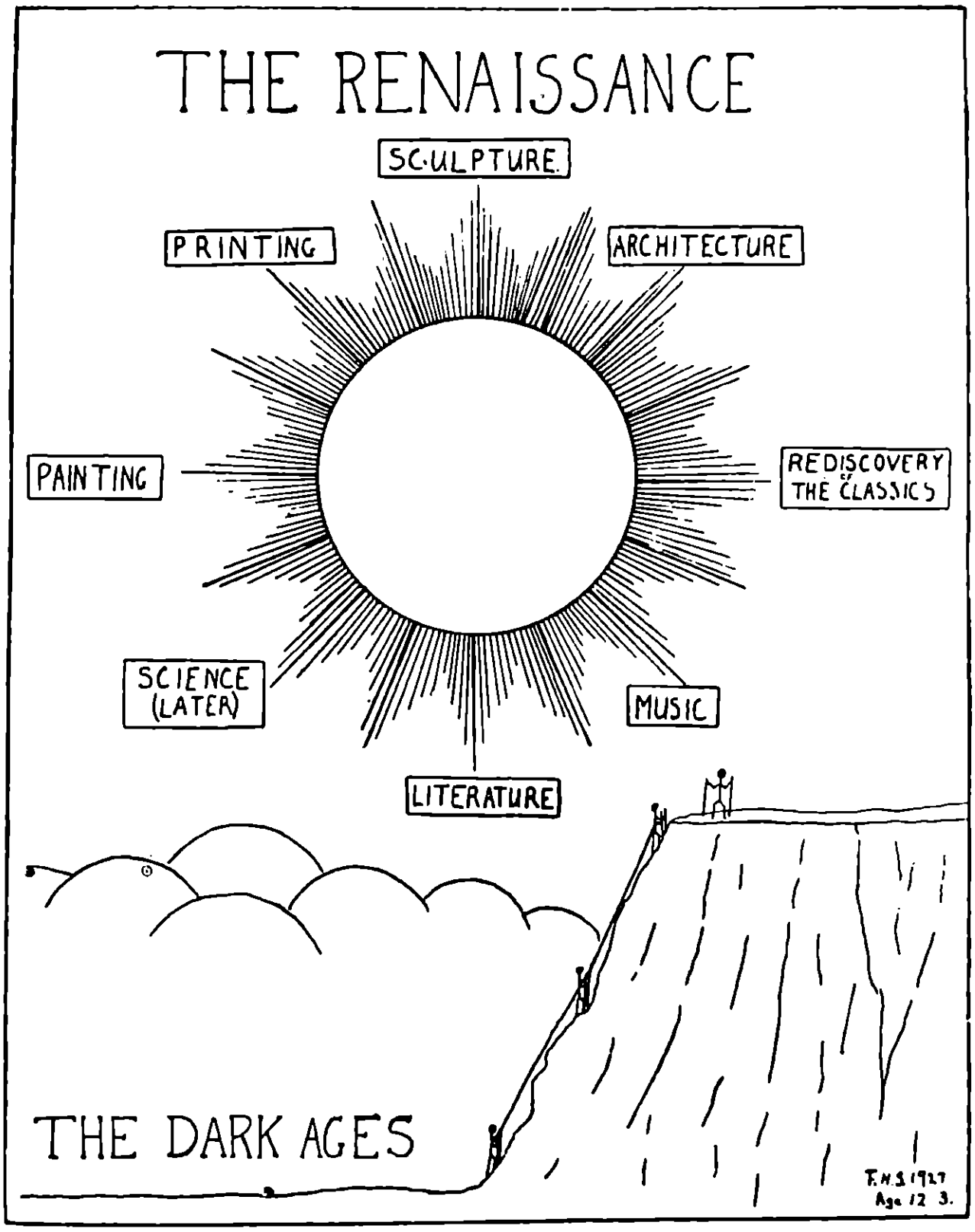


PLATE IV

EXAMPLE OF SYMBOLIC FORM OF RECORD CHART

tial, however, that these record charts should be kept as simple as possible. Their object is to create clear, vivid impressions. To complain that they are not historically exact is to complain that the young boy does not view history with the eyes of the adult.

Though the types have by no means been exhausted, sufficient examples have been given to show the nature of these record charts. The work of every boy is, and ought to be, different: one will employ one type of symbolism, one another. The more each is encouraged to work out his own mode of expression, the more likely will he be to assimilate the facts or ideas he is endeavouring to express. Much latitude must therefore be allowed.

While the boy with artistic talents may be rightly encouraged to work in line and colour, the boy without such ability must employ simpler means. Much of value can be shown by means of simple diagrams, maps and time lines with a few well chosen phrases. In any case historical facts and ideas are our main concern, and experience has shown that most boys can by methods such as these express them sufficiently adequately.

The small boy is naturally a symbolist, in that he delights to express an idea in concrete form. He will take infinite pains, he will search far and wide for suitable symbols to express his ideas. Every-

thing depends on the method of approach. Cram him with abstract ideas and tiresome facts and he will remain dull and apathetic. Let him do things in a way that is natural and pleasant to him and the difficulty is not to make him work but to prevent him from doing too much.

CHAPTER III

THE IMAGINATIVE CONCEPTION OF HISTORY AND ITS EXPRESSION

HISTORY may be regarded from two points of view, as a mighty drama, full of exciting incidents and interesting characters and as an account of the development of influences, movements and cultures. It is our task gradually to teach the young student to study history critically ; he must be taught to correlate his facts, to realize how one group of events affects and is affected by another group. But it is equally important that he should be taught to realise history as something dynamic, that it should be continually impressed on him that the story he is reading is the story of real people, moved by human passions and human longings people who got up in the morning, ate their breakfasts, worked and played, in short did all the things that are done by a normal human being.

It is natural for the boy at first to regard history in this way ; it is a difficult task for him to realize its more scientific aspects. His conception is naturally dramatic and pictorial ; indeed the more

intensely he is able to appreciate the incidents of history, the more dramatic and pictorial his conception is. One may express this truth by saying that the boy in his early stages of study apprehends history imaginatively rather than intellectually.

This imaginative conception of history will thus occupy an important place in the early stage of historical study. It will demand moreover a mode of expression suited to its own particular character. The usual type of "history essay"—I use the word "essay" in its debased scholastic sense—does not fulfil the purpose. A more flexible medium of expression, more imaginative, more suited to its content, is needed.

Let any teacher set a group of boys to write an account of, say, the Hundred Years' War, and then ask the same group to write a diary of a soldier who took part in one of the campaigns or a description of a battle at which he was present. If the teacher compare the results he will almost certainly find a vitality in the one which is not present in the other. The truth is that the critical account is not an adequate means of expression for that imaginative conception of historical fact which is strongly marked at this stage of the boy's development. In training the boy to study history critically one may rightly use the medium of orderly prose as being the form most appropriate to the matter we

wish to express. But for the expression of the fruits of the historical imagination—and by historical imagination is meant that feeling for atmosphere and environment, that insight into character and motive, which transforms the dry bones of historical fact into something living and dynamic—the medium of story, letter, eye-witness account, diary, conversation, song, ballad and play is very much more appropriate. Not only should the boy be allowed to express himself in these forms, he should be deliberately encouraged to do so. Some boys will do so easily and effectively, others, whose imaginations are sluggish or who find expression of any sort hard, may find some difficulty at first. But there are few who are unable to produce good work after a little practice and encouragement.

It is common in history teaching in its very early stages to make children write stories or little plays. At first one may be content with a somewhat crude result. But if such things are to be of value in these later stages one must insist on much greater historical exactitude. The boy must be taught to search out material before he attempts to make these reconstructions of the past. If, for instance, he is working in the form of play, letter or diary, while we cannot expect that he will use the word forms of the period in which his characters lived,

his characters must be correct in sentiment and action. He must, in a small way, carry out some process of research. Before he can reconstruct the past, for that is what he is attempting to do in work of this sort, he must realize it, he must live himself into it.

The results will vary in value. In some cases they will be realistic, in others symbolic. It will be found that it is often when working symbolically the boy is most successful. He describes, not what a character in history would have actually said or done, but reproduces an atmosphere which one feels does, in some way, express the underlying significance of the events.

Work of this imaginative type will not of course occupy the whole of his time. It will be a part only of the work of the two years which is the subject of our discussion. It will be carried out side by side with other work in which the pupil is being trained in the use of those other tools which are needful for historical study. For instance, if the subject of study is the Saxons and Danes in England, he may be given as suggestions for Reconstruction [1] the following: You are a Dane. Write a letter describing what happened to you in England *or* Two Saxons, one a Christian, the other a heathen,

[1] Since the aim is to reconstruct the past, "Reconstruction" is the name, which, for convenience, I have given to work of this sort.

have a conversation, *or* Describe a battle in the metre of the Anglo-Saxon poem you have read. Or, if the Hundred Years' War is being studied, Reconstruction may be attempted on the following: Write a song or play about Jeanne d'Arc, *or* Write the diary of a soldier *or* his account of a battle in the Hundred Years' War. Again in connection with the Black Death and the Peasants' Revolt, he may attempt such Reconstructions as: A diary of a village priest during the Black Death, *or* A song for the peasants to sing on their march to London, *or* A speech to the peasants of Kent by John Ball.

I can best illustrate the nature of this imaginative work by a few quotations. I have placed the age of the writer at the end of each extract.

Here is an eye-witness account by an English archer of his experiences at the battle of Agincourt, in which there is a vigour and reality which could not be found in mere description. One can almost hear the twang of bow strings and the hiss of arrows through the air, while the little human touch of Long Tom's remark, "If we are to be out of the buffet, I'll not come," shows a realisation of the spirit of the little band who laid low the chivalry of France on St. Crispin's Day:

"After that long and dreary night, with not a bird chirping, we found ourselves facing the French. But

as soon as the sun began to rise, up rose our spirits too. Having broken our fast, Master Goodrich, our master bowman, came and ordered us to follow him. Then up and spake Long Tom, 'If we are to be out of the buffet, I'll not come.' When we were ready he led us up the hill into a wood and then towards the enemy. He then bade us stop, sit down and prepare our bows. Suddenly we heard a great shout and heard the singing of good old English arrows and the twang of bows. We leapt to our feet and ran to the edge of the wood. There were the enemy. Again and again we let fly our arrows. If ever a French knight lifted his arm it were wonder if a goose feather were not sticking from his armpit. Below the fight was terrible. King Henry fought like a lion. The French were growing weaker, and we archers shooting more and more, until the field was won. As for me, I verily believe in the rhyme:

'The crooked stick and the grey goose wing,
But for which England were but a fling.'"

S. D. T. (14).

The following diary of a village priest at the time of the Black Death shows not only a vivid perception of the condition of England at the time but a sense of dramatic values in the climax of the last lines: "Jesu receive my soul. It is the Plague."

June 13th, 1349: On this morning an Italian mercenary, such he appears to have been, entered the village and came to the door of Will Fletcher and asked for a drink of water. He then fell on the threshold dead. He had the blotches.

June 15th : On this day Will Fletcher, Anne, his wife, and two of his children were buried. Five of the villeins have fled to the town.

June 18th : Three more deaths from the Plague. John Smith is down with it. I heard confession from him and administered the Sacrament.

June 25th : I have had no time to write for a week because there are seven more men dead and five down with the Plague, while the deaths among the women and children are terrible, there being twenty-five dead among them.

June 28th : I have had all the houses which have had the Plague in them burnt, but I fear it has gone too far, for nearly all the able-bodied men are dead. Yesterday seven frightened villeins fled, leaving their wives and children.

July 3rd : There are no men left to bury the dead, so I have to do it myself. More than three-quarters of the village are dead and only three have recovered.

July 6th : I feel a pricking in my arm and I see a swollen spot. Jesu, receive my soul. It is the Plague.

The following speech is supposed to be made by John Ball to the peasants of Kent after his rescue from Maidstone Prison. It is typical of much of the work of this kind, based on no original source but an attempt from an ordinary reading of an historical story to reconstruct how one of the characters might have spoken.

" My goodly men, 'tis glad I am to see you flock so loyally to our just cause. And now I'll thank you for my timely rescue. These past three days I have prayed

to God above for your good cause and success. I say past days, but, forsooth, I might most justly say three nights as well, for, in sooth, I had no rest for thinking of my fate. For I well knew that when they brought me forth I would face the gallows. But I may not dwell on such unseemly things. For now we must rejoice and carry on for London. Our brethren from Essex have already sent us word that they most willingly will lend their aid. Indeed, the rumour has come through that no manor is standing in that county. Our friends from the north are already set forth on their way to London, and 'tis from them that we have word of how that vile old man, John of Gaunt (a thousand curses on his head), is far away on Scotland's border, and the young King is already fled to the Tower, where but three knights and a handful of men-at-arms are, there to keep guard of him. Ah, but it makes me sigh to think how evilly that youthful lord is advised.

Now for London! Have all thy men their bows, good Wat? If that is not the case, my friend, then tell them they can have in plenty out of the castle armoury." J. R. I. (12.10)

The value of the following extract lies in its creation of atmosphere. It is a description of a galley manned by Crusaders getting gradually nearer to the Holy Land.

The blue sea was calm, and a light breeze was blowing, just sufficient to move the long, wide, flat-bottomed Crusaders' galley, whose white lug-sail, marked with a large cross, flapped gently. The sun shone clearly out of the blue Mediterranean sky, and a

myriad diamonds twinkled and danced on the surface of the water.

The Crusaders tugged at their oars, each pull bringing them nearer their goal, the Holy Land.

Two Crusaders, sitting next to each other, were discussing their fortunes in the Holy Land. They were Englishmen, and had left behind them wife and children to wage war against the Turkish infidel, who had dared not only to persecute their co-religionists on pilgrimage, but had also defiled their sacred places. These, then, were the circumstances which had tempted them to leave their homes, and seek adventure in another land.

The morning merges into afternoon, afternoon draws on until evening's grey shadows begin to lengthen, and it is night. The stars shine brightly in the clear night sky, but on and on pull the Crusaders.

By morning light the captain of the vessel had calculated the Holy Land would first be visible.

At length, the first grey of morning appeared, and from the east pointed the rosy finger of Dawn. The air was fresh and cool, and gradually the sun rose, a ball of red fire, and all eyes turned eastwards, scanning the horizon eagerly. It was as the captain had said. There, far, far away, and just visible, was a long, low line of coast, and beyond it lay their goal. And each man wondered what Fate had in store for him beyond that long, low line on the horizon, whether it was Fame —or perhaps, Death.

I. C. S. (13.11)

Finally here is an attempt to show two points of view. The making of a "reconstruction" of this type is particularly valuable. It is a good thing for the boy to realize, not only that an event might

have appeared very different to those who were living at the time from what it does to us, but that the point of view of contemporaries on it would vary according as they were affected by it. This extract attempts to show the different impressions created in the mind of an English soldier and a French soldier by Joan of Arc.

(1) An English Soldier.

The first time I saw the black witch was at Orleans. I was under command of Captain Gower, a noble man, and I remember seeing her from a turret, using her black magic to change the wind. A sheer case of witchcraft, for everything she touched burned beneath her. Captain Fluellen, who was standing just behind me all the time, was swearing and cursing like anything at her foul witchcraft. The rafts made way up the stream, and once the saucy jade had the audacity to faint at the noise of the guns. Dunois the Bastard held her in his arms till she recovered. She was evidently possessed with the Devil, and she possessed her soldiers in a like manner, for they rushed the doors and smashed them with their battering rams as though they had been match boarding. A villainous fellow named Pistol ran, for he was guarding one of the doors, and let the whole host in. Why the King will send us on these expeditions I cannot guess; we don't benefit by it. Anyway we were beaten that time at Orleans, and by witchcraft; for no Englishman is ever fairly beaten. If I'd had my way, I'd have leapt over the walls and strangled her with my own hands.

The next time I saw her she was being thrust into

the fire, may the Lord be thanked. After taking an unnecessarily long time about it, the Church after six months excommunicated her! These priests must be crazed! My Lord Warwick did not waste six minutes, he was acting as the secular arm; he had the fire ready for her and thrust her into it without any talk. She cried to Jesus, the hussy, and would have us believe that she was pious! I laughed for one, and so did others to see her burn. Some fool gave her two sticks tied together—may he be blasted for it—when she called for a cross. A witch with a crucifix! I was as glad as glad could be to see her cry with pain, and see her reduced to a heap of ashes, for she was, without exception, the blackest witch I ever saw.

(2) A French Soldier.

I saw her first at Orleans, where I was fighting under Dunois the Bastard. I remember seeing her, with her short hair, leading on the soldiers with words of encouragement, and it gave me such a courage to see her, a frail girl, not frightened by the guns. I truly believe that she was an Angel from heaven come to bless us all. Never will I forget the look of hatred in those base English eyes. She seemed inspired by God, she strengthened all our men, and it was by the grace of God that she changed the wind on the Loire.

The next time I saw her was when she was being thrust into the fire. May the priests be cursed who condemned her! And Warwick who had her burnt! She called to Jesus in the flames and was given a cross, when she called for it, by a Frenchman, two sticks tied together. She thought of others even in her pain, for she told a priest who was holding a cross over her to

get down, lest he should be burnt. She died an Angel from God, and the Saviour of France. M. G. (14.2)

The influence of the boy's reading of Shakespeare and of Bernard Shaw's *St. Joan* will be noticed. Other themes of the same sort will suggest themselves. For instance the contemporary attitude towards the calling of the Model Parliament of 1295 might be illustrated by (1) a soliloquy of Edward I, (2) a soliloquy of a burgher summoned to attend the Parliament, or that towards enclosures and the introduction of sheep farming by (1) a conversation between two landowners, (2) a conversation between two peasants.

So far all the examples given have been in prose. It is, however, when the medium of verse is used that some of the most interesting results are obtained. Poetry was the natural means of expression in the childhood of the race; it appears also to be so in the childhood of the individual. Most boys can with a little trouble be taught how to write in simple metres, and once they have mastered the technique of verse-writing they are often able to express themselves much more adequately in that medium than in that of prose. Boys whose work in prose is only of a moderate standard often produce work in verse of a high degree of excellence. It is not work such as the world would not willingly let die, it is often dis-

figured by crudities, but there is in it a certain power and aptness which indicates that it is a natural means of expression for the young boy. Here is a little song written by a boy of no special literary, historical or imaginative ability.

JOHN BALL'S SONG FOR THE PEASANTS.

(*To the tune of* "*Admiral Benbow.*")

Oh! all ye peasants bold,
Come with me, come with me.
Oh! all you peasants bold, come with me.
Let's march on London Town and burn the Tower down,
And set the people free,
People free, people free.

(*The peasants answer in chorus.*)

Oh! we will come with you,
Come with you, come with you,
Oh! we will come with you, come with you,
We will hang the Chancellor from a great big iron bar,
Then we'll shout Hurrah! Hurrah!
Shout Hurrah! Shout Hurrah!

Here is another on the making of Domesday Book, good, even in its crudities, as the old ballads were good.

The king sent his surveyors out,
Speaking to them so:
"Go to the tenants of my land,
For every fact I must know.

"Tell me how many slaves they have,
And how many ploughs; and look
To see if there's something they haven't said,
For't must be in the Domesday Book."

And when they came to the first tenant
They unto him did say:
"How many ploughs are there on your land,
And your villeins, where are they?"

"There are seven ploughs within my land,
Of villeins I have ten,
I have a mill that yields nine pounds,
Five freemen and five socmen."

The answers which the tenants made
Then to the king they took;
And every answer he received
Was written in the Book.

Boys are capable of striking a deeper note than is evident in the two poems just quoted. Consider the two following poems and the dramatic episode in blank verse, describing the death of Oliver Cromwell.

GUTHRUM'S MEN.

We are the sons of the sea reivers,
We are the sons of those
Who rose and rode when the day was young
On the blue swans' bath, whose armour sung
With the weight of blows, whose war cries rung
O'er the death yells of their foes.

We are the sons of the sea reivers,
We are the sons of those
Who rose and sailed in the mists of the morning,
Who went like ghosts when the day was dawning,
Who came to slaughter Saxons fawning,
In this land of the apple and rose. D. A. P. (13)

Song of the Northmen.

O Norsemen, O ye Norsemen,
That come from o'er the sea,
You are the cruellest pagans
That ever there could be.

You come in the dark night time,
When a village is asleep,
And then you slaughter many men,
And make the women weep. H. T. (12)

The Death of Cromwell.

Scene: *A room in the house in which he died,*
Two soldiers talking.

First Soldier: 'Tis after twelve. Begone.
Second Soldier: The hour's not struck,
It lacks a quarter.
First Soldier: Has the doctor gone?
Second Soldier: Nay, he is with the General. But you
Must out into the night.
First Soldier: The rain falls hard,
The wind howls loud, and it is very dark.
I have not known a night of such a wind
These last ten years. And Oliver lies sick,
And I am sick at heart, I know not why.
Eight years ago this day was Dunbar fought,

And seven years ago, on Worcester field,
The ungodly host was smitten and surprised,
And Cromwell triumphed. And throughout the days
Of darkness and of sorrow I have been
By our great leader's side. And now those times
When man smote man and raged the civil wars
Have passed, and peace is on the land again.

(*Enter a doctor.*)

How fares he ?

Doctor : He will pass away ere dawn.
The burden of his life sits heavily.
He cannot bear it long.

(*He goes out.*)

Second Soldier : He cannot live till dawn ? Full many a death
Have I been witness of, and yet it seems
Incomprehensible that he should die
As others die. Through all my latter years,
I have followed him, through darkness and through light,
Through joy and misery, through victory,
And even through defeat, and he has grown
To be a father to me, for he bore
The troubles and the sorrows of his men
On his own shoulders. Peace be on his soul.

(*Re-enter the doctor.*)

Doctor : He is dead.

Second Soldier : Now I will look upon his face once more. (*Exit.*)

First Soldier : The wind roars loud, the storm waves tower high,

And he is with the Lord he served so well
Through all these years of bloodshed and unrest.
And on this day that dawns he overthrew
The enemies of God. On such a day
It is befitting he should pass away.

(*Re-enter Second Soldier.*)

Second Soldier : His face was like the image on a tomb,
Peaceful and quiet, as if he slept and dreamed
No unquiet dreams.

First Soldier : His duty is fulfilled,
So he is peaceful. (*They go out.*) H. R. (14)

The first two are attempts to appreciate the character of the Norse invasions from different points of view, from that of the Norsemen and from that of their victims; the third is really an estimate of the character and achievements of Cromwell. Without exaggeration surely it may be said that they succeed in reaching the real heart of historical appreciation, and that in a way that would be well-nigh impossible of accomplishment by any other means. Certainly one cannot imagine a young pupil obtaining the same results through any other medium than that of poetry.

That in poetry the boy is able to seize the essential atmosphere of an incident or of a period could be shown by many other examples. One finds it in this ending of a poem on St. Francis of Assisi, with its feeling of quiet dignity and submission :

He told him of his mission, of the voice
That he must needs obey the Lord's command.
His father, wrathful, said : " Thou hast the choice,
Either desist or be no more my son."
Saint Francis meekly bowed his head
And in a humble voice he said :
" The Father's will be done." J. W. B. (13)

or in this song of Bruce's men before Bannockburn, insistent with the love of liberty and the courage which will face any odds in the battle for freedom :

They've ta'en away our Willie Wallace,
They thought to make us fear,
But we care not for the gallows tree
Or dungeons dark and drear.

We'll risk the death that Wallace died,
A martyr to his land,
For he passed away in agony
By Edward's cruel hand.

So we will fight for liberty
Against the English horde
Till the last red drop of Scottish blood
Falls from a tyrant's sword. J. F. S. (12)

One might continue to quote for ever, but one must be content with but two more examples. The first is a ballad in which, as is often the case with the boy, as with the old ballad makers, inspiration has been found in the clash of arms and the shock of contending armies :

I sing a song of an English fight,
The song of an English bow.
The battle was fought by Crecy town
And the Frenchman was our foe.

On the morn of the battle our blessed king
Rode slowly down the line,
Where the warriors lay in full array
And the arms and casques did shine.

Then the knights rode off to a place before,
And between we archers lay,
And we saw afar in the glowing light
The arms of the French array.

The first of their host we saw to come
Were the Genoese, and then
A body of knights rode down the slope
Behind the crossbowmen.

We waited and waited with bated breath,
With our bows gripped in our hands,
And arrows pointed with steel and death,
For the slow approaching bands.

"Now they are come. Stand forth to shoot."
Each archer draws his bow.
The bowstrings loose the arrows hard
Into the ranks of the foe.

They fly, they fly. But how is this?
The horsemen ride them down.
Draw well your bows, you English men.
"St. George and England's Crown."

They charge, they charge. Shoot well your
shafts.
They thunder on us fast.
Shoot well, shoot well, my merry men all.
This charge is not their last.

They come like waves, each upon each.
Fast let the arrows fly.
Now chaos reigns about the field,
They stagger and fall and die.

But an evil sight it was to see
Knights slain remorselessly,
For the crooked bill wrought many an ill
In the heart of their chivalry.

The sun is low and the battle lost
But the last courageous Franks
Charge once again in a vain attempt
To pierce the English ranks.

Now darkness falls upon the field,
The last of the foe are fled.
Still the bowmen stand in unbroken line
Behind the heaps of dead. H. R. (14)

The second is the result of a suggestion that the class should write a Crusader's Song. Instead, one boy wrote this really beautiful poem, full of a haunting sense of magnificent failure. Richard Cœur de Lion is supposed to be speaking just as he has decided to abandon his attempt to take the Holy City:

" My friends, I am not troubled oft with dreams,
You know I am not prone to break my word,
But I am at thc end of all my schemes,
And I have come at last to sheathe my sword.

Do not turn back against your own free will,
I shall not press a man to go with me.
For if I might, I too would see my fill
Of that sweet sight I came so far to see.

But in the night I knew I could not stay,
My battleaxe is wrested from my hand,
Stay if you will, but I must go away
And ne'er set foot again upon this land."

These are but a tiny part of the vast mass of attempts to reconstruct the past done by boys, mostly of from thirteen to fourteen years of age. They are sufficient, however, to show to what heights boys may rise if they are given opportunities of exercising their historical imagination in suitable mediums. All do not, of course, attain this high standard. But even if at times they are crude and unpolished, in the very effort of their creation there is surely a distinct value, not only as an attempt to make something, but as a real training towards the acquiring of an historical sense and an insight into the realities of history.

CHAPTER IV

FIRST LESSONS IN COLLECTION AND ARRANGEMENT

DURING the period in which the young historical student was making his map of history, he was also receiving his first lessons in the collection and arrangement of historical material. The amount of material collected was not very considerable and a good deal of aid was given him in its collection. The mode in which he expressed and arranged the material collected was one suited to his youthful years, but one which, in the second year of the stage we have decided to call the "Approach to History," must be abandoned in favour of something more formal and exact. The boy must leave the record chart and now learn to express his historical ideas in words. Charts may still, however, be used, but they will be of a more advanced character than those employed in the first year. At this stage he will be trained to gather together historical facts to a great extent unaided, and then to arrange those facts in such a way that their connection and relation one to another is clearly shown. He will also receive

training in appreciation of a more critical character than hitherto. At this stage, however, his critical faculties are only partially developed and the amount of critical work that can be attempted is very small. When he has studied the Anglo-Saxon period and the work of William I and the Normans in England he may be asked to consider such a question as "Was the Norman Conquest a good thing for England?" or after a study of the Hundred Years' War he may be asked to give an opinion on the relative importance of Henry V and Joan of Arc. But though we try to make him use his critical powers and to form simple historical estimates, such work must be necessarily of an elementary character. The reliability of historical evidence and the limitations of historical truth are questions best left to a later stage. It will be sufficient if as a first step we teach the boy to collect a certain amount of material and then to arrange that material in clear and concise form.

It will be appropriate if at this point something be said about the function of the oral lesson in history teaching. Undoubtedly the oral lesson must have a place, if only from the fact that a boy finds difficulty in understanding historical ideas unaided. If he is interested—and if it is taught adequately, history is so interesting in itself as to arouse the enthusiasm of most boys—he is anxious

to know things. He is willing to listen to a master provided his powers of attention are not taxed too far. But if the oral lesson plays too large a part, the danger is that the boy will come to depend too much on the teacher and too little on himself. He will come merely to reproduce what is told to him without developing his own powers of initiative; he will receive no practice in the use of historical tools. Though a groundwork of historical fact is necessary, one must beware lest one pays too much attention to the mere acquiring of knowledge, especially in the early stages of historical study. The power of acquiring a large collection of historical material increases with a boy's mental growth. It is more important at this stage that he should receive an adequate training in the technique of historical study.

Oral instruction must therefore be subordinated to individual work; only so much should be given as to ensure that the boy shall understand the topic he is studying and shall be able to tackle it in an effective way; the greater part of the work he must be allowed, under supervision, to do himself.

In this attempt to teach the boy to collect and arrange historical material, his task should not at first be made too difficult. To collect from a number of books in a library demands some prac-

tice: it is probably best to start by collecting material from one good text book. A section of this text book is chosen to be read and this work must be carried out before pen is put to paper. To guide the boy in his reading and also to act as the basis of the record of his work, a number of skeleton note-book headings are given to him. His task is to arrange the material he collects from his reading under these skeleton headings.

A fixed number of lines may be laid down for each section. The advantage of such a practice is that it compels the boy to choose his material carefully and prevents him from becoming verbose and confused; the danger is, however, that, at any rate at first, he may not be able to condense his material sufficiently to go into the required space, and consequently his record will be scrappy and incomplete. It is best to allow the boy to make his notes whatever length he wishes, but to encourage him, first to try to find out what are the important facts to be recorded, and then to try to reduce these to as short and concise a form as possible. Only gradually can the pupil learn what is essential, what of minor importance; only by practice can he discover the most suitable mode of arrangement. He must be allowed to make mistakes, which the master will criticise, and then

strive in his next piece of work to correct his deficiencies.

The notes will be for the most part in orderly prose but long sentences and descriptions will be avoided. The boy will be taught whenever he can to tabulate his results. Some notes may, however take the form of small charts. Charting is a good mental exercise, for the boy must have clearly realized the elements of his material before he can reduce it to chart form. A sequence of events can often be well expressed in this way, and in making the chart the boy may gain practice in showing cause and effect. It is possible, moreover, by means of charts to record groups of incidents which would otherwise take up a good deal of space. For instance the rise and decline of the English fortunes in the Hundred Years' War may be clearly shown by two semi-circles or peaks. At the top of the first is shown the Treaty of Bretigny, of the second, the Treaty of Troyes, the high water marks of English success in the first and second phases of the War respectively. On the upward slopes are indicated the events of the rise, on the downward those of the decline of the English fortunes. In the empty space of the semi-circles are drawn maps portraying the amount of French territory held by England in 1360 and 1420. Or the events of the Wars of the Roses might be shown by a zigzag

line, the top points of which represent the times when York, the bottom when Lancaster was in the ascendant. At the points are shown the battles which brought about the period of ascendancy of each, between them are shown the intermediate events.

Time maps can sometimes be used with effect. For instance when the boy has reached the period of the Norman conquest it is a good thing for him to look back over the period he has covered and see what diverse elements have gone to the making of the English race. He can illustrate this by a time map, extending from 100 B.C. to 1100 A.D., on which the invasions of England by different races are shown in their correct chronological positions.

These skeleton notebook headings should be, as far as possible, arranged so that the boy is led on from one point to another and taught, perhaps unconsciously, how one group of events is connected with another group. For instance, a series of notebook headings on the Black Death and its results, may be as follows :—

1. What was the Black Death ?
2. What changes had taken place in the position of the labourer since the Norman Conquest ?
3. What was the effect of the Black Death on the position of the labourer ?

4. What attitude did the masters take up ?
5. What was the result of this attitude ?
6. Did the peasants get what they wanted ?

(1) First of all the boy must note the fact of the Black Death. (2) He must then recall what he has learnt of the position of the villeins at the time of Domesday Book. Further study will show him that gradually, instead of paying rent for lands by work, many peasants had commuted their services into a money payment and earned their rent by working for wages. (3) The boy is now in a position to study the effect of the Black Death i.e., that the shortage of labour due to the devastations of the Plague made wages go up. (4) This naturally affected the landowners, who by the Statute of Labourers tried to resist the rise of wages and also made an attempt to bring back the freed villein to his old servile position. (5) The growing friction between peasant and landowner led to the Peasants' Revolt. (6) It was a failure at the time, but the break-up of feudal conditions continued until they disappeared altogether.

To a competent historian this may sound extremely simple and obvious. But to a boy the method of tackling such a problem is more difficult. If he is to attempt to tackle such a problem himself —and that is what we wish him to do—he needs

signposts of this sort which will direct his thoughts along a certain channel. Later, when his training is more complete, this guidance may be dispensed with, but it is by giving him this guidance in the early stages of his study that he will learn how he ought to set about any piece of work.

It is true that a notebook made in this way is not so exact as one dictated by a competent historian. Yet experience shows that, not only is the boy learning to collect and arrange material, but also that the impression made on his mind by searching out his own facts is much more permanent than an impression gained in any other way. This is borne out by the written work done by boys trained on these lines. It shows a grasp of their subject much more intelligent than if they had been given their knowledge in carefully concocted doses by the voice of a master. The fact that in preparing his notebook he is continually compelled to ask the question "Why?" and to find an answer to that question for himself results in the pupil gaining a flexibility of mind which makes the later stages of his study much easier and more effective. For he has learnt to rely on his own efforts and to handle his tools himself.

Not only is the boy being thus trained in initiative and in the way to study history effectively, not only is he gaining a body of historical knowledge

which may be used as the basis of later work, but the method has another important advantage. It enables the master to get into much closer touch with each individual member of his class. During a lesson he will be continually passing from one boy to another, here explaining some difficult point, there pointing out where material can be found, correcting a misunderstood statement or a false conclusion in the notebook of one, showing how he may best express the facts he has collected to another. All the time he will be discovering the difficulties and capabilities of each one of his pupils. For he is no longer treating the group as a mass, but is forced to regard them as individuals. By such a method not only is the boy being trained to be self-reliant, but the master is enabled to some extent to avoid that prime difficulty in modern school practice, the necessity of subordinating the individual to the group.

CHAPTER V

EXPRESSION, WRITTEN AND ORAL

THE mode of expression described and illustrated in Chapter III was one suited to express what has there been called the imaginative conception of history. Though excellent for its purpose it is naturally unsuitable to express the more logical and critical aspects of history to which the pupil is being introduced. Such aspects demand a more exact medium of expression, that of orderly prose. Side by side therefore with expression through eye witness account, diary and poem, the boy must be given practice in expression of a more formal nature. He must be trained to write clearly on simple historical themes.

The themes on which a boy is capable of writing at this stage of necessity cannot be very advanced. Nevertheless they should be such that a beginning is made in training in some sort of critical estimation. It is not sufficient that the boy should be asked merely to describe a sequence of historical events; he should also be asked to form some sort of judgment on them and to try to appreciate their significance. The members of

a class have, let us say, been collecting information on the reign of Henry III and have written down the results in their skeleton notebooks. In the course of that study they have briefly surveyed the Barons' War and the career of Simon de Montfort. As the theme of their written work they may be asked not only to describe the career of Simon de Montfort, but also to estimate his importance in English history. That their estimate may not satisfy a competent historian does not matter. It will be perhaps crude and uncritical, partly since the boy's historical sense is still vague and undeveloped, partly because as yet he has not made the full study which is necesary to the forming of a true estimate. Nevertheless the effort involved in the attempt to form an estimate is valuable, and such juvenile attempts are necessary if the boy's historical sense is to be developed at all.

Written work may be used to test how much a boy has absorbed during his process of collection and arrangement, that is, when he has finished his reading and the making of his notebook he may be set to write from memory on some theme connected with his study without any previous warning as to what the theme will be. Such testing is, for practical purposes, necessary, but it is well that it should alternate with writing on themes previously prepared; so that though he may write

without the aid of notes, the boy may have had an opportunity of thinking over and arranging his material in his mind before he is called to express himself on paper.

Professor Graham Wallas divides a single achievement of thought into four stages—preparation, incubation, illumination, and verification.[1] He shows how the second stage, that of incubation, is often an unconscious process, in which the mind is concerned with subjects other than the immediate problem. Though one is here dealing with much more elementary thought processes than those with which Professor Graham Wallas is concerned, nevertheless, the stages he indicates suggest that it is desirable to allow for a period of incubation. If before writing on some given theme the boy first roughly arranges his material and then puts it on one side for a time, when he at length attempts to express himself on paper the result is likely to be more satisfactory than if he had to write within a few minutes of his knowing what the subject of his theme is to be. One of the most serious criticisms of the examination system is that it allows of no period of incubation, and consequently its results are an uncertain test of the mental power of the examinee.

The writing on historical themes is, however,

[1] Wallas, *The Art of Thought*, Chap. 4.

only one of the means of expression which may be employed for our purpose. Frequent opportunities should be allowed for expression through the spoken word.

Those of my readers who have read *The Play Way* by my colleague, Mr. H. Caldwell Cook, will remember a chapter entitled "Littleman Lectures." This chapter describes a method of training the young boy in the oral use of his mother tongue. For a full discussion of the subject I must refer the reader to Mr. Cook's book, but in order that he may understand the following pages it will be necessary to describe the method very briefly here.

In order to train the pupil to speak freely and grammatically, to rid himself of self-consciousness and to gain confidence in himself, he is required to stand up in front of his companions and to give short lectures, lasting from three to seven minutes. He may speak on anything he likes, his hobbies, natural history, his adventures and journeys. He may prepare a lecture or he may elect to speak extempore. The conduct of the class has its own ritual, its boy chairman, its bellman, its hammer, which need not be described here. The chief things required are that a boy shall speak, not read, his lecture; that he shall articulate clearly without "hums" and "ers," that he shall not use

slang; and that he shall interest those to whom he is lecturing. When the speaker has finished he is criticised and questioned by the class, who vote marks by show of hands for style and interest, and finally the master, who up to that point has taken no part, gives his own criticism and mark.

To speak on an historical subject is naturally more difficult than on the simple themes which are usually chosen by Littleman lecturers. It is therefore advisable to allow a boy to become accustomed to the sound of his own voice by speaking on subjects of his own choice before attempting lectures on purely historical subjects. Though extempore lectures are sometimes given, the history lectures differ from Littleman lectures in that they are definitely prepared work on a subject previously chosen, usually suggested by the master, who gives advice on the necessary preparatory reading and the treatment of the subject. They are usually of greater length, twelve minutes being the time normally laid down, though they are sometimes shorter, sometimes longer.

Let us look at a classroom where history lectures are in progress. At the master's desk sits the boy elected as chairman, with his hammer with which he calls for silence beside him. At one side of him is the marker, the boy appointed to record the subjects of the lectures and the marks awarded.

He has drawn on the blackboard a mark chart something like this :

NAME	SUBJECT	MARKS FOR WORK	MARKS FOR RESULT	MASTER'S MARKS	TOTAL

At the other side is the lecturer ready to begin. Among the boys sits the time-keeper who calls on the lecturer to finish when his time is up, unless the class vote that he shall go on, and the chronicler who keeps the record of the lectures. All these arrangements will probably have been made before the master arrives. If he is late, lectures will have already commenced. The lecturer begins. He is allowed to use notes, but he must not read his lecture. He may, if he wishes, illustrate his lecture with drawings of pictures and maps on the blackboard ; if he is not very expert with his pencil he may have another boy as his illustrator who draws while he speaks. Should a lantern be available, blackboard drawings may be dispensed with and the lecture may be made more vivid by means of pictures and diagrams thrown on the screen. If the speaker is guilty of bad English or is indistinct he may be interrupted during the lecture itself, but the majority of the criticisms will be kept to the end. If the lecture is not finished when the twelve minutes are up the time-keeper will call time. The chairman then takes a vote as

to whether the class are sufficiently interested to allow the lecturer to continue. Usually he must finish in another two minutes, but sometimes he is allowed a rather longer time. When the lecture is over, the chairman calls for questions. To avoid the confusion of many tongues, a boy must put up his hand and wait to be called upon by the chairman before he speaks. In this question time the lecturer may be required either by the master or the class to give additional information about his subject or to explain more clearly anything that is obscure. Questions are followed by criticisms of the lecture, in which both its style and the matter may be commented on. "He spoke to the blackboard instead of to the class," "He ought to have said something about so and so," "His facts were wrong about so and so," "Too sleepy," "He moaned all the time," and from a small boy in the back row, "I think it was a jolly good (*or* a rotten) lecture." The master is usually called upon to judge whether the criticisms are just or not. The chairman then calls for marks, 10, 9, 8, etc., which are given by a show of hands.

Marks are given

(1) For work, that is for the amount of preparation that appears to have been put into the lecture and the knowledge shown.

(2) For result, that is for the value of the lecture, the way it was delivered, style and articulation.

With a well trained group of boys a more elaborate system of marking, involving more careful attention and keener criticism on the part of the class, may be adopted. Marks may be voted separately for work, information, arrangement of matter, style of delivery and use of illustration.

These marks are recorded by the marker. Finally the master is called upon for his mark. He may take the opportunity at this stage to give a short criticism of the style and matter of the lecture and to draw attention to any interesting or important points.

The amount of preparation given to these lectures will vary according as the chief aim is to teach the boy to express himself clearly and without self-consciousness or that by means of them both he and the class should learn a good deal of history. Most teachers will wish to combine these aims. It is thus a good plan to choose the subjects of the lectures so that they may supplement the normal class work. For instance if, with a class studying medieval English history, a series of lectures is given such as that shown on a later page, the ordinary class work, carried out by means of the skeleton notebooks described in Chapter IV, may

concentrate on impressing on the mind of the pupil the stages in the making of England during the medieval period, while social, local and cultural history may be treated through the boy's own lectures. It is also a good plan to have the list of lectures prepared at the beginning of the term, to distribute the subjects among the class, and to have available information as to not only the books in the classroom library which contain the necessary material, but also the chapters or pages where it is to be found, together with lists of lantern slides or pictures which can be used as illustration. Thus the pupil can prepare his lectures at leisure and so the results will be much better than if the work had to be done hurriedly. Some boys will be interested in a special subject. One will be interested in armour and brass rubbings, another in local architecture, another in Roman roads. Such boys should naturally be encouraged to lecture on the subjects of which they have made some special study. In such cases little assistance will be necessary; the boy will probably know a great deal more than the teacher.

Though it is necessary to see the classes themselves to get an adequate idea of the character of the work, the following list of the subjects on which such pupils have actually given lectures may afford some idea of their scope :

Roman arms and siege implements.
Roman ships.
The Roman army.
The everyday life of the Saxons.
Saxon arms and armour.
Saxon architecture.
Viking ships.
The voyages of the Northmen.
The social life of the Vikings.
The Feudal System.
The Manor.
Norman castles.
Norman costume.
Life in Norman times.
Arms and armour (Norman period).
Norman architecture.
Early English architecture.
Social life in the 12th century.
The Crusades.
Chivalry.
The growth of towns.
Medieval town life.
Early medieval ships.
Life in a monastery.
Popes and Emperors.
Armour of the 11th to 13th centuries.
Medieval law courts.
Castles of the 13th century.
Dress of the 13th century.
Games of the 13th century.
Medieval houses and furniture.
Medieval music.
Medieval sculpture.
Medieval books.
Tactics during the 100 Years' War.
Medieval superstitions.
Medieval arts and crafts. (two lectures).
Developments in town life.
Enclosures and sheep farming.
Medieval punishments.
Language and learning.
Houses of the 14th century.
Ships of the 15th century.
The decay of the gilds.
Medieval trade.
The decay of feudalism.

This list of lectures represents two terms' work by a group of boys of 13 to 14 years of age studying medieval English history. One period of three-quarters of an hour a week was given to oral work.

As I write, the Chronicle of History Set IIIa lies open before me. Let me give a few excerpts :

" . . . Prime spoke next on ' Armour.' He divided Armour into three classes : Chain mail, half chain and plate, and plate alone. He gave us references to brasses in the district. Trumpington Church contains a perfect example of the first species. He described the parts of armour, named them and gave their uses. He cited several brasses and illustrated his speech with brass rubbings."

" Morley spoke first on ' Life in the Monasteries.' He described the life of the monastery at Barnwell, just outside Cambridge. He said that a prior was head of the monastery and also described the other inmates and their respective duties. Silence must be kept on every occasion except when thieves or robbers broke in or when a king or prince visited the monastery. No women were allowed to enter the monastery, the monks doing everything for themselves. The monks slept in a dormitory. On Sunday all the monks had to attend a procession. He was criticised by a few, and his marks amounted to 26."

" Thomas spoke second on the ' Battle of Bannockburn.' Bruce had captured all the castles except strong Stirling Castle. Stirling sent word to Edward II, who immediately gathered the biggest army he had ever collected. On the Sunday Bruce and Edward met in sight of Stirling. Bruce chose strong position, dug pits, sent servants behind hill. Battle began next morning. A great many of the English troops were

caught in pits and marshy bottom of Bannockburn. Archers could not shoot arrows, afraid of touching friends. When Scots were faring rather badly, servants came out from behind hill and frightened English, who fled. Scots followed, and in speaker's own words, 'gave them socks.' Bruce was very kind to prisoners."

Finally here are two lectures, one on "Books of the 14th and 15th centuries," the other on "The Decay of the Knight and the Coming in of Gunpowder," written out by the boys who gave them.

I

BOOKS OF THE 14TH AND 15TH CENTURY.

SIR,

Books of the 14th and 15th century were at first written on parchment, but later on paper. Parchment was however very expensive. It was a form of prepared skin.

A popular type of book was the book of Courtesy, which contained the most minute details of how to behave in everyday life. This sort of book was very different from the books we read now. John Russell wrote the "*Boke of Nurture*," which describes most carefully the work of an official in the house of a lord. In another of these books was the following:

"Clerkes who these seven arts scan
Say courtesy from Heaven came
When Gabriel Our Lady greet
And Elizabeth with Mary meet."

In another rhyme called "The School of Virtue," children were instructed how to behave at school. A schoolboy must take a pen, ink and paper with him, and greet politely everyone he meets on his way to school. At school he must salute his master, go straight to his place and begin to work. This kind of book was useful to the new middle class, who all wished to be thought gentlemen and gentlewomen.

Many people collected useful libraries, amongst them John Paston, who owned amongst other books a *Life of St. Christopher*, a copy of *Blazoning of Arms* and *A Book of Knighthood.* The libraries were very beautiful, as also were the books. In these books one page was not exactly like the other, but each was filled with careful writing, with illuminated capitals, and coloured drawings. They were bound in rich covers of leather or velvet. A volume would cost as much as a ship, or the rent of a large estate for a year. People cared for these books with joy and delight.

Although printing was invented in 1463 it did not come into general use until later. The work was generally done by a monk, and every rich person rejoiced in one volume of beautifully done prayers, while some had volumes of history and romance which were all beautifully written.

The writers had comfortable desks made for them. Ink was made in various ways, one sort being the sediment left after boiling blackthorn bark. Quill pens were used. Sometimes an artist would cut a wooden shape of a capital letter, if it was a very good one, and use it again as a stamp. Some think that this was the beginning of printing The colours were made from plants and various dyes.

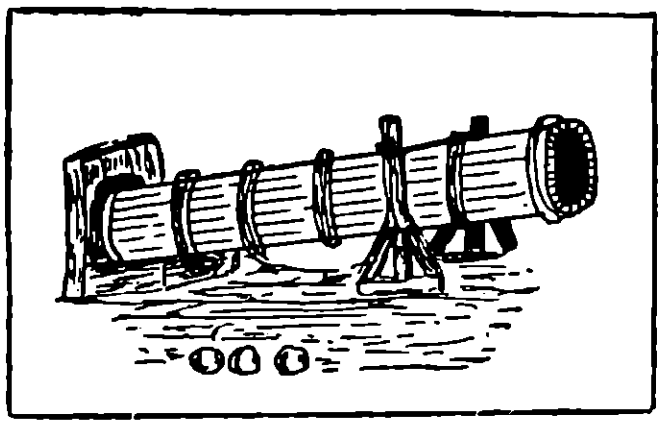
II

The Decay of the Knight and the Coming in of Gunpowder.

Sir,

The earlier battles were all fought by knights on horseback, but knights were made ineffective by the English long-bow, with which weapon great victories had been gained by infantry against heavy feudal cavalry. Another blow to the knight was the defeat of disciplined feudal armies by peasants, such as in the fight between Swiss and Austrians, and at the battle of Bannockburn. But the final blow was given by the invention of gunpowder and cannons.

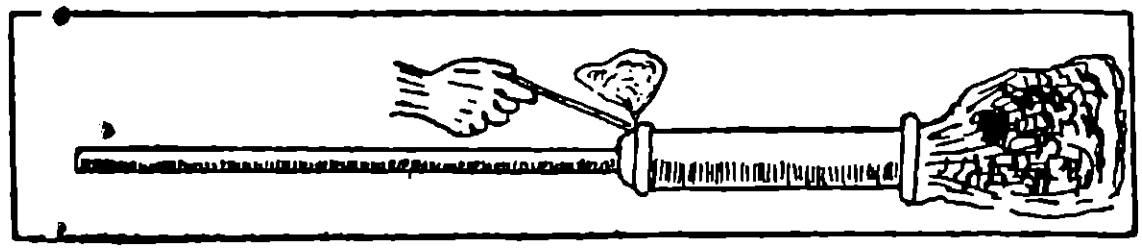
Another important reason for the adoption of cannon was the ineffectiveness of the old siege implements against the newly-built castles. At first these cannons caused much laughter, but they gradually established themselves, and have grown into the 12″ howitzers of to-day.



The earliest type of cannon was like this

These cannons were made of parallel iron bars, arranged like a tube and bound with metal hoops. This crude "rifle" was loaded at the muzzle with gunpowder and bits of stone or metal. One man held the stick, whilst another applied a fuse at a touch-hole near the breech. The gun went off with a tremendous roar in

clouds of smoke, but only if the enemy were within 100 feet did it wound them, and even then they usually



got off with a bad scare. But the gun was just as likely to blow up and kill the firer.

The date of the invention of gunpowder is in doubt, but the Chinese had or were supposed to have had some knowledge of it. "Greek fire" used at Constantinople in 673 A.D. was a form of gunpowder. But Roger Bacon (1290), a Franciscan friar, and Berthold Schwartz (14th century) were the first to give a scientific account of it. In those days it was black in colour and composed of sulphur, saltpetre and charcoal.

R. J. T. (13.4)

To give an adequate idea of these lectures in print is however impossible. Naturally boys vary considerably in ability, but most can express themselves adequately if not brilliantly. Some, on the other hand, can give lectures of a high level of excellence. Provided a start is not made at too late an age there is an entire absence of self-consciousness. The difficulty is not to get boys to speak, but to restrain enthusiasts so as to give the more retiring a fair share of the work. Nor is there any priggishness about these boy lecturers. To them it is all part of the day's work. It is

something neither to be proud of nor to be ashamed of. The tradition of artificiality is unknown to them. Different groups vary considerably. The boys of one group will give long lectures carefully prepared and delivered, but there will be few questions and little criticism; the boys of another group will give shorter lectures, but the moment the speaker has finished he will be assailed by a flood of question and criticism and he will require all his wits to hold his own against the attacks of his companions.

CHAPTER VI

FURTHER LESSONS IN COLLECTION AND ARRANGEMENT: DEVELOPMENT CHARTS

IN previous chapters various simple means of training in the collection and arrangement of historical material have been described and modes of expression appropriate to different types of junior historical work have been considered. This chapter is concerned with a method of training of a rather more difficult character, a type in which the pupils' powers of initiative, co-ordination and expression will be thoroughly tested. In it they will be called upon to collect their material not from one text book only but from a number of books in a library, in it the arrangement of material will be on a greatly extended scale, in it they will be compelled to work without many of the aids which were given to them in the work of previous terms. It may be called an introduction to historical research and may usefully occupy the last term of the stage of study we have called "The Approach to History."

The class is divided up into groups of two or three boys. Each group choses a subject which

shall make up the term's study. At the end of the term each group must have prepared, in a form which will be discussed later, a clear account of the development of the subject it has chosen.

The first task is the choice of suitable subjects. Care must be exercised to choose subjects that it will be within the powers of the class to attempt alone. It is for them to collect their material as far as possible unaided. It is for them to decide what material is to be used and what rejected. It is for them to express it in a finished form. Hence the subjects of study must be within the capacity of the mental development of the various members of the class and such that their interest will be aroused and maintained. All considerations point to the choice of things rather than ideas as the best subjects for the purpose.

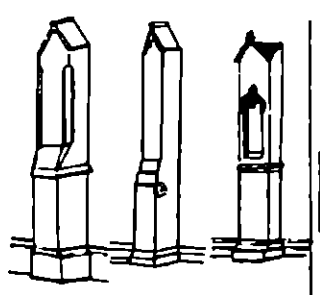
Thus the following are suitable subjects. All have been attempted by boys of thirteen to fourteen with some measure of success.

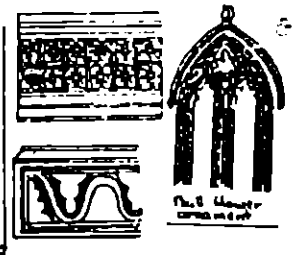
Music and musical instruments.
Social life in the Middle Ages.
The development of English architecture.
The development of building from primitive to Roman times.
English costume.
The development of the book.
The evolution of writing.
The art of war in the Middle Ages.
The development of furniture.
The development of coinage.

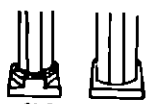
DECORATED PERIOD 1272-1377

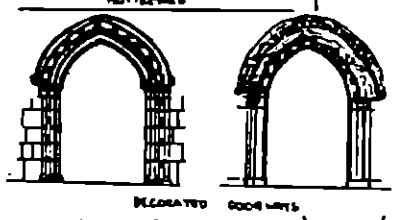
THE MAIN POINTS OF DECORATED ARCHITECTURE
Windows: use of mullions in the tracery, larger and more geometrical design. Doorways, chancel arches, piers richly moulded and decorated. Pillars still often clustered. Groined vaults - more ribs with bosses at the intersections. Capitals mainly bell shaped, avoiding however the foliage ornaments from nature. Richard carving of figures in niches. The human figure is the highest form of sculpture and ornamentation.

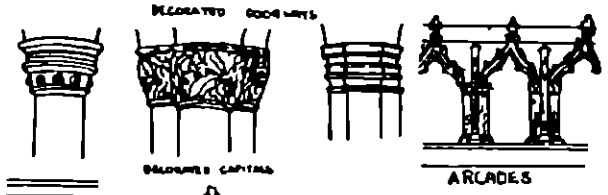

Geometrical Tracery

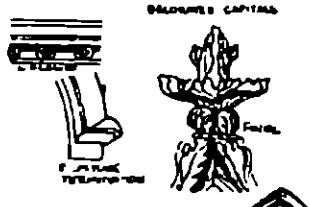

BUTTRESSES


Ball flower ornament


PIERS OF ARCADES

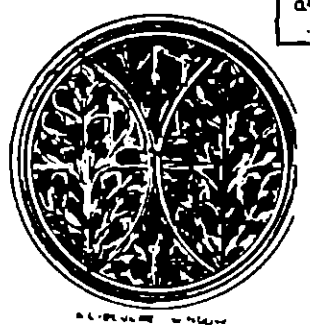

DECORATED DOORWAYS

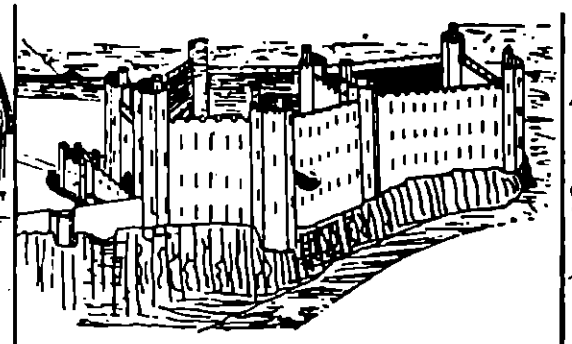

DECORATED CAPITALS
ARCADES

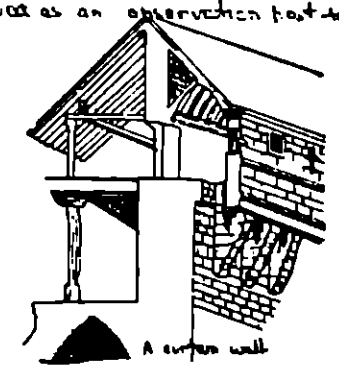

FINIAL

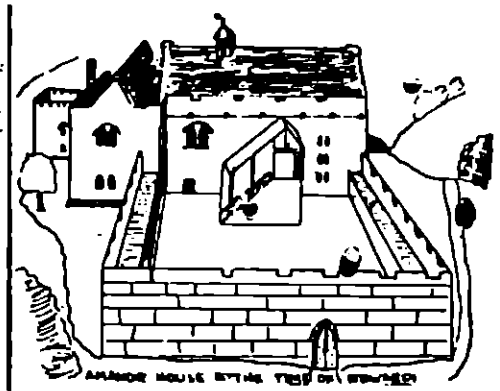

CORBEL HEAD


Flowing Tracery




A castle of the time of Edward I.
Edward nearly always built his castles at the mouth of a river so that he could control the trade. These castles had an extra layer of defensive wall called the barbican. It had a drawbridge at the entrance with descending portcullis and arrow slit doors. The towers had walls ramparts walks above the way which led to the main gatehouse and these ramparts walks connected with the huge towers. The line of approach to the main entrance was so contrived that the point of entry was necessary to turn sharply to the left. This was done to prevent a rush of men forcing their way in by sheer weight. The bailey was surrounded by lofty curtain walls flanked at intervals by towers which suggested protection. The wall shield had arrow slits in enabling the archers to shoot at men underneath the walls. The curtain walls had two galleries, besides the battlements, each of which had numerous arrow slits in them. The towers were of large size, 30 to 40 feet across and each tower was really a little castle in itself having a circular staircase in one corner giving access to the various floors and the gallery of the curtain walls and carried up in a turret above the flat roofs of the towers which served as an observation post for the sentry.


A curtain wall


ARUNDEL HOUSE AS THE TYPE OF MANOR HOUSE

The main living rooms of the manor-house are on what we should now called the first floor and if reference is made to the plan it will be noticed that you have to mount steps to reach the front door (2). This leads into a screened off part of the cross the hall (3). The latter is a fine big place to only a small house. The solar has two rooms above it and has a timber roof. On the right of the screens is the kitchen (5) with a cellar under it and another room over it, and the solar room for the lord is on the left of the hall (1). The washing and lavatory accommodation was at 6. The rooms on the ground floor were probably used as larders for the retainers and also for a store place. The entrance was defended by an inner and outer bailey where there were workshops and granaries.

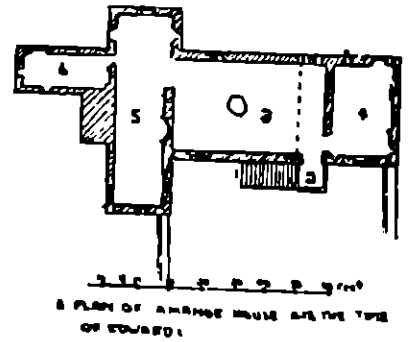

A PLAN OF ARUNDEL HOUSE AS THE TYPE OF MANOR HOUSE

PLATE V

PART OF A DEVELOPMENT CHART ILLUSTRATING THE DEVELOPMENT OF MEDIEVAL ENGLISH ARCHITECTURE. THE COLUMNS ARE HEADED 'ECCLESIASTICAL,' 'MILITARY,' 'DOMESTIC.'

Sports and pastimes through the Ages.
Geographical discovery.
The development of ships.
Ancient costume.
The development of agriculture.
The development of transport.
The development of industry.
Scientific discovery.

A small school library of historical works is essential. This may be supplemented by a collection of pictures, illustrations cut from books and publishers' announcements, postcards of all sorts, (those issued by the British Museum are especially valuable), and so on. These materials for study may be increased by books from the master's own library, books in the possession of individual boys and from the Local Free Library. If a museum is close at hand it should be used.

What is the most suitable mode of expressing the results? The essay form has some serious objections. In the course of the term each group will collect a large mass of material of varying application and value. The condensation of such a mass of material into what would be virtually a treatise is a task which boys of this age cannot be expected to carry out effectively. Moreover the concrete character of the subjects chosen necessitates a large amount of pictorial illustration. An illustrated notebook might fulfil the purpose, but the best medium is a form of development

chart. This mode of expression has many advantages, the results of the work are visible at a glance, the use of pictorial illustration, instead of masses of description, is appropriate and necessary; above all, the boy is forced to work within a definite pattern, to choose his material carefully, to reject and retain; he is not able to wander off on a thousand side tracks, as he might be tempted to do if he worked up his material in any other way.

Each boy is given a notebook and each group a length of the white paper which is sold in rolls of twelve yards by paperhangers, and is used for lining ceilings and walls, or a supply of large pieces of white cardboard such as may be obtained from any printer or stationer. On the whole sheets of cardboard have been found more effective for practical purposes. The ordinary school classroom with its absurd and inconvenient desks offers few facilities for the spreading out of long rolls of paper. By using sheets of cardboard it is possible for the pupils to prepare the drawings needed for illustration on pieces of drawing paper during the history lesson and to paste them on to their charts at home. Drawings cannot easily be pasted on to charts of the roll variety owing to the difficulty of rolling them up without crushing them; they have to be made directly on to the paper.

The first task of the members of each group is to

survey their subject and organize their work. Before they can decide how their chart should be arranged they must find out something of the extent of their task; they must discover also in what books the information they need can be found. Though he may always appeal to the master for help, both in the arrangement of the chart and the choice of suitable books, each boy should be encouraged to work out his own ideas, to search the library himself and so find out where the information he wants may be obtained.

When some sort of brief survey of the subject has been made, it is possible for a group to decide roughly how the results may be expressed on the chart. In most cases the available information falls naturally into time groups and subject groups. For instance, two boys who chose the Development of the Book as their subject of study decided to arrange their chart in the following time groups: Prehistoric, Egyptian, Mesopotamian (Babylon, Assyria, Persia), Greek and Roman, Medieval, Modern, thus dividing the chart into six time divisions. Within each of these time divisions, they decided to study, first the general form books took at the period, then their contents (forms of writing and so on), and lastly the methods whereby they were made. Thus they had a rough scheme to guide them both in the ruling out of the chart

and in the material to look for. In practice it has been found that about a fortnight may appropriately be given to this preliminary survey and organization of the task.

Some subjects, however, such as the development of industry or transport, cannot easily be expressed in this form if a clear idea of their evolution is to be shown. It is then better to adopt a method of arrangement similar to that employed in the chart illustrated in Plate VI. To make a chart in this form, however, demands a grasp of the subject much greater than when a more formal arrangement is employed.

Experience has shown that it is desirable to make some sort of time table, to work out a plan so that sufficient time shall be devoted to each section of the task. The two chief dangers are that either so much time may be spent on the early sections of the work that the later ones have to be hurried or even left unfinished, or that too much time may be devoted to the collection of information and too little time allowed for transferring what has been collected to the chart. It is in this that pupils often fail. In some cases it is due to too vast a subject being attempted. One group who elected to study Music and Musical Instruments from the earliest times to the present day, though they collected sufficient material for the completion of their

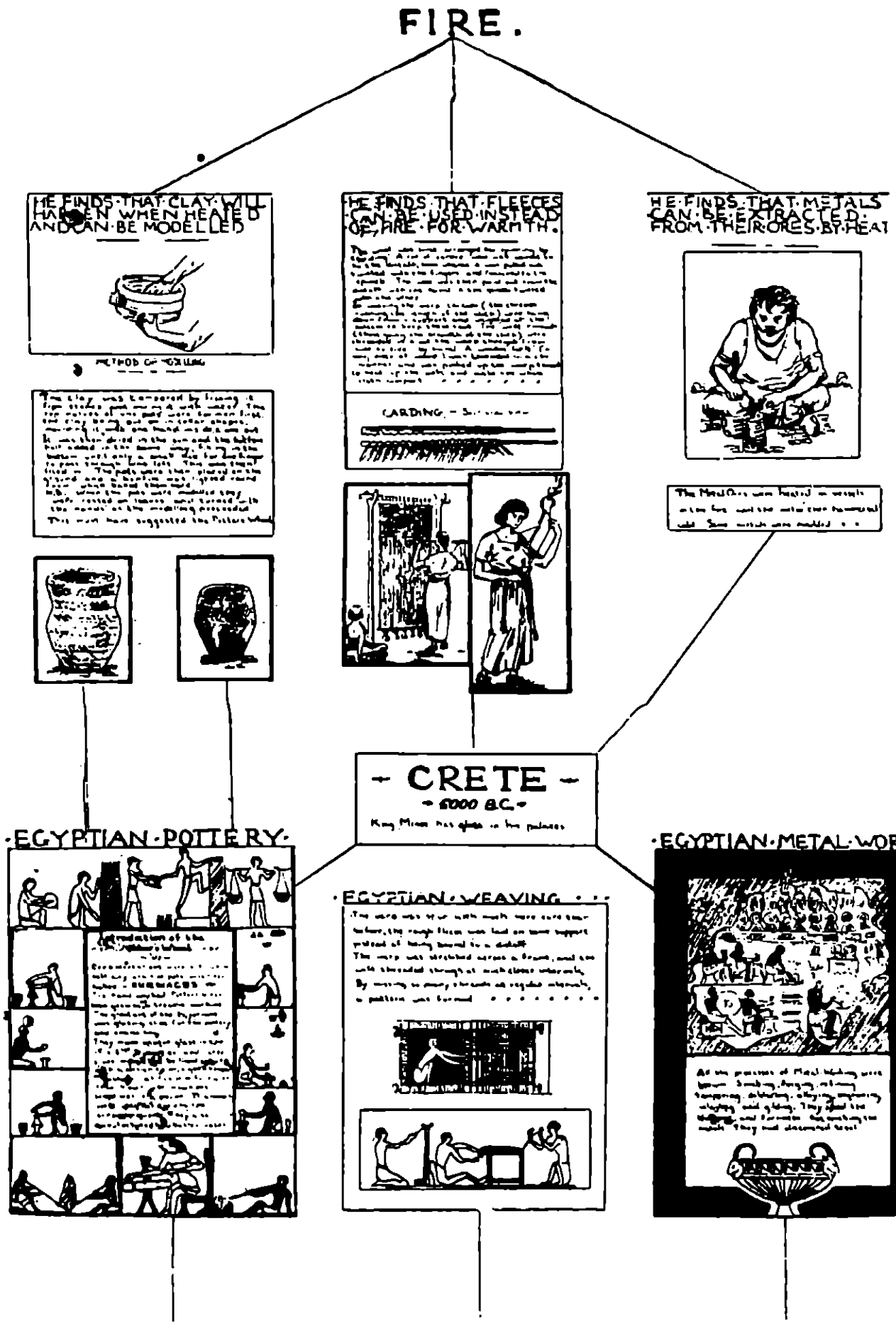


PLATE VI

PART OF A DEVELOPMENT CHART ILLUSTRATING THE EVOLUTION OF INDUSTRY

task, found that the material was so extensive that, in the time at their disposal, they could only transfer half of it to their chart ; instead of being brought down to the present day the chart had to end somewhere in the early Middle Ages. If the subject is a big one it is best for the workers to recognize some limitation from the first and so do a smaller task adequately rather than attempt a larger one inadequately. Nevertheless the boy's attempt to organize a piece of work for himself, the effort to see his task as a whole and to decide on the best way of doing it, is invaluable training, whether he succeed or not.

Having organized the work, the junior researchers are now ready to go on to the main part of their task, the careful collection of facts about the subjects they are studying and the making of the finished charts. A division of labour may be determined on. One group may decide that one of its members shall be responsible for the gathering together of information, the other for the transference of the information collected to the chart ; another that both shall collect together and then one undertake the work of illustration, the other of notewriting.

In carrying out this stage of their task, the boys are learning much that will be of value to them. They are learning how to use books, for they must search through many volumes for the various items

of information and the pictures they need. They are learning to appreciate the value of these different items of information and to use them for a definite end. Much that they find must be rejected as useless for their purpose; much must be condensed; facts, culled from different sources, must be combined and co-ordinated.

Since in the process of collection the boys will find a large number of facts scattered over many books, each is given a notebook in which he may record the things he discovers. In practice different boys collect in different ways. Some note down everything that appears to be useful and afterwards sift and arrange the matter collected; others confine themselves to one section of their task at a time and disregard everything except what concerns the immediate work in hand. Perhaps the best plan is to devote a page or so of the notebook to each section of the chart. As an item of information is met with it is noted down on the appropriate page. Thus the material for each section is gradually built up and is ready when it is needed for the chart.

When a certain amount of material has been collected, its working up on the chart may be begun. First of all the chart must be ruled out. The chart on the Development of the Book previously instanced was ruled out as follows :—

THE DEVELOPMENT OF THE BOOK

	FORM	CONTENTS	MAKING
PRIMITIVE			
EGYPT			
MESOPOTAMIA			
GREECE AND ROME			
MEDIEVAL			

THE INVENTION OF PRINTING

MODERN			

Each time division was 12 ins. in length, each group division somewhat over 6 ins. in width. Into each of these divisions the necessary illustrations and notes must be fitted. The form of the chart acts both as a guide and check to the boy. It is a guide to show him for what sort of information he must look for each section. It is a check in that the limitation of space prevents him from spreading himself too much and makes him confine his attention to essentials.

The building up of each chart will be a gradual process. The transference of information to it will go on side by side with the continued collection of material for the filling in of later sections. If information for some section cannot be found it is advisable to go on to those sections for the completion of which material is more easily available.

As the work nears completion, efforts will be made to fill in any gaps that have been left and to add further information to those sections which do not appear to have adequate treatment; the task of printing in headings and making the chart as attractive as possible to the eye, will be undertaken.

I print below two accounts written by boys who have undertaken this kind of work, describing in their own words the making of their charts. They form an interesting commentary on what has been written above:

1

How We Made Our Chart on the "Evolution of Writing."

We endeavoured chiefly to make the chart interesting by avoiding crowding, untidiness and lengthy paragraphs.

The spaces were of a size sufficient to contain all we required so that nothing of importance was left out; they were eight by six inches, and this we found contained about three illustrations and the information relating to them.

At the beginning we experienced difficulty in obtaining matter, but after two or three weeks we knew the kind of books to look in, and results proved more satisfactory. We first collected information and illustrations relating to the first three or four ages concerned on the chart, also other matter of importance on later periods that we should not be able to get at again. We then prepared the chart by ruling the lines and putting in the title and sub-titles. After this we added to it the information we had collected in the note books provided for the purpose. Our attention was then centred on the remaining ages and we collected matter for them.

At certain dates we took the chart to each other's homes and there worked at it, as we thought it might be damaged at school. When there was about a fortnight before the charts were to be given in, we collected material for those spaces that had little or no information in them. We did the titles, sub-titles and illustrations in Indian ink and the notes in red. The notes gave a short description of the illustrations they related to and also a little about subjects we were unable to

illustrate. To avoid difference in styles one of us did the lettering and the other the illustrations.

NOTE : The chart was divided as follows :

Vertically : Examples of writing, methods of writing, miscellaneous.

Horizontally : Prehistoric, Hieroglyphic, Cuneiform, Phoenician, Aegean, Greek, Roman, Medieval, while at the bottom was drawn a large picture of an early printing press with the note, " With the invention of the printing press the necessity of writing books by hand no longer exists."

2

HOW WE MADE OUR HISTORY CHART ON "THE ART OF WAR."

At the beginning of the term we started going through the library at school to find all the books that contained anything that would be of use in making the chart. In a small note book we entered up all the names of the books, and their authors, and also the page, and chapter containing our information. When we had got all the information that we wanted we set about to plan out the chart. Finding that the paper we had to use was one foot ten inches wide, we divided it into five columns of four inches each, and one column of two inches. The paper was six feet long, and each century was represented by one foot. We put in title, and labelled the narrow column " Date," and the others " Weapons, Armour, Castles, Tactics, and Various." At the head of each column in each century was the illustration, or illustrations. These were done in

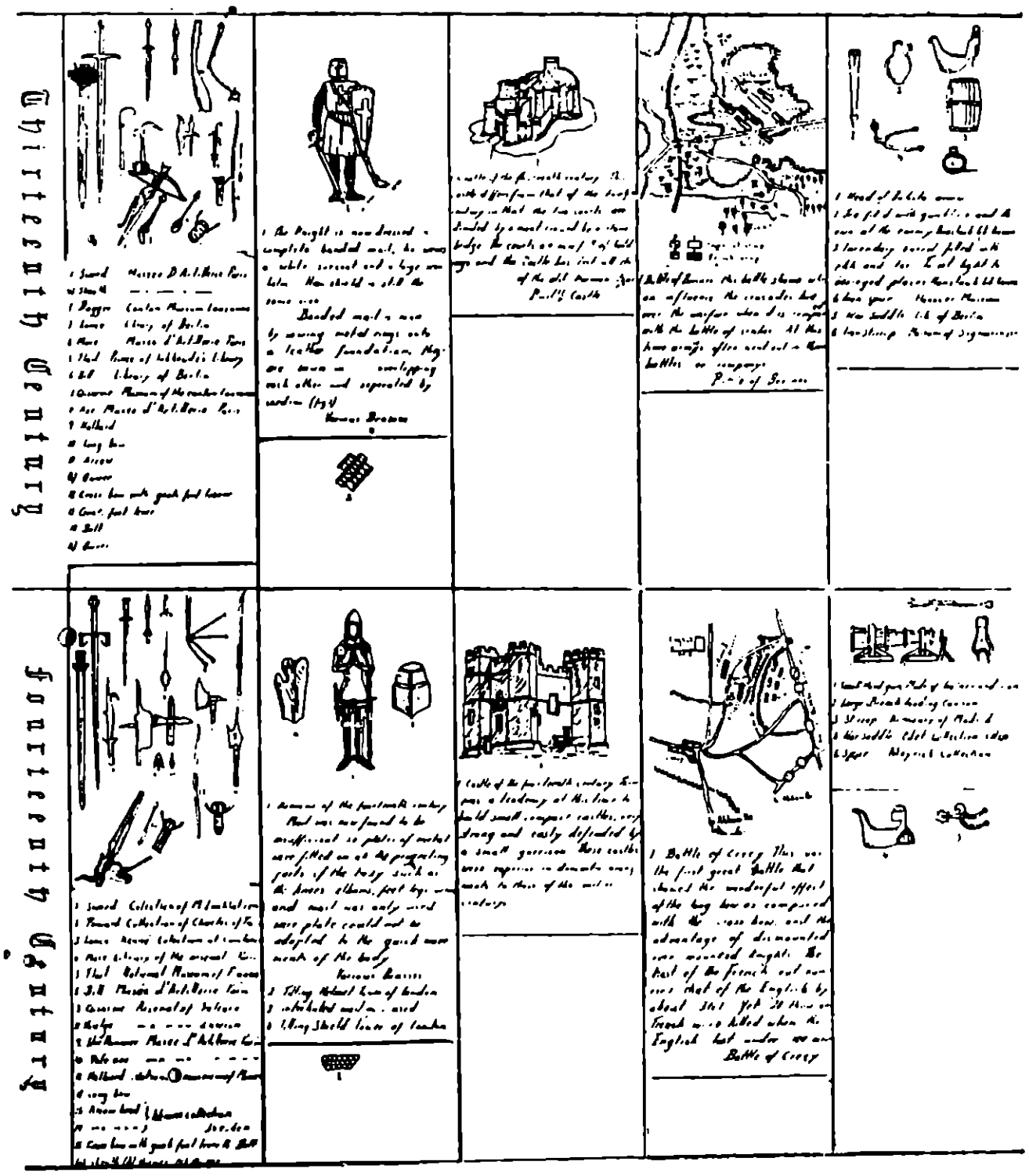


PLATE VII

PART OF A DEVELOPMENT CHART ILLUSTRATING THE ART OF WAR IN THE MIDDLE AGES. THE COLUMNS ARE HEADED "WEAPONS," "ARMOUR," "CASTLES," "TACTICS," "VARIOUS."

Indian ink, and were followed by the descriptions in red ink.

On writing on the paper we found that the ink smudged so badly that it was decided to paste paper over the writing, and write on that wherever possible. The museums where the articles were, or the MSS from which they were taken, were mentioned after the description in blue ink. The chart described "The Art of War," and covered from the eleventh century (Norman Conquest), to the fifteenth century (End of Middle Ages).[1]

Each group should prepare a bibliography of the books which have been consulted. A transcript of some of these bibliographies will give an idea both of the character of the work and the type of book which might be used :—

I. Building : from Primitive to Roman Times.

Wells : *Outline of History.*
Rawlinson : *Egypt* (Story of the Nations).
Myers : *A General History.*
Breasted : *Ancient Times.*
Tucker : *Life in Ancient Athens.*
Guber and Koner : *Life of the Greeks and Romans.*
Monckton Jones : *Life in Old Cambridge.*
Harmsworth Encyclopaedia : *Articles on Architecture and Pantheon.*

II. The Development of Transport.

Seton : *The Evolution of the Steam Locomotive.*
Chatterton : *The Romance of the Ship.*

[1] A section of this chart is shown in Plate VII.

JACKSON : *The Book of the Locomotive.*
SEIGNOBOS : *History of Ancient Civilization.*
RAWLINSON : *Phoenicia* (Story of the Nations).
HOYLAND : *A Brief History of Civilization.*
TRAILL : *Social England.*
WELBOURNE : *Social and Industrial History of England* (Modern Times).
HARTLEY AND ELLIOT : *Life and Work of the People of England.*
QUENNELL : *A History of Everyday Things in England.*
BRITISH MUSEUM GUIDES : *Egypt, Babylonia, etc.*

III. THE ART OF WAR (1000–1500).

TRAILL : *Social England,* Vols. I and II.
QUENNELL : *A History of Everyday Things in England,* Parts 1–3.
BARNARD : *A Companion to English History* (Middle Ages).
DEMAINS : *Arms and Armour.*
CLARK : *Medieval Military Architecture.*
LEATHES : *The People in the Making.*
ANON : *Old England.* Vol. I.
BOUTELL : *Monumental Brasses of England.*
OMAN : *The Art of War* (Middle Ages).
WARD : *Brasses.*
MACKIE : *A Short History of Britain.*

Harmsworth Encyclopaedia and various guide books, pictures, monumental brasses and monuments.

It is difficult to give any adequate idea of the charts which have actually been made by boys. Their general arrangement will be clear from an examination of the illustrations, and from what

has already been written. Only an examination of the charts themselves, however, can give any idea of the careful work, finished craftsmanship and sustained enthusiasm which went to the making of so many of them. In their making it was obvious how valuable they were as a means of education, not only in a feeling for historical development, not only in the way to use books, but also in powers of observation, co-ordination and expression. Here is a means by which the boy may carry out a congenial task which affords him training, not only for future historical work, but also in the formation of those habits of initiative and sustained effort, which make for success both in scholarship and life.

One would not claim that pupils trained in the ways described in this book are, at the age of fourteen, competent historians; but experience has shown that, at the end of this period of preparation, their minds are sufficiently flexible and they have received sufficient practice in the use of tools to proceed to a fuller and more advanced study of history. The work of later years is much more fertile of result from the fact that those who undertake it have learnt a little how to study their subject effectively.

There is a sense in which no school historical studies can be more than an introduction, an approach to history. Few pupils of school years can hope to reach that stage of knowledge when the wide survey which is necessary for the full appreciation of history can be made, few can hope to attain that breadth of intellect and experience which is essential for its true understanding. In this book I have attempted to show how a sound foundation may be laid. A further training in historical method must follow this stage of preparation, but of a more advanced character, and with a somewhat different object.[1]

One word in conclusion: To all suggestions for more liberal methods of education comes the invariable answer: "But what about examinations?" Happily the old system of Preliminary, Junior and Senior Examinations is rapidly passing. In most secondary schools, few boys need take any examination before the School Leaving Certificate, and there is an increasing demand that even that should not be taken until the age of sixteen years. The teacher may now turn his attention to his true rôle, that of educator. I would maintain that if, in the years before the

1 *This was written before* 1928. *Now* (1950) *the School Certificate is at its end and in* 1951 *will be replaced by something which ought to allow of more flexibility.*—F.C.H.

clouds of examination requirements begin to arise, attention is directed to giving a sound preliminary training in the rudiments of historical method the actual preparation for the examination will be both easier and more effective. In addition the pupil may have been given that incentive to continue with maturer brain and wider experience those historical studies which in the years of school he can only begin.

INDEX

Arrangement of material, training in, 58–66, 83–97

Bibliographies, 95–6

Century pictures, 29
Charts, 62. See also Development Charts, Record Charts, Time maps
Collection of material, training in, 58–66, 83–97
Contemporary point of view, 45–48
Cook, Caldwell, 70
Criticism, training in, 59, 67–8

Date game, 30
Development Charts, 83–97
Diary, reconstruction in form of, 42
Discipline, need of, 18

Eye-witness account, 41
Examinations, 99
Expression, imaginative forms of, 38–57 ; logical forms of, 67–69 ; oral, 70–82

Historical atmosphere, 24

Imagination, training of historical, 37–57
Incubation, 69
Initiative, need of training, 60
Interest, arousing of, 18

Lecturers, Boy, 70–82
Library, school, 85
" Littleman " lectures, 70

Notebooks, method of making, 61–66

Oral lesson, limitations of, 59–60
Oral expression, 70–82

Play, reconstruction in form of, 51

Reconstruction of the past, 39–57
Record charts, 25, 31–36
Research, elementary training in, 83–97

Speech, reconstruction in form of, 43
Symbol, use of, 23, 34–5, 40

Time maps, 23, 25–30, 63

Verse, expression by means of, 48–57

Wallas, Graham, 69
World History, study of, 19–21
Written work, 67–69

Printed in Great Britain by
LOWE & BRYDONE PRINTERS LIMITED, London, N.W.10.