KENT, MARY CHRIS

A SATIRICAL INTERPRETATION OF THE HISTORY OF SELECTED PERSONS, EVENTS AND ORGANIZATIONS IN AMERICAN PHYSICAL EDUCATION

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A SATIRICAL INTERPRETATION OF THE HISTORY OF SELECTED PERSONS, EVENTS AND ORGANIZATIONS IN AMERICAN PHYSICAL EDUCATION

by

M. Chris Kent

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Approved by

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APPROVAL PAGE

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The central purpose of this study was to create a series of literary and artistic works which would interpret certain persons, organizations and events in American physical education in a satiric manner. A second purpose was to present an historical synopsis to substantiate each work prior to its satirical treatment. The final task was to examine the works for evidence of satiric content.

Eight subjects having historic significance in American physical education were chosen for satiric treatment: four persons, two organizations and two events. The persons were: (1) Luther Halsey Gulick, (2) Amy Morris Homans, (3) Dudley Allen Sargent, and (4) Jesse Feiring Williams. The organizations were: (1) The American Academy of Physical Education and (2) The National Association for Physical Education in Higher Education. The events were: (1) The Boston Conference of 1889 and (2) The Teachers College, Columbia University, influence on American physical education.

Data were collected from archival documents and related literature. Each historic synopsis was completed prior to the composition of the related satirical interpretation. One cartoon on each subject was created as an autonomous work. On completion of the series, the written works were examined for satiric content using guidelines suggested by

Highet (1962) and Feinberg (1967). There was evidence found of satiric form, satiric technique and satiric device. The interpretations, cartoons, and analysis were submitted to an outside authority for critique.

This study has served to demonstrate the value of the satirical interpretation as a useful analytic tool in assessing certain historic data concerned with the physical education profession. It has also demonstrated that a satiric interpretation combined with an historic synopsis on the same subject can provide for a clearer understanding and enrichment of historic data. And finally, this study has shown that the creation of satiric works in physical education by a physical educator has in no way diminished the level of dignity and status enjoyed by a discipline now mature enough to laugh at itself in public.

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CHAPTER I

INTRODUCTION

Satire has existed for as long as human beings have communicated. Throughout its history it has assumed two very different forms. The Latins claim satire as their creation and, in one sense, this is correct. The formal version of satire, a literary genre, is purported to have begun with the Roman Lucilius in the second century, B. C., and to have ended with the Englishman Byron in the middle of the nineteenth century, A. D. During that span of over two thousand years, a large coterie of satirists alternately amused and outraged many individuals and most of the social institutions of their day. Among this special group of literati we number such giants as the Romans--Horace, Persius and Juvenal--and their British successors--Chaucer, Pope, Swift, and Dryden.

What we call satire today, however, was in existence long before the Roman version. Beginning as a ritualistic curse or invective in Greek, Old Irish and Arabic Literatures (Elliott, 1960), it eventually lost its supernatural powers to become a favorite rhetorical tool of Greek philosophers. Diogenes, Bion, and Socrates are among those well known for having invented and used various satiric techniques in an effort to popularize philosophy and rebuke the esoterica of the Sophist schools (Mendell, 1920).

One recognized satire in the days of Socrates much in the same way we recognize it today--by its manner or spirit. This second and modern

version of satire may assume any number of artistic and literary forms in addition to its early use. The satiric "manner" permeates literary works as formal and diverse as the poem, novel and play and as informal as graffiti on the wall and bumper sticker. It can be heard in the formal rhetoric of the orator and the monologue of the stand-up comedian. It can be seen in artistic forms like the Gothic sculpture at the Cathedral of Bourges and Garry Trudeau's "Doonesbury" cartoon. Satire is omnifarious and omnipresent; a curious mixture of humor and criticism, it is one of the special by-products of humankind's reaction to its own creation--the social order.

Although the majority of satirical works address topics of general interest, the use of satire as a platform for collegial dialogue and "group analysis" is historically well established. The Cynics and Skeptics of ancient Greece and Rome designed specialized, satiric tools to persuade not only the general public but other philosophers as well. Socrates, although of neither philosophic position, was greatly admired and imitated by both groups in his use of irony. Later, in the eighteenth century, Voltaire published his satirical Candide (1759) as a philosophical rebuttal to Leibniz's theory of optimism. Turner (1971), in his discussion of Swift's efforts to publish Gulliver's Travels (1726), acknowledges the aid of the Scriblerus Club. This small, secretive group of writers consisting of Pope, Swift, Gray, Arbuthnot, Parnell, and the Earl of Oxford assumed the task of defaming other writers, as well as publishing new satires, with a considerable degree of success (Turner, 1971, p. xiii). Dorothy Parker, a serious writer of

some merit on her own, is actually better remembered for turning to satire when she wished to comment on other writers. Indeed, she and almost all of the regular members of the Algonquin Round Table are almost as well known for their satiric comments about each other as they are for their general writings (Ford, 1967; Harriman, 1951).

Philosophers, historians, psychologists, political scientists--even biological and physical scientists (The Journal of Irreproducible Results, 1955)--have felt the impact of satiric comment from those within their ranks. Specialization is the twentieth century mode of labor and the subject matter of satire is sure to reflect that contemporary style: "Works complying with specialized taste do provide satire for audiences which share those tastes. The Reverend Sydney Smith said there are three sexes: 'men, women and clergymen'" (Feinberg, 1967, p. 12).

While education has not been ignored by the satirist, it has received less than its share of attention from those within the field, especially when compared to other dominant social institutions of the day. Within this scant library there appear to be two general types of educational satire, mostly dealing with the world of higher education. The first type, usually written by a professional satirist, deals with the personal experiences of the college student. These satires are almost always articles appearing in more complete works by the author (Allen, 1971; Benchley, 1942; Buchwald, 1966). The second group of educational satires appears as either a complete work (Armour, 1965, 1974; Leacock, 1932; McCarthy, 1952) or in essay form (Clark, 1973; Kelly, 1978). In this type, the satirist is a professional educator, almost always a faculty

member, using stereotypical descriptions of other faculty members and administrators within their hierarchal settings. The subject of curriculum is hardly ever neglected within these works; one book deals almost entirely with this topic (Piddiwell, 1939). There is a heavy emphasis on the history of academe and in some cases specific events are used to achieve relevance. All of the complete works are illustrated. By and large, the appearance of such works is sporadic and perhaps reflective of a reluctance to publish the light-hearted treatise in a career which demands serious and more scholarly demonstrations of expertise. The publisher (Armour, 1965) writing about the author, Richard Armour, says it more simply in the following passage:

> He wrote impressive volumes of biography and literary criticism until be became a full professor with tenure and found this sort of thing no longer necessary (p. 141).

Satire in physical education is equally limited. It seems that physical educators have followed a trend for paucity in publishing along with other educators. One might speculate that the traditionally defensive posture of physical educators, in general, has not lent itself to the enthusiastic endorsement of "in house" criticism. Beyond this condition, physical education has deep disciplinary roots in the sciences. The appearance of published works in the physical education humanities is only at the beginning stages. Existing satirical works tend to be brief in structure and occasionally vague in substance although noteworthy in a relatively unexplored medium of expression by physical educators.

In the last few decades, however, there have been some persons within the discipline who have encouraged further development in this area. Seward Staley (1973) claims that he stressed a need for special criticism within the profession forty years ago. Pitters-Caswell (1977), after completing her study on early twentieth-century sportswomen, concludes that the use of humor can prove to be "a viable tool for historians" (p. 44). Oberteuffer (1955) speaks more directly to this need:

> It has been a long time since we have had a first class satirist in physical education. It will be my contention here that we need satire to keep us thinking (p. 34).

Statement of the Problem

The central purpose of this study is to create a series of literary and artistic works which interpret the history of selected persons, events and organizations in American physical education in a satiric manner. Related literature and archival documents will be chosen and synopsized to substantiate each work prior to its treatment. At the conclusion of the study, each work will be examined for its satiric content.

Definitions

Satiric Manner: a contemporary flavor or spirit permeating diverse literary and artistic forms of communication which employs varying degrees of humor and criticism usually in an effort to introduce an alternative viewpoint to an accepted belief. "A playfully critical distortion of the familiar" (Feinberg, 1967, p. 19). Although satire is

more usually associated with literature, it is not restricted to this form of expression alone:

> Satire is not limited to words; its quality (manner) can often be perceived in dancing, music, the plastic arts. Among the most penetratingly caustic of satirists have been the great illustrators Daumier, in Fr. of the 2d Empire; William Hogarth, in Johnsonian England (Shipley, 1943a, p. 503).

Formal Satire: a formal verse structure written in Latin hexameters using a dramatic dialogue between the author and an adversary in an attempt to expose vice and folly. This form, no longer popular in contemporary literature, is believed to have been first perfected by Lucilius during the first century, B. C.

Satiric Style: the personal method of satiric expression resulting from differences in intent, tone and technique among satirists. Since the basic ingredients of satire are humor and criticism, it is not surprising that each satirist tends to combine these two elements in varying degrees of intensity. Although each satirist's work is unique, scholars tend to use two categories when discussing style:

> Juvenalian Satire: so named because of its early Roman practitioner, Juvenal (d. ca. A. D. 140). In this style, the satirical work "is harsh; the satirist is an enraged moralist who denounces the vices and corruptions of his fellowmen" (Holman, 1977, p. 295).
> Horatian Satire: a style created by the Roman Horace almost in direct contrast to Juvenalian satire because of its light, more comedic manner. "Horatian satire is urbane; the satirist is a man of the world who smiles [rather than sneers] at the foibles of his fellowmen without indignation" (Holman, 1977, p. 295).

Although both men wrote only formal satire, their styles have continued to distinguish between moods found in today's satiric manner as well. "Horace set the model for a genial and general satire whereas Juvenal became the standard of satirical severity" (Shipley, 1943a, p. 502).

Satiric Interpretation: the explication of a person, group of persons or events in the satiric manner. Satiric interpretation usually involves the restatement of the known but from a humorous and/or critical viewpoint. In this way, the satirist can contribute to the existing body of knowledge by suggesting an additional dimension, other than the conventional one, from which to view accepted beliefs.

> Satire usually shows us familiar things in a new way; it rarely tells us anything new. It is not the originality of ideas that makes great satires successful; it is the manner of expression, the satiric manner, which makes them entertaining, stimulating and refreshing (Feinberg, 1967, p. 88).

Satiric Technique: the employment of specific, recognizable literary schemes and devices used to create a work of satire. Among the more typical tools used are "irony, paradox, antithesis, parody, colloquialism, anticlimax, topicality, obscenity, violence, vividness and exaggeration" (Highet, 1962, p. 18). Feinberg (1967) stresses deliberate versatility as an important technique citing the following technical examples: "shifting scenes, unexpected remarks, incongrous behavior, fast pacing, elimination of irrelevant details, and a freshness of approach which gives an impression of more spontaneity than is actually present" (p. 89).

Physical Education: for the purposes of this study, physical education is defined as "the art and science of human movement as related to the theory and practice of sport, dance, play and exercise" (Zeigler, 1973, p. 230).

Humanities: "A term used in Europe and the U. S. A. to distinguish literature, languages, philosophy, history, art, theology, and music from social science and the natural sciences" (Bullock and Stallybrass, 1977, p. 292). When used in combination with physical education in this study, the term will refer to specific sub-disciplines which combine one or more of the humanities in concert wih the study of physical education, i. e., the history of physical education and sport, the history and philosophy of dance.

Limitations

Few attempts at criticism escape retribution. Satire, the humorous criticism, is no exception. Juvenal, long known for his harsh style of satirical attack, made a deliberate effort to moderate his later writings because he feared for his life. Dean Swift, Juvenal's eighteenth century heir, replaced his early satire with invective and died in exile in a hospital for the insane. By comparison, the twentieth century Dorothy Parker and H. L. Mencken fared well: their greatest losses were in the area of employment.

The reasons for the satirist's demise are multifaceted. Those who elect to write satire most certainly recognize that it "bears a bad name"

(Feinberg, 1967, p. 263). Since earlier days when English classicists mistook the Latin satura for the Greek satyr (Elliott, 1962, pp. 19-20), the uninformed have perpetuated the "shaggy beast" image of the satirist. In some cases, the image may be deserved: "Some truths are simply too uncomfortable to admit" (Feinberg, 1967, p. 266); other truths are not served by distortion no matter how playful the intent of the satirist. When satire becomes insensitive to these boundaries, it fails to achieve its real purpose: the reductio ad absurdum (Highet, 1962, p. 197) or criticism through the viable alternative.

"Satire attempts to dispel illusions" (Feinberg, 1967, p. 270). In so doing, the satirist often employs tools of illusion. The result of this incongruity is often puzzling to the reader or viewer. When carried to extreme the original message is lost. Satire is a "spice" of expression, no more. When it aspires to greater purposes, the usual result is tediousness (Bergler, 1956). "As with sermons," Feinberg (1967) says, "few souls are saved after the first twenty minutes" (p. 265).

This study, therefore, assumes not only the general limitations of any satirical work but those specific to this problem as follows:

1. The use of historic data. History, at its best, is a selected aggregate of past events. Even the most respected archives are repositories of partial truths. Therefore, any attempt to reconstruct the past is frustrated by an incompleteness in documentation as well as the researcher's inability to fully 'know' another time and setting.

2. The selection of the data. Because successful satire must demonstrate diversity and attend to brevity, the intent of this study is to produce eight short works focusing on a variety of historic topics relevant to physical education. Although it is assumed that any one topic selected for satiric treatment might lend itself to a more complete study, the final selection of data must reflect these limitations.

Satire is the product of one personal viewpoint. The selection of what is deemed appropriate for satiric treatment and the subsequent interpretation of that data will be evidence of that individual bias. An early and honest declaration of intent will be used to counteract this limitation.

3. The treatment of the data. Although a concerted effort will be made to keep within the confines of historic accuracy whenever possible, it is presumed that some of the data will be exaggerated or distorted in order to achieve an appropriate satiric effect. It is hoped that the factual synopsis accompanying each work will serve to protect against this imbalance.

All of the works in this study will be limited by the use of an Horatian style of contemporary satire (the satiric "manner"). This lighter, more comedic manner of satire is not only more natural to this writer's personal style but is presumed to be more appropriate for a work of this nature.

4. The nontraditional nature of the study. An exhaustive search of completed dissertations documents that this study will be a first of its kind. A creative effort, such as the one proposed here, is not easily

described in a traditional format. On the other hand, if it is to serve as one contribution to the growing literature in the humanities of physical education, it must meet the demands of tradition whenever possible. The difficulties posed by an attempt to fit an unorthodox work into an orthodox structure are, therefore, assumed to be a major, but not an impossible, limitation to this study.

5. The capability of the author. The collection of data is restricted by the ability of the researcher. The subsequent selection and interpretation of that data are limited by the skill of the author/cartoonist.

Assumptions

1. Satire can prove to be an acceptable addition to the literature of the humanities in physical education.

2. Satire is one possible means to interpret historical data in physical education.

3. The specific persons, events, and organizations selected for this study are appropriate for satiric treatment.

4. The use of a factual historical synopsis prior to each work will serve to offset the bias produced in an effort to effectuate the satirical outcome.

5. The final satiric interpretive works will reveal specific, recognizable, satirical techniques and devices.

Significance of the Study

It is one of the responsibilities of social institutions and those who serve them to justify their actions. It is one of the roles of the satirist to question and comment on individuals and institutions. The coincidence of these behavioral patterns can, and often does, produce a dialectic between these two parties. Sometimes, because of this interaction, a new truth is revealed or an old truth is strengthened.

Conventional wisdom, today's truth, has evolved by general consent or accepted usage. Often that general consent has been earned through the centuries by the rigorous scrutiny of scholarly lifetimes. On some occasions, it is the end product of a collective apathy rather than any serious deliberation. But regardless of how that wisdom was obtained it cannot survive as tomorrow's truth unless it can answer today's challenges. Satire is one of those challenges. By offering new perspectives to old problems, the satirist provides an historic service by making us aware of the persistent ability of humankind to respond to "the continuity of social criticism" (Feinberg, 1967, p. 273).

The catalyst for this criticism is divergent thought. Divergency used as a tool by the critic not only can promote new perspectives but can provide the necessary contrast for a greater understanding of the norm. Jacques Barzun (1964), establishing his right to argue the merits of science, makes these cogent remarks:

> To come to see, in the light of criticism, a situation as different from what it seemed to be, is to have accomplished an important act. . . . For the aim of the critic, beyond saying what he thinks is to make two thoughts grow where only one grew before (p. 7).

Oberteuffer's (1955) assessment of our current literature as "rather placid" (p. 34) seems to suggest that Barzun's "two thoughts for one" concept might now prove beneficial to the physical education discipline.

American physical education is more than a century old. As a social institution it has made an impact far beyond our ability to measure. The history of its formative years is chronicled in the lifetimes of ordinary people who assumed the burden of the extraordinary and achieved it. Those of us who have been the recipients of this historic legacy have been understandably awed by their accomplishments. At times, this natural gratitude has resulted in a less than accurate evaluation of these persons and the events surrounding their rise to leadership within the profession. Historians, especially the informal ones, have attempted to persuade the interested that these leaders were somewhat like demigods having special powers and Quixotic vision who were swept up in bigger-than-life events designed to test their heroic capabilities. In the opinion of this writer, this interpretation (no matter how well-intentioned) is a unilateral pedagogism which requires an alternate viewpoint. It will be the contention here that instead of the supernatural it is the very humanness of these leaders which symbolizes the importance of their contributions.

Idealistic attitudes, especially in their extremes, serve to protect the immature at a time when support is crucial to self-identification. Physical education has reached a stage in its maturation at which the extreme in idealism is of no value. Kroll (1971) recognizes this growth in the following passage:

> The danger now to be faced by physical education is not to realize that diversity in its rank is to become the rule rather than the exception. Its attitude toward criticism must change as it accepts the fact of life that all it does cannot be defended by choosing up sides "for" and "against" physical education. Physical education must recognize that criticism is not a personal attack upon its dignity (p. 135).

If the discipline is to achieve the status it seeks, physical educators must encourage all kinds of alternative viewpoints within their ranks. Satire, the humorous criticism, is one such viewpoint. It is hoped that this study will serve, in a small way, to demonstrate the value of satire as a useful analytic tool in assessing certain historical beliefs about the physical education profession. More important, it is hoped that the creation of satirical works by a physical educator, dealing specifically with certain aspects of physical education, will offer evidence of the level of dignity and status enjoyed by a discipline now mature enough to laugh at itself in public.

CHAPTER II

REVIEW OF LITERATURE

It is not possible, within the confines of this chapter, to convey the extensive body of literature or the prolific collection of visual arts called satire. Rather, this section by necessity, will be restricted first to a general discussion of satiric criticism, emphasizing those elements having a direct relationship to the study, and finally to a review of satiric literature in physical education.

General Satire

Definition

The general consensus by scholars that satire is virtually impossible to define has not limited their attempts. Johnson (1945), for example, first suggests that "there wouldn't be much exaggeration in saying that everybody recognizes satire and nobody knows what it is" (p. 3) and then follows shortly with: "this enables us to say, I think, what satire really is" (p. 9). His conclusion: satire is a challenge to the obstacle of social censorship.

The reasons for this definitional confusion are understandable. Elliott (1962) characterizes the situation as follows:

> No strict definition can encompass the complexity of a word which signifies on one hand, a kind of literature, and on the other, a spirit or tone which expresses itself in many literary genres (p. 19).

Rosenheim (1963) substantially agrees with Elliott but seems willing to accept the inevitable bimodality with less frustration:

> Must satire be considered as an 'element,'an ingredient which subserves goals describable only in other, broader terms? Are we, that is, confined to speaking about satiric 'touches' or passages or satiric 'coloring' in works which in their entirety, must be described as comedies or arguments or allegories? Or is satire, on the contrary, a genuine literary form, possessing . . . some hallmark of its own . . . which allows us to classify the work in its entirety as a 'satire'? The answer again lies, I think, in our experience with satire. It is simply that satire may be either of these things. (pp. 10-11).

Most of its critics have acknowledged the protean nature of satire but few have turned their attention to the reasons for this ambiguity as thoroughly as Spacks. In her highly persuasive treatise, "Some Reflections on Satire" (1971), Spacks suggests that satire's evolution from the eighteenth to the twentieth century has followed a discernible historical path away from its promotion of morality toward other concerns:

> The classical view, which persisted through the eighteenth century, stressed the central importance of satire's moral intent . . . but the nineteenth century brought Byronic satire, which glorified the individual and implied no program of reform. And twentieth century definitions, abandoning the idea of satire's necessary moral purposes, try to locate its special techniques (pp. 360-361).

Spack's final conclusion is that the contemporary intent of satirists is to provoke a psychic state she labels "uneasiness" (p. 363).

This hypothesis of historic change in satiric intent helps to clarify the contentions of other critics in the field. For example, Dryden's

view in his work, "A Discourse Concerning the Original and Progress of Satire" (1693), that the "poet is bound . . . to give his reader some one precept of moral virtue, and to caution him against some one particular vice and folly" (Ker, 1951, p. 104) is centuries and substance apart from Feinberg (1967) who argues that "the satirist is motivated by the aesthetic desire for self-expression far more than by the ethical desire for reform" (p. 12).

This historic viewpoint may also be helpful in controversies which extend beyond matters of satiric motivation as well. Knox's (1928) curious conclusion "that literature before the nineteenth century has no conscious humor apart from satire" (p. 57) may not have direct relevance to Spack's hypothesis but it is collaterally conspicuous that both authors have taken note of an abrupt change occurring in the literary world at the same time and that one definitional dilemma concerning satire has been in the area of its relationship to comedy. Northrup Frye (1957) contends that "satire is irony which is structurally close to the comic" (p. 224) but Worcester (1960) sees a marked difference between the two: "The laughter of comedy is relatively purposeless. The laughter of satire is directed toward a preconceived end" (p. 38). Johnson (1945) disagreeing with Garnett's contention that "without humor, satire is invective" (1973, p. 1082) rebuts: "Even laughing satire is laughing-at, not merely irresponsible laughter (p. 7)."

Other scholarly strategies to define satire within the field of literary criticism have proved equally frustrating. Highet (1962), not unlike a number of other authorities (Elliott, 1977; Holman, 1977;

Shipley, 1943a), finds it useful to return to the original Latin, satura, meaning: "a mixture full of different things" (p. 231) in an effort to ease the definitional problem. With the etymological assistance of Weinrich (1949), Highet concludes that satura evolved from a gastronomic lineage not uncommon in the literary world:

> It seems to have been a part of a vocabulary of food. We have the recipe of a sort of salad called satura; a dish full of mixed first-fruits offered to the gods was called lanx satura; and Juvenal . . . calls his satires by the name of another mixed food, farrago . . . other types of literature have been given food names: "farce" means "stuffing," "macaronic" poetry was a crude mixture of Latin and Italian, and so forth (1962, p. 231).

But the mercurial nature of the growth of satire has resulted in an obfuscation of its original meaning and has left its etymology no more than a curiosity, albeit an interesting one.

The closest Highet leads us to a contemporary understanding of modern satire's essence is when he characterizes its central method as a combination of "earnest" and "jest" (1962, p. 233). These descriptors appear to coincide with definitions which draw upon the analogy between satire and play. Hodgart (1969), for example, suggests this in his description of the developmental phase of a satirical work:

> The criticism of the world is abstracted from its ordinary setting . . . and transformed into a high form of 'play' which gives us both the recognition of our responsibilities and the irresponsible joy of make-believe . . . it would seem, then, that satire is distinguishable from other kinds of literature by its approach to a

> subject, by a special attitude to human experience which is reflected in its artistic conventions (pp. 11-12).

Feinberg's (1967) decision to characterize satire as " a playfully critical distortion of the familiar" (p. 19) is relevant here as well. Also, W. R. Irwin's work, The Game of the Impossible: A Rhetoric of Fantasy (1976), contains an entire chapter which focuses on a discussion of the similarities between fantasy in fiction (including many satirical works) and the play phenomena as delineated by Huizinga, Caillois and Sewall (pp. 11-32). This curious coincidence caused by a group of literary critics analogizing play and satire should not be lost to future scholars in physical education. Irwin's case is particularly strong and well documented. But for definitional purposes, the analogue is an imprecise tool serving only to isolate elements of likeness and often leaving unique features unexplained.

Even definitions which appear to have been carefully worded and adequately restricted, such as Garnett's (1973) following attempt, are never quite satisfactory to everyone:

> Satire, as a literary genre, may be defined as the expression in adequate terms of the sense of amusement or disgust excited by the ridiculous or unseemly, provided that humor is a distinctly recognizable element, and that the utterance is invested with literary form. Without humor, satire is invective; without literary form it is mere clownish jeering (p. 82).

Michael Coffey's (1977) editing of the Garnett definition shows the slight divergency of opinion between critics of contemporary satire and critics of the classical Latin form:

> The definition [Garnett's] is acceptable for Roman satire, except that 'wit' should be added to 'humor' and 'variety of contents' added to 'literary form' (p. 10).

The strategy of isolating certain elements and then insisting that a work does not qualify as satiric or satire without the presence of these elements is a common device among contemporary critics. Frye (1957) is determined that: "two things . . . are essential to satire; one is wit or humor . . . the other is the object of attack" (p. 224). Rosenheim (1963) agrees that an object of attack is essential but he argues that this object of attack must have "an authentic historic identity" (p. 28) or the satiric impact is lost. Feinberg (1963), while partially willing to accept the humor and attack thesis, insists that "the essence of satire is persistent revelation and exaggeration of the contrast between reality and pretense" (p. 7).

Elliott (1962) has suggested that one might be able to solve the dilemma of definition by constructing "a complicated network of similarities overlapping and crisscrossing--an elaborate set of 'family resemblances'" (p. 22) by using the Wittgensteinian approach (similar to the method he advocated in his Blue Book, 1933-34) in search for a proper definiton of games (Wittgenstein, 1958, p. 18). But attempts at finding commonality in an art form which applauds divergency and unorthodoxy amongst its performers seems too formidable a task to date. Most scholars would appear to agree with Elliott, who earlier in the same work, candidly admits:

> Faced by this staggering diversity of forms and tones and materials (all, I must emphasize, responsibly designated by the term satire), the lexicographer may be pardoned for feeling overwhelmed when asked for a definiton. I can testify that it is a sobering experience to have worked for years on a subject like satire and finally to realize that one cannot define strictly the central term of one's study. I have come, reluctantly, to believe that real definitions of terms like satire, tragedy, the novel are impossible (1962, p. 22).

Form

The appearance of satire is deceptive. It exudes a certain haphazard nonchalance of style not always considered characteristic of art forms. Even our first exposure to a serious dance, drama, canvas or musical work is usually enough to convince us that the artist has achieved a certain technical accomplishment, regardless of merit. Satire does not always provide this same sense of security. Ironically, this is exactly the response the satirist has intended to provoke.

The monologue, a discourse by a single speaker, is one of the chief forms used by satirists. The immense variety of topics presented in the monologic pattern, however, does not offer any insight into an understanding of this form. Rather, it is more easily recognized by its insouciant mood:

> It appears to be perfectly spontaneous and to have no set logical structure, but to spring from a momentary impulse, a casual occurrence, a passing remark . . . The tone of improvisation--even if only a semblance--is essential to this type of satiric writing (Highet, 1962, pp. 40-41).

This quality--of the contrast between what appears to be and what actually is--permeates the essence of method in satirical works. Irrespective of the choice of subject-matter, which shall be discussed later, successful satire is more easily recognized by its technique than its topic: "Satire achieves its effect less by what it says than how it says it" (Feinberg, 1967, p. 87).

In an effort to gain a better understanding of "the how" of satire, it is necessary to undertake a more detailed analysis of the tools used by the satirist in the formation of a satiric work. From this discussion will come the substantive basis for the critique carried out in Chapter IV of this study. The rationale for the limitations imposed on this portion of the review is, therefore, directed toward this end and should not be construed to be representative of the "technical" topics found in the impressive body of literature concerned with satiric criticism. Proceeding from within these boundaries, three general areas will be discussed; satiric form, subject matter, and technique and device.

Highet's (1962) system for the classification of satiric form is trichotomous: diatribe (the monologue), parody and narrative. Two other authors also chose to organize their material according to form. Worcester (1960) uses four divisons: invective, burlesque, irony of comedy and irony of tragedy. Hodgart (1969) prefers a six-part discussion using formal satire, satire miniaturized, the character, allegory, fable and imaginary voyage, and utopia. Regardless of appearances, however, the differences that exist between these authors are more structural than substantive. Hence, in spite of the small

critical distinctions which might be gained from a comparison of the various labels used by these critics, this review of satiric form will closely parallel the outline proposed by Highet utilizing the contributions of Worcester, Hodgart, and others when fuller explanations appear warranted.

Highet's first division, the monologue--which has already been described here as a discourse by a single speaker--is the oldest and probably the most prevalent in satirical works. It seems to have taken its impulsive origins from Aristophanic drama and its looseness in structure from various Cynic philosophers, most notably Bion of Borysthenes, a fourth century, B. C. Greek. Bion is acknowledged to have invented the diatribe; in his day, an amusing kind of ethical lecture but, today, more closely related to invective. Other poetic philosophical origins are attributed to Xenophanes, Diogenes and his pupil, Crates. Menippus, "the joker about serious things," who was also a Cynic, is "famous for having invented a new pattern for satire, prose mingled with snatches of verse" (Highet, 1962, p. 36) which, in addition to the others mentioned, helped to contribute to the more sophisticated Roman works later developed by Lucilius, Horace, Persius, and Juvenal (Highet, pp. 25-43). From this point, except for an apparent absence of most formal means of communication during the Dark Ages, a straight historic line may be drawn from the monologues of the ancient and classical Greeks to the present daily journalistic articles of Buchwald and Baker and the nightclub commentaries of Newhart and Sahl (Feinberg, 1967, p. 249).

Variations of the satirical monologue have appeared concomitantly with its original form. Highet (1962, pp. 52-65) identifies four such variations: (1) a monologue in which the satirist delivers his/her message through the victim, as exemplified by Shakespeare (Evans, 1959) in his opening speech of Richard III and and particularly in Erasmus' (1509) In Praise of Folly (Dean, 1959); (2) the ironic monologue, a variation which allows the satirist to speak from behind a mask, as in Swift's "A Modest Proposal (Price, 1973)"; (3) the letter, or epistle, ". . . apparently invented by Horace (Highet, 1962, p. 61)" and (4) the prearranged dialogue, a monologue contrived to appear as a conversation between two parties but actually a closed discussion carried on solely by the satirist. Plato is renowned for his use of this last variation. In The Dialogues (Green, 1954), for example, Socrates supposedly debates ethical issues with others but in reality he delivers a monologue using questions and answers from those in the crowd only as a kind of dramatic punctuation. We are reminded that early vaudeville monologists often used this same style of presentation employing "plants" in the audience.

The second satirical form identified by Highet is the parody (1962, pp. 67-147) which he defines as: "imitation which, through distortion and exaggeration, evokes amusement, derision, and sometimes scorn" (p. 69). However, since imitation is at the root of parody, more specificity concerning the nature of that imitation seems mandated here. For this purpose, Abrams (1971) offers more detail:

> A parody imitates the serious materials and manner of a particular work, or the characteristic style of a particular author,

> and applies it to a lowly or grossly discordant subject (p. 18).

Both Abrams and Highet agree that there are two different structural types of parody: one, which imitates the original work in form while manipulating the content, and the other, which captures the style and flavor of the original but minimizes its structural features. Highet (1962, pp. 69-72) cites as an example of the first type, Robert Burns' "Holy Willie's Prayer" (1914) and of the second, A. E. Housman's "Fragment of a Greek Tragedy" (1971).

Parody, at least since the nineteenth century, has been a favorite form of burlesque from which it is derived (Abrams, 1971, p. 18). For technical purposes, burlesque is usually divided into high and low forms. Although satirists can use both forms, often within a single work, literary critics find it useful to distinguish between the two by analyzing the satirist's style, structure and manner of speech. Generally, high burlesque is recognized by its sophistication; low burlesque by its coarseness. Highet (1962) describes the tone of each as he contrasts the mock-heroic (high burlesque) with its lower form:

> A mock-heroic parodist pretends to be serious. His vocabulary is grand or delicate. His style is lofty, full of fine rhetorical devices and noble images. . . . The writer of [low] burlesque is a vulgarian. He likes low words. . . . a simple colloquial style, avoids solemn rhetoric, tries to sound natural (pp. 103-104).

Worcester (1960) prefers to ignore the parody label altogether by including all forms of burlesque as a chief form of satire. His

distinctions between high and low types of burlesque do parallel Abrams and Highet although his treatment is more lengthy by necessity. He makes an important contribution in his description of the methodological differences of the two types which is worth noting here:

> Low burlesque invites the reader to compare its subject with what is base and sordid. . . . High burlesque, on the other hand, depends not on noticing similarities but on noticing differences. Contrast rather than comparison is its method (p. 46).

Whether classified as parody (Highet, 1962) or burlesque (Worcester, 1960), the high and low types are used to distinguish between the various imitative styles of the satirist. This is also true when parody is combined with other literary forms. Highet (1962) identifies seven of the more common combinations: epic, romance, drama, didactic poetry, lyric, fictional and nonfictional prose (pp. 107-147). These combinations often appear in discussions by other critics as well (Worcester, 1960; Feinberg, 1967; Hodgart, 1969). But parody is not restricted to literary forms; all art forms make extensive use of imitation. Even one kind of practical joke seems to belong in this classification. Interestingly, in his general taxonomy of parodic forms, Highet (1962) includes a discussion of the hoax (pp. 92-103).

The hoax, "a humorous or mischievous deception" (Random House Dictionary, 1969, p. 629), usually involves a masquerade of some sort. It is always carried out with a good deal of "cheek," that is, a pretension of seriousness with a humorous intent, and is rarely described until well after it has taken place. The hoax can be differentiated from

fraud and swindle by its intent. The latter are generally perpetrated for material gain, often financial; the former only for the reward of exultant and often, satiric laughter.

Highet's inclusion of the hoax and other nonliterary forms is an important reminder that satire never recognizes any boundaries for expression. Saunder's book, The Scope of Satire (1971) emphasizes this fact not only just by its title but by its introduction as well:

> On television and the motion picture screen, in protest marches and from the pulpits of the "new church," in nightclubs, underground publications, comic strips, the arts, and decorations all around us--rock operas, new stories, plays, poems, Happenings, Environments, collages, and action paintings--satire, in our age, has emerged with a force and variety equal to those of the eighteenth century and, as in that era, has become a dominant mode of expression (Preface).

The satiric spectrum is not only evident in its variety of media but can also be seen within a single form. Highet's (1962) final division for satiric forms, the narrative, is a good case in point.

By making this divison, Highet is able to encompass a large body of satiric works which not only demonstrate an historic sampling of Western literature in this form but also provide a structure in which a number of special themes might be observed. In a classification he calls "Out of this World" (pp. 159-177) for example, one can contrast an ancient work by Menippus describing his visit to the world of the dead, to the equally frightening Orwellian work, Nineteen Eighty Four, written just thirty-one years ago. Highet's (1962) "Animal Tales" designation (pp. 177-190)

compares, among others, a play by Aristophanes about a group of talking wasps with the more familiar drama enlivened by rhinoceroses via the twentieth-century Ionesco (Prouse, 1960). A "Distorted Visions of the World" (pp. 190-206) category reveals the satiric proclivity to use the narrative for a comment on the absurdity of the social structure, especially with regard to its various class systems and "pecking orders." Huxley is particularly adept at this type (Point Counter Point, 1928) and within the academic world we can find this same theme appearing in Mary McCarthy's The Groves of Academe (1952) and Randall Jarrell's Pictures from an Institution (1954).

Of particular importance to this study is the classification which Highet (1962) labels "History and Biography" (pp. 213-219). Leading from a slightly cynical introduction to his subject: "Historians do not tell the truth. They tell parts of the truth, selected and arranged by their own emotions, ignorance, or moral and political bias" (p. 213), Highet proceeds to an in-depth discussion of the satirical merits of the fifteenth and sixteenth chapters of Gibbon's Decline and Fall of the Roman Empire (1776/1979). Citing numerous examples from within these chapters, he gives evidence for what he believes is Gibbon's satirical interpretation of the rise of Christianity. This work, he concludes, is a particularly single exemplar of historic satire through its use of: "keen, unsmiling irony" (p. 213). Although Highet's assumption appears highly speculative, a recent biography of Gibbon (Jordan, 1971) implies that the historian was not averse to using a personal perspective in the presentation of his findings: "Gibbon's philosophy of history insisted

that the feelings of the historian about his topic are at least as important as the topic itself" (p. 22). The biographer also relates many instances of Gibbon's arguments with his father regarding his early disappointment with and final rejection of the Anglican Church.

There are, however, other historical works which may be noted here as well. Feinberg (1967) cites examples under the label "Psuedo-History" (p. 186), which he properly discusses as parody but are, nevertheless, satirical interpretations concerned directly with historic events. In this group he includes: Seller and Yeatman's 1066 and All That (1958), Armour's It all Started With Hippocrates (1966), Donald Ogden Stewart's Parody Outline of History (1921), and Cuppy's Decline and Fall of Practically Everybody (1950).

Historical satires, such as the narrative selections presented by Highet and the parodic choices of Feinberg are both kinds of analogic fiction--distortions of the original. Rosenheim (1963) describes the value of analogic fiction to the audience in this passage:

> The analogic fiction, on the other hand, provides us with some kind of independent construction . . . which ordinarily possesses an autonomous capacity to interest us yet relies, for its proper satiric effect, upon our recognition of salient resemblances between the fictional artiface and the truth. Distortion is, in a sense, frequently involved in the satiric analogy--a living person or institution may appear, for instance, in a new palpably debased identity--but in other instances . . . the fictional 'transformation' is not in itself degrading, and we are required to draw, from the narration of events, for example, the inferences which provide fundamental satiric meaning. In either

> case, the satirist has not merely manipulated the truth but has engaged in a novel creation, and the reader's task is not only to restore a distorted truth to its proper proportions but to find correspondences and draw inferences (p. 22).

Rosenheim (1963) is singular in his instance that satire must use only "discernible, historically authentic particulars" (p. 25) for its object of attack. His insistence, however, assumes even more specificity in the following:

> I have already said that the object of satiric attack must have an authentic, historic identity. In effect, such an object may be vast or small, abstract or concrete, yet it must yield meaningfully to historical predictions and descriptions, and should do so without the need for further refinement and specification. In effect, then, the 'particularity' with which we are concerned is found in any phenomenon whose temporal or geographic confinement permits the kind of description which is characteristic of the historian (p. 28).

Dramas, such as Shaw's Androcles and The Lion (1912/1963) and "The Devil's Disciple" (Two Plays for Puritans, 1900), and even more recently, Meehan's "Annie" (Charnin, 1977), permit the playgoer an opportunity to observe an interpretation of historical events from an entirely different viewpoint than might be derived from their more authentic version in history books. Nevertheless, while their primary aim is to entertain, their success is partially determined by the credibility of historic detail. Knowing that much of our authentic history is often lost or deliberately set aside in traditional research in an attempt at objectivity, playwrights, like Shaw, seize upon the satirist's

self-assumed license to supply the missing detail using the "reductio ad absurdum: if that . . . why not this?" (Highet, 1962, p. 197).

Two other themes identified by Highet, "Descriptive Satire" (pp. 219-230) and "Tales of Travel and Adventure" (pp. 198-205), shun historic emphases to focus on events in contemporary life. In the latter group, Highet cites The Pickwick Papers (Patten, 1973) through which Dickens is able to comment on the formation of new intellectual societies of his day as well as the curiosities of specific English towns observed during his travels. This theme also includes Evelyn Waugh's The Loved One (1948), the critical commentary on death and Hollywood staged at Forest Lawn Cemetery and observed through the unbelieving eyes of an unsavory English traveller.

The contemporary accent is predominant in Highet's "Descriptive" theme as well (pp. 219-230). In this category, the satiric work centers around a party, a dinner, or some function which constitutes a portion of every person's social existence. Around this theme, the satirist assumes a photographer's role focusing on benign topics, like the quality of the food or the petty affectations of the host and guests, to produce a more comprehensive portrait of what is finally revealed to be the ludicrous social world of the civilized. Frequently, the caricature is used as an integral part of these descriptions. But the caricature can also stand alone comprising the quintessence of a single literary work, as in one of Highet's examples: The Ship of Fools (Brandt, 1494/1874) or in non-literary works of a visual nature. Koestler's (1949) description of the exaggeration technique of the caricature as "the bisociation of the

perceptual and conceptual fields, of form and function, and of the part and the whole" (p. 78) lends credence to the reasons for its adoption into the visual arts.

Highet (1962) displays examples of two visual caricatures in the Gothic sculpture on the tombs of the Dukes of Bordeaux (p. 239) and the famous results of Hogarth's eighteenth-century mastery entitled "Gin Lane" and "Beer Street" (pp. 228-230). Hodgart (1969) uses sketches by Bernini and Carracci to illustrate earlier fifteenth and sixteenth century Italian caricatures (pp. 116-117). But his most delightful example is the famous carving on the Bell Tower of New College, Oxford, "The Tedium of Academe" (Hodgart, p. 26). In the latter, the wigged, head-in-hand, dreary-eyed and half-sneered lip of the stereotyped academic, whose sardonic pose we have observed on numerous occasions, easily reminds us of the powerful impact of the caricature as a visual statement.

Al Hirschfeld's caricature of the famous and infamous members at a regular gathering of the Algonquin Round Table (Dreman, 1968, endpaper) is an American classic. Not only does he capture the idiosyncratic features of each member but, in a subtle way, he seems to have used his drawing as a clever twist to caricaturize those who employed the caricature in their own works as well.

Cartoonists can use the caricature in their work also, although clearly, not all cartoons are caricatures in the strict sense. Hewison rarely mentions the caricature in his book, The Cartoon Connection (1977), although he identifies nine divisions of cartooning, including

satire among the group. Yet, in a discussion of Pont, an English cartoonist, whom he includes under the "social comment" category (pp. 38-39), he gives a standard profile of the caricaturist's technique:

> It is true that these tabeaux stem from a sharp observation of reality but Pont makes them funny by exaggerating what he sees (or rather what he knows) and then recognizing instinctively how far he can safely exaggerate (p. 38).

Feinberg (1967) offers a number of interesting observations on the caricature. His perspective is parallel to but considerably more comprehensive than others as is evident in the following insightful passage:

> The caricature of art is usually limited to individuals, although Diego Rivera, Orozco and Siquerios have satirized such institutions as the church, the military, landowners, and government. In essence all social satire is a form of caricature, exaggerating the weaknesses of groups and institutions and ideas and minimizing their virtues. Much of what has been said about social satire is illustrative of the caricaturizing technique, and the work of a writer like Kafka can be viewed as a caricature of life (p. 118).

This concluding discussion of caricature coincides with the end of Highet's lengthy treatise on what he contends to be the three chief forms of satire. Although there has been a concerted attempt to show variation of opinion from other critics where differences existed, Worcester's (1960) inclusion of invective and irony has not been duly recognized at this point. There is no doubt that both are absolutely essential to a thorough understanding of satire.

In analyzing the subject of irony, however, it appears that it can be treated both as a satiric form, i.e., structural irony, and/or a satiric device, i.e., verbal irony, Socratic irony (Abrams, 1971, pp. 80-82). This seems to be true for invective as well. Therefore, with due respect to Worcester for his insightful treatment of irony and invective, the decision of this reviewer is to include both in a later discussion under "Techniques and Devices" in an effort to avoid confusion. This decision no doubt demonstrates yet another instance of the complexities involved in any classification of satire in general.

Satiric Subject Matter

Discussions of patterns and trends in satiric subject matter are sparse. The scarcity is understandable. Over the centuries, satirists have expressed an opinion on any topic which suited them. The resultant divarication defies any complete systematic discussion. Satiric anthologies easily demonstrate the diversity of satire. They also reveal attempts by their editors to organize satiric works into logical patterns for presentation. It is evident from a sampling of these anthologies that the grouping of satiric works by subject matter is not considered among the logical patterns for presentation.

In one group of anthologies, for example, the editors have opted for a chronological format (Treasury of Great Humor, Untermeyer, 1972; Satire from Aesop to Buchwald, Kiley & Shuttlesworth, 1971; Portraits in Satire, Hopkins, 1958), while in another group, the anthologists have chosen to organize their satiric choices by literary and related forms (Satire That Blasted Art, Clark & Motto, 1973; Facets of Comedy,

Sorrell, 1973; The Scope of Satire, Sanders, 1971; Modern Satire, Kernan, 1962). In a third group, the editors have limited their selections to a single satire (Voltare's Candide and the Critics, Foster, 1966) or a single satirist (Byron: A Symposium, Jump, 1975). The subject matter in these collections contain topics as serious as death and greed and as whimsical as an appeal for a new mail box design and the absurdities of social decorum during the waltz.

Some critics, however, have ventured to comment on what they believe are some favorite topics among satirists. Highet's (1962) classification scheme for narrative themes might be construed in this way (pp. 148-230), but it was certainly not his primary intention. Some critics seem to have reached agreement on three topics, however, which deserve closer examination. Clark and Motto (1973), Hodgart (1969) and Feinberg (1967) all conclude that politics, religion and sex have enjoyed popularity as subjects among a great many satirists. Hodgart, in a chapter on politics as a satiric topic, describes the appearance of various political satires from fifth century, B. C. Greece, to the present day through an orderly chronology. "There is an essential connnection between satire and politics in the widest sense," says Hodgart (1969). "Satire is not only the commonest form of political literature, but insofar as it tries to influence public behaviour, it is the most political part of all literature" (p. 33). When church and state were one, he argues, religious satire could be easily viewed as political satire. In works of Swift, in particular, there is ample evidence of this politico-religious mixture. According to Hodgart (1969), certain conditions should exist in

society for successful political satire:

> 1) . . . a degree of free speech, 2) a general readiness of the educated classes to take part in public affairs, 3) . . . some confidence on the part of writers that they can actually influence the conduct of affairs, 4) . . . a wide audience that enjoys wit, imagination and the graces of literature, and is sophisticated enough to enjoy their application to the serious (p. 77).

His thesis is that one of the reasons satirists enjoyed a "golden age" of political satire in England during the eighteenth century was because all of these conditions existed during this period. Hodgart's prognosis for the future of political satire is less optimistic: "The complexities of modern economic and social systems are now too great to be reduced to satiric formulae" (1969, p. 77).

Feinberg (1967) uses numerous examples to emphasize his parallel contention that: "Politics and religion have long been objects of satiric attack" (p. 37). Through the quotes of familiar figures like William Jennings Bryan, Oscar Wilde, G. B. Shaw, Samuel Clemens and Will Rogers, he offers evidence of the satirist at work in both religious and politial arenas. Even an example of the less familiar satirist is adequate testimony:

> And in 1943 when Germany was threatening to invade England, a bookstore in occupied Holland exhibited a large picture of Hitler in the center of a window--surrounded by copies of a book called <u>How to Swim</u> (p. 37).

Frye (1957) agrees that religion is a common object of attack for satirists. Religion and superstition, philosophy and science are popular topics for the satirist because they exemplify "the setting of ideas and generalizations and theories and dogma over against the life they are supposed to explain" (p. 230). It is, of course, the "supposedness" that the satirist criticizes; the inconsistencies and the hypocrisies. Frye believes that religious denomination has little effect upon the bulk of religious satires:

> One feels similarly that while the personal attitude of Erasmus, Rabelais, Swift and Voltaire to institutional religion varied a good deal, the effect of their satire varies much less. Satire on religion includes the parody of the sacramental life in English Protestantism that runs from Milton's divorce pamphlets to The Way of All Flesh, and the antagonism to Christianity in Nietzche, Yeats, and D. H. Lawrence based on the conception of Jesus as another kind of romantic idealist (p. 232).

"The topic of sex, in the poems we have explored, has been the most pervasive" (p. 21) according to Clark and Motto (1973). Hodgart (1969) is at least half-agreed; he prefers to limit his discussion of satiric object to women only, by tracing the male-dominated world of the satirist through centuries of works attacking the "opposite" sex. In an early passage on this topic, Hodgart gives a rationale for the preponderence of anti-female satire in reference to a remark made by Dr. Johnson:

> He reminds us of the simple fact that nearly all satire, like the greater part of all literature, has been written by men. He also implies that since the world is miserable, the blame is always being thrown on some person or persons: if not on the

> political party currently in power, or the capitalists or the workers or the Jews, then on the scapegoat most conveniently at hand, which is the female sex (p. 79).

Feinberg (1967) has a slightly different view. He believes that sex is used by the satirist as "an easy method of sustaining the reader's interest and the audience's pleasure" (p. 75). In the satirist's defense, he also cites the Freudian theme that certain forms of humor are little more than censor-evasion techniques, a premise staunchly defended by Johnson (1945) as well.

To these three acknowledged topics of satire, Feinberg adds an additional list of dissimilar subjects which he contends are also suitable for satire (pp. 61-81). The devil and grotesqueness (the use of monsters , distorted persons, sinister animals, etc.) are two which seem to have some relevance as subjects. Three others--sentiment, pseudo realism (heavy reliance upon authenticity), and mixtures (combining of literary forms)--appear to be more technique than topic.

Clark and Motto (1973) suggest another subject also:

> Perhaps one further "topic" normally not treated in polite discourse might be added to those of religion, politics and sex: the subject of art . . . In no other literary form does one find the speaker so inclusively incriminated . . . the satirist is keenly perceptive of irony affecting himself, and he views his own motivations with dubious nobility and a scrofulous clarity (pp. 21-22).

Credit for the most simple and coherent attempt in producing a taxonomy for satiric topic belongs to Feinberg (1967) in his discussion on the sources of satire (pp. 23-43). Beginning from the premise that

dissimulation is at the heart of the satirical work, he goes on to identify three main sources of the satirist: 1) the individual, either in particular or as a type, 2) society, especially its institutions, and 3) the cosmos or irony of fate.

Feinberg's case for dissimulation appears persuasive but the merit of his simple classification system is yet to be proven. Satirists, it seems, simply do not conform to conventional ideas of typing in their work or in their lives. Feinberg's other major work, The Satirist: His Temperament, Motivation and Influence (1963), gives evidence of the latter.

In a final analysis, therefore, one must conclude, along with Highet, (1962) that attempts to analyze subject matter in satire are more frustrating than fruitful:

> Subject matter in general is no guide. Men have written satire on the gravest of themes and the most trivial, the most austere and the most licentious, the most sacred and the most profane, the most delicate and the most disgusting. There are very few topics which satirists cannot handle. However, we can say that the type of subject preferred by satire is always concrete, usually topical, often personal (p. 16).

Satiric Technique and Device

The interdependence between form, technique, and device is so closely knit that many critics employ the terms interchangably. Notice, for example, Elliott's use of the word "device" in the following:

> Once wit has been brought into the service of the satiric impulse, then all the stock devices by which the literary satirist achieves his end become available: irony, burlesque, innuendo, the beast fable, the imaginary voyage, allegory--all devices of

> indirection which make the study of satire so fascinating and so confusing (1960, p. 242).

We have, however, just reviewed the work of Highet (1962) where he identifies all of these, (except innuendo) as satiric forms or their variations.

Hodgart (1969) identifies three "techniques" of satire: reduction, invective and irony. Yet, irony is also referred to as the satirist's "standard device" (p. 130) in a later elaboration by the same author. Kiley and Shuttleworth (1971) entitle an introductory discussion, "The Satirist's Devices," and immediately list the following: parody, irony, mock-epic, caricature, epigram, fable and the heroic couplet (pp. 2-3). Saunders (1971) labels the mock-heroic, caricature, epigram and fable from this last group as literary forms.

Highet (1962), as has been duly noted in the last part of this review, devotes a major portion of his book to the identification of the three chief forms of satire as the diatribe (monologue), parody, and narrative. In an earlier discussion, however, he lists parody among a large group of satiric devices:

> Any author, therefore, who often and powerfully uses a number of the typical weapons of satire--irony, paradox, antithesis, parody, colloquialism, anticlimax, topicality, obscenity, violence, vividness, exaggeration--is likely to be writing satire. If he uses these devices only in certain sections of his work, then those sections alone may be properly satirical; but if they are omnipresent, his work is almost certainly a satire (p. 18).

The constant interchange of these terms in literary criticism suggests that at the most, no differences exist between these elements and, at the least, there may be variances of opinion among the critics of satire.

The dictionary suggests the possibility that device, "a particular word pattern [or] combination of word sounds" (Random House Dictionary, 1969, p. 364), may be the final technical link of expression between the satirist and the recipient of the satire, while technique may act as the conceptual agent for the selection of these devices: "the body of specialized procedures and methods used in any specific field" (1969, p. 2349). While a correct interpretation of both terms seems elusive, there is at least one authority in satiric criticism who appears to lend credence to this last explication.

If there is any clear distinction between technique and device, it is to be found primarily in a format suggested by Feinberg (1967, p. 85-225). He begins with a general chapter on satiric technique by emphasizing versatility: "shifting scenes, unexpected remarks, incongruous behavior, fast pacing, elimination of irrelevant details and a freshness of approach which gives the impression of more spontaneity than is actually present" (p. 89). From this first technique, he underlines the importance of five others: (1) distortion: "Exaggeration is a form of attack and an indispensible procedure for a satirist" (p. 91); (2) indirection: "The satirist has the problem of finding the golden mean between excessive obviousness, . . . and excessive subtlety" (p. 92); (3) externality: "the external rather than the subconscious,

behavior rather than the profound" (p. 94); (4) brevity, and (5) varieties: the mixture of various techniques to effect outcomes such as romantic or realistic satire.

Later however, and more importantly, in addition to the satiric techniques suggested above, Feinberg also provides a much more extensive discussion focusing on four techniques of comedy (upon which the satirist relies) and supports each with accompanying satiric "devices." By scrutinizing this pattern of presentation, helpful distinctions might be drawn between these two elements of methodology. Further, the use of evidence from other sources can be employed within this framework to support, challenge or amend the substance of this outline. In this way, the review of literature, so important to producing a more comprehensive understanding of the complexity of these technical aspects of satire, might be realized. The first of these techniques of humor to be recognized by Feinberg (1967) is incongruity (pp. 101-142).

Incongruity is generally accepted as a condition of disharmony or inappropriateness. For the satirist, however, incongruity constitutes a technique whereby accepted versions of harmony might be challenged. The jaundiced eye of the satirist observes too many exceptions to the rule; harmony is in the eye of the beholder and appropriateness is a changing attitude. From this vantage point, conventional views become abstractions: "the satirist's territory is the zone between illusion and reality where what is taken for granted becomes strange to viewers or itself, and the strange becomes credible or logical" (Saunders, 1971, p. 1). To convince us that accepted boundaries of appropriateness may

require some re-evaluation, the satirist employs a number of devices which force a comparison between the common and the uncommon. Exaggeration, invective, epigram, aphorism, caricature, understatement and paradox--all satiric devices of incongruity--have one trait in common, the ability to distort in some way. The frequency of the appearance of these devices in satire precludes the possibility of coincidence.

Exaggeration, caricature, and the invective (a direct denunciation) are overt devices which emphasize the negative and minimize the positive. Understatement and paradox are masked; their purpose is to underplay the obvious. Understatement, "the reverse of exaggeration" (Feinberg, 1966, p. 11), for example, is often illustrated by the use of Thurber's famous cartoon which shows the detached head of a fencer crying out, "Touché!" (Bloom & Bloom, 1979; Feinberg, 1967; Paulson, 1967). Paradox, on the other hand, relies on the structure of self-contradiction and the absurd in an effort to reveal a truth: "No choice is also a choice" states the paradoxical proverb.

The epigram and the aphorism can be either overt or disguised. When used in satirical servitude, their purpose is to miniaturize human pretension. Hodgart (1969) chooses to categorize both the epigram and the aphorism as satiric forms. Although brief in structure, he suggests both can be complete in their satiric intent. The first aphorism is attributed to Hippocrates, who gave it an early scientific flavor, and was later revived by Bacon during the Rennaissance and continued by a physicist, Lichtenberg (p. 150). Today, the aphorism has a moral tone but its strategy remains intact:

> The aphorist uses the basic strategy of the satirist, namely reduction. He is bound to reduce in one sense, because he aims to simplify in order to generalize and he must refuse to discuss special cases or admit exceptions (p. 157).

The epigram is a distant relative of graffiti: "But graffiti are meant to be fugitive, whereas the epigram is meant to be permanent; it is more closely related to the epitaph" (Hodgart, 1969, p. 159).

These devices are identified here because they can be directed to promote the sense of incongruity in satire. They can be used for other, nonsatiric purposes as well, but not when they are used in this satiric manner. However, incongruity is only the first of the techniques of humor employed by the satirist. The second is surprise.

The satirist uses surprise as a technique to produce the unexpected. This unexpectedness can create the emotional state the satirist sometimes needs when moving from the usual to the unusual:

> One has been prepared to think along a certain channel and is trustfully proceeding on that path when he is abruptly switched to a totally unexpected direction. He undergoes a complete transformation of mental set, from seriousness to triviality, and this collapse of an emotional attitude explains how an intellectual process can create an emotional effect. For example, Dorothy Parker says of an author: "he is a writer for the ages--the ages of four to eight" (Feinberg, 1967, p. 143).

Feinberg identifies four types of "unexpectedness" devices in satirical works: (1) unexpected honesty, truth at an unexpected or inappropriate time; (2) unexpected logic, such as the chicken crossing the road riddle; (3) unexpected letdown, also known by its more familiar name, anticlimax,

a device where the satirist begins from an elevated position with regard to a subject and then intentionally drops it to the trivial, and, (4) the unexpected event, a type of dramatic irony which mocks the unexpected in an event or state of affairs by reversing it. The Myth of Sisyphus (Camus, 1955) is a classic example of this fourth kind of dramatic irony. Hauck (1971) captures the essence of the reversal in the following passage.

> Sisyphus can choose despair or happiness; he chooses to defy the Olympians who have negated the abstract meaning of his existence. By creating his own meaning, Sisyphus has accomplished the supreme act of artistry; he has made something out of nothing. In terms of logic, it is ludicrous to make something out of nothing. But Sisyphus' absurd act is life-affirming as well as ludicrous. It is, then, the highest kind of joke (p. 6).

Feinberg (1967) makes it quite clear in his discussion that dramatic irony is only one type of irony. This statement is not unimportant. There are many ironic types. Indeed, while the legitimate relationship of some of these forms and devices in satire appear to remain a constant source of debate among critics, the propriety of irony is never questioned. Kernan (1965) speaks directly to this point:

> The claim has been made that all irony is satire. While this is obviously not so, it is true that nearly all satire makes use of irony . . . to such a degree that it is now very nearly impossible to think of satire without thinking of irony (pp. 81-82).

Attempts to distinquish between the variety of ironic forms have led to some labeling confusion. Abrams (1971, pp. 80-84) identifies six

kinds of irony: (1) verbal and (2) structural: "verbal irony depends on knowledge of the speaker's intention shared by the speaker and his audience [while] structural irony depends on a knowledge of the author's intention shared by the audience, but unknown to the speaker" (p. 81); (3) Socratic irony, (4) dramatic, (5) cosmic, the irony of fate, and (6) romantic, a German version in which the artist reveals a detached amusement at the behavior of his characters.

In another approach, Worcester (1960, pp. 76-108) uses what he calls "four phases" (p. 76) of comedic irony alone: (1) verbal and (2) cosmic as well as (3) the irony of manner, a form characterized by the personality or style of the artist, and, (4) irony of fact, which is dramatic irony. Other critics use diverse categories of irony as well (Johnson, 1945; Shipley, 1943 b) which are variations on the types listed above.

One final observation needs to be made at this point regarding dramatic irony. All critics, save one, acknowledge the acceptability of dramatic irony as a viable satiric tool. Highet (1962) seems to strike a singular pose among the critics in this contention that: "Dramatic irony is a particular type of theatrical effect which has no inherent connection with satire and is not relevant here" (p. 57). Feinberg's (1967) other form of irony, verbal irony, may be properly discussed in this third and next category of humorous technique which he labels "The Technique of Pretense" (p. 176).

Johnson's (1945) contention that satire is "criticism getting around or overcoming an obstacle [the censor]" (p. 9) is perhaps the most common

reason given for the satirist's use of pretense. Further, Johnson's characterization of verbal irony, the major device used to promote pretense, is certainly the most succinct. He describes irony as: "the pretense of innocence" (p. 26). But it is Highet (1962) who gives the most apt description of the application of verbal irony and its subsequent audience reaction in this passage:

> This mask is irony. The voice speaks a gross exaggeration or a falsehood, knowing it to be exaggerated or false, but announcing it as a serious truth. Listening to it, intelligent men think "That cannot be true. He cannot possibly mean that." They realize that he means the reverse of what he says (p. 55).

Socratic irony, described first by Aristotle (Highet, 1962, p. 56) is, of course, a variation of this form in which Socrates used a gentle cross-examination of self-acknowledged men of wisdom to expose their ignorance. Satirists have enjoyed the use of this form from the time of its inception. Jonathan Swift is an accomplished master of irony. His most popular essay, "A Modest Proposal" (Clark & Motto, 1973, pp. 226-233) demonstrates the range and intensity to which the successful satirist may apply irony in a short work.

Feinberg (1967) includes three other devices of importance in this "pretense" category as well. The first of these devices is the mask-persona, or the pretense of being another person. This device is used by the satirist to protect against attack. There is a great difference of opinion among critics about the nature of the persona, especially as to whether the persona in a given work is actually the

satirist. Feinberg's stand is quite evident: "In spite of some scholar's insistence on the detached nature of the persona, the result of the person's actions and statements is always an attack on what the satirist himself wants attacked and a defense of what the satirists wants defended" (1967, p. 197). The rebuttal to this position is usually the contention that the persona is never a complete personality and therefore cannot be the satirist. Neverless, the variety of personae in satiric works confirms its place among the devices of pretense:

> The personae of satirists range from the ingenue to the sophisticate, the plain good man to the confirmed cynic. They include the court jester, the naif like Candide, the moralist, the amiable humorist, the rogue of the picaresque tale, the outsider like Oscar in The Tin Drum, the detached realist like Yossarian in Catch-22 and Blunschli in Arms and the Man, the skeptical realist like Mr. Dooley, the sophisticated cynic in The Picture of Dorian Gray, and the Devil in his manifestations as a satiric commentator (Feinberg, 1967, p. 198).

Symbolism, as a satiric device also belongs in this category of humor: "Until censorship catches up with it, symbolism offers the satirist a way of saying what he means despite all the bureaucratic devices of the dictatorships" (Johnson, 1945, p. 30). The pretense factor in symbolism is its ability to hide behind association. Swift knew this; Gulliver's Travels (Turner, 1971) is still found in the children's section of many libraries. "The poet, " Feinberg (1967) says, "uses symbols to present things; the satirist sometimes uses symbols to misrepresent things" (p. 198).

When the intent of the satirist to misrepresent through symbolism is an obvious ploy, it is generally recognized as allegory, the final device in this group. Johnson (1945) is again helpful in discerning between these two devices:

> It guards itself not by insinuating mildness but by standing in the full glare of light and pretending to be something else. . . . Allegory is in fact a special form of symbolism, and in its use of symbolism lies its strength (p. 28).

The fourth technique of humor which Feinberg (1967) includes in his discussion is "The Technique of Superiority" (p. 206). Almost all scholars of humor believe that part of the reason we laugh at things is because it gives us a sense of superiority. Thomas Hobbes is generally given credit for the best formulation of this idea:

> Sudden glory, is the passion which maketh those grimaces called laughter; and is caused either by some sudden act of their own, that pleaseth them; or by the apprehension of some deformed thing in another, by comparison they suddenly applaud themselves (Tave, 1960, p. 46).

This severe interpretation was eventually challenged and made milder in various treatises by Addison and Steele some years later. In their various rebuttals, they took note of other more benevolent forms of laughter: "the distinctions between laughing with and laughing at, the natural honesty of laughter and especially the appeal to innocent children who laugh to express pleasure; children become powerful witnesses against Hobbes" (Tave, 1960, p. 54).

Nevertheless, some laughter is still ascribed to the concept of superiority and Feinberg (1967) is able to supply a number of devices which are still in use to appeal to this trait (pp. 209-225). Among the group are: (1) small misfortunes, where victims suffer a loss of dignity; (2) the exposé and self-revelation of a device he calls, "unmasking;" (3) the revelation of ignorance,in forms as diverse as misspelling to the more serious racial and ethnic prejudices; (4) the banal, a device which aims at the deprivation of originality in persons or types, and (5) the insult, which needs little clarification except in its difference from the invective. It has been mentioned earlier as a device of incongruity but is often mistaken as insult. Invective is direct: a direct denunciation; insult always has "an element of indirection, obliqueness, deviousness" (Feinberg, 1967, p. 221).

A psychological study reported in 1977 (Chapman & Foot), suggests the possibility of another device in this category. In the study, the authors cite examples of what they call "An Irony of Irony: The Left-Handed Insult in Intragroup Humor" (pp. 283-285). It is their contention that insults traded between persons having a close social relationship, (e.g., friends) are not considered insults in the strict sense:

> Hypothesis 2 predicts that the reason the extreme insult under the unrealistic, unfriendly condition will ironically be judged the lesser insulting is because the subjects will judge the 'insulter' delivered a psuedo insult (i.e., was not serious or was kidding or in a playful mood). Therefore the insult cannot be taken literally and, perhaps, was even a

> compliment in disguise--indicating the insulter's assumption that the 'insultee' was a good sport who could take a joke. (p. 284).

In addition to substantiating this hypothesis, the authors contribute these interesting observations:

> The subject is apparently amused at the incongruity (or cognitive inconsistency) between what he believes to be the literal and the intended meanings. When a friend delivers an extreme insult that is opposite to the insultee's opinion of himself, he believes the friend is only joking. Thus he is not threatened. On the contrary he feels a sense of mastery through having understood the incongruity and also perhaps thinks his friend is complimenting him by realizing that he can 'take a joke.' In consequence, we have a sudden happiness increment (p. 285).

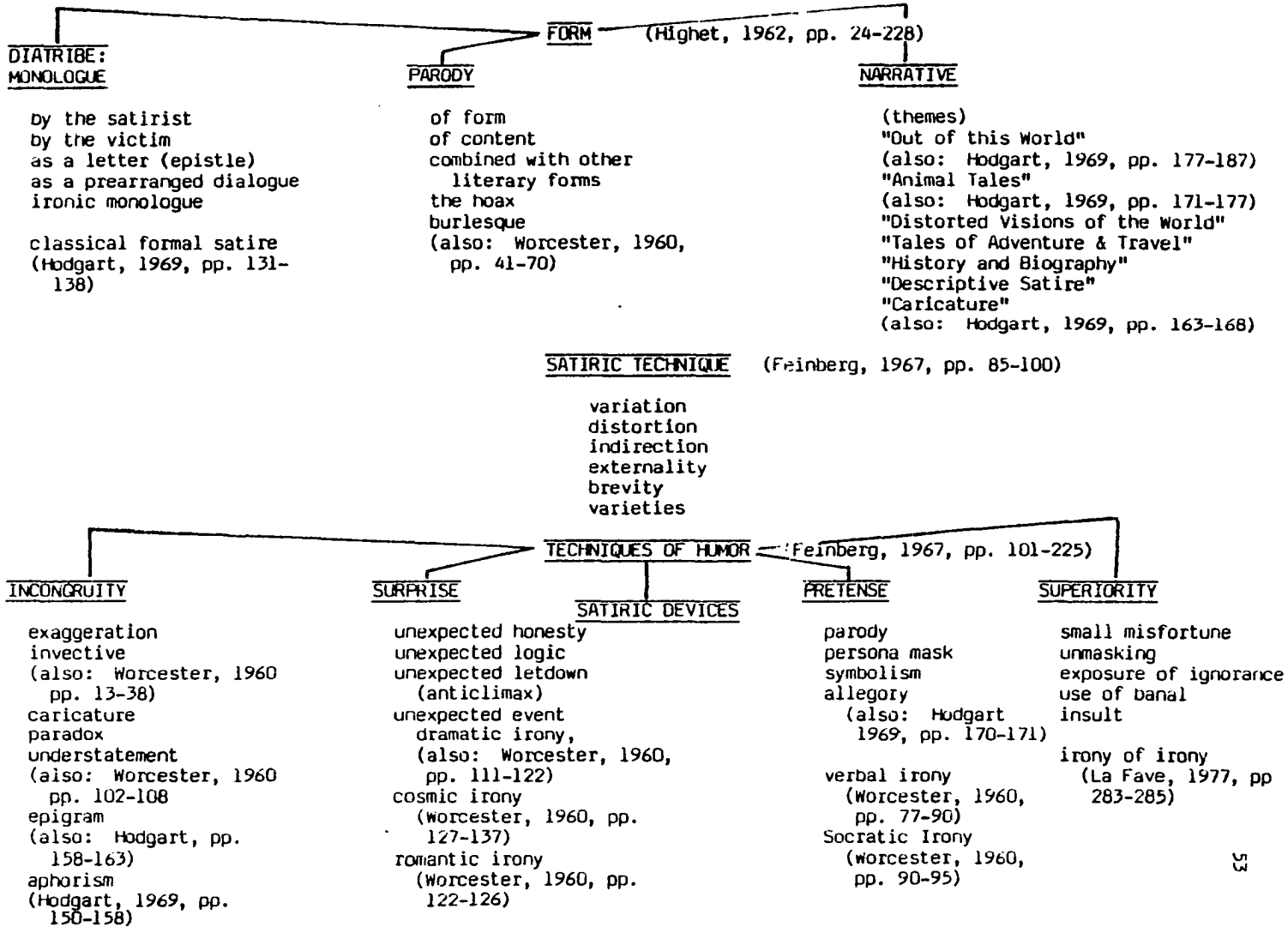
Even though ethnic groups were not used in this study, the authors suggest the possibility that ethnic humor may well be received within this same cognitive framework when employed in ethnic INTRA-group relations. Further, they believe that their pilot study "seems to establish an important link between the incongruity and superiority humor areas" (Chapman & Foot, 1977, p. 285).

General Satire: Summary

At the beginning of the "Technical Aspects" portion of this review, a decision was made to parallel an outline of satiric form used by Highet (1962, pp. 24-228) and an outline of the techniques of satire and humor

accompanied by their satiric devices as suggested by Feinberg (1967, pp. 101-225). In following these general outlines, however, the reviewer has tried to incorporate ideas from a number of other sources to support this framework and to expose differences where they were seen to exist. One of the purposes for organizing the material in this way was to provide a substantive basis for an evaluation in Chapter IV of the satirical interpretations which appear in Chapter III of this study. There is, however, a diverse amount of material of a technical nature in this last section which may require referral at a later time. Because of this, it seems necessary to provide some graphic means to illustrate the skeletal direction taken by the reviewer in the discussion of general satire. The following chart is offered for that purpose.

Figure 1
AN OUTLINE OF TECHNICAL ASPECTS OF SATIRE



Satire in Physical Education

The search for satirical works in physical education literature is extremely difficult. Satire is mercurial; scholars have yet to reach accord on a singular definition (pp. 15-21) and there is little common agreement as to form (pp. 21-34) and subject matter (pp. 31-35). Highet (1962) neatly synthesizes the problem as follows:

> If the three forms of satire are different and if their material (as we shall see) is omnigenous, what have they in common? What quality or qualities permit us to look at a poem, or a play, or a story, and call it a satire; to examine another, and declare that it has some satirical episodes, but is not wholly or mainly a satire; and to distinguish, between outwardly similar works written by two not dissimilar authors--or even sometimes by the same author--asserting that one is, and the other is not, satire? It is not always easy to say (pp. 14-15).

These technical problems only serve to compound the general difficulties in a general investigation for satire in physical education which are posed by the traditional classification systems used to identify library holdings.

It was, for example, virtually impossible to affirm or deny the existence of any complete works of satire in physical education literature. Existing bibliographic taxonomies do not take either writing style or author intent into account when categorizing entries. One bibliographic directory suggested some promise in an early

investigation. The National Union Catalogue: Subject Index (1950-1979) does allow for a brief description of the text and, in some cases, insight into the general purposes of the author. An investigation of entries listed in the available twenty-five volumes, however, revealed no evidence of any complete works in physical education satire. This finding was supported by a subsequent search in the Health, Physical Education and Recreation Microfilm Publication Bulletin and Supplements (1949-1978) and in two searches undertaken by University Microfilms International (February 27, 1978; March 3, 1978).

Even though it appears that there are no complete satirical works in physical education, there is little doubt that some published works contain passages which include satirical touches. Two books written in the 1920's, for example, appear to reveal an occasional but deliberate satiric intent by their author. In the first book, A Guide to the History of Physical Education (Leonard, 1923), the author employs the infrequent use of the "critical exclamation mark," (!), used to denote sarcasm or irony (Partridge, 1953; pp. 80-81). In one such case, Leonard describes a faculty member at the first Harvard gymnasium as follows: "The services of Professor (!) A. Molineaux Hewlitt has been secured" (1923, p. 269), an obvious sarcastic comment on Mr. Hewlitt's professional credentials. Leonard's use of the critical exclamation mark is rare (another example may be found in the same book on page 282), but nevertheless important, as an awareness of its significance by the reader produces a different perspective to that portion of the text.

The second book, Dudley Allen Sargent: An Autobiography (1927), although far from a complete satiric work, contains many examples of the author's quick wit and sharp pen. A typical, lighter example is Sargent's comment on a diary entry made by him during his youth: "Another amusing entry in my diary was that of the day when I 'shaved with a razor.' What I had shaved with previously, I cannot say" (p. 33). Not long after these remarks, Sargent assumes a more serious satiric mood in describing his displeasure at being required to participate in social dancing. His moral indignation is not unlike that of the classical satirist; his phrasing throughout--particularly in his closing remarks--are unmistakenly satiric in their intent:

> Small boys and smaller girls, dressed up to look like little men and women, schooled with all the airs and graces of grown-ups, and sent to smirk and simper at dancing school, are not being prepared, at least consciously, for the best sort of manhood and womanhood. This hot-house physical education only wakens and stimulates a sex-consciousness at a time when boys and girls should be unaffected and free. The generally accepted and socially sponsored card parties and church sociables, with their kissing games and so-called dancing, perniciously weaken the moral fiber of strong, healthy, clean boys and girls. And the next morning, the sight of the same object of feminine loveliness, to be sure not quite so lovely in long-legged gingham and pig-tails as she was in fluffy party muslins and curls, but alluring still, is not conducive to lightning calculations in arithmetic, nor to faultless spelling. It puts an undeniable crimp in the three R's (1927, p. 36).

These delightful samples offered by two of our honored physical educators might prompt future scholars within the profession to consider the possibility of a more exhaustive search for like examples. The temporal and textual boundaries of this study, however, prohibited further investigation by this reviewer.

Some of the difficulties posed in the identification of complete works of physical education satire were somewhat alleviated in the review of periodicals by the imposition of certain limitations. Briefly, the limitations were as follows: (1) the work must be confined to the general discipline/profession designated as physical education, (2) the work must be American (United States) in origin, and (3) the work must be obtained from professional periodicals serving the general audience of physical educators. This last limitation excluded periodicals catering to special interest groups within physical education, omitting such entries as: Tennis USA, Modern Gymnast Magazine and Proceedings North American Society for Sport History.

Having met the criteria for limitations described above, the following professional periodicals were reviewed for the purpose of this study: Physical Education (March, 1892-January, 1895); Mind and Body (March, 1895-February, 1936); American Physical Education Review (September-December, 1896-December, 1929); Physical Training (October, 1902-June, 1927); Journal of Physical Education (June, 1927- September, 1927); The Pentathlon (October, 1928-December, 1929); Journal of Health and Physical Education (January, 1930-June 1949); The Physical Educator (October, 1940-May, 1980); Journal of the American Association of Health,

Physical Education, and Recreation (January, 1949-December, 1954); Journal of Health-Physical Education-Recreation (January, 1955-January, 1975); Journal of Physical Education and Recreation (September, 1975-May, 1979); Quest (December, 1963-Fall, 1980). The latter publication, although originally intended for a limited higher education membership, was included in this investigation because of its interest to the general physical education population.

The general search for satire within these physical education periodicals was subject to verification through the use of Highet's eightfold criteria for the recognition of satire described in his definitive work, The Anatomy of Satire (1962, pp. 14-23). According to the author, these criteria may be used as a guide in identifying suspect works and while all of the eight need not be present to properly label the work as satirical, a brief discussion of these criteria appears warranted here.

Five of the eight criteria do not appear to require much further explanation beyond their listing. These tests are: (1) "a generic definition" (Highet, p. 16), that is, a direct declaration by the author that the work is a satire; (2) "a pedigree" (Highet, p. 16), usually established by some reference to the classical satirists or to a classical heritage; (3) "a choice of some traditionally satiric subject or treatment" (Highet, p. 16), (4) a direct quotation used by another satirist; and (5) "a concrete, personal or topical theme" (Highet, p. 16).

The three remaining criteria require a more detailed explanation. Highet (1962) identifies "stylized vocabulary" and "varied texture"

(p. 18) as one of these satiric descriptors. His exact meaning with regard to these characteristics is made clear in the following passage:

> Most satiric writing contains cruel and dirty words; all satiric writing contains trivial and comic words; nearly all satiric writing contains colloquial anti-literary words. All good satires are eminently various . . . In plot, in discourse, in emotional tone, in vocabulary, in sentence structure and pattern of phrase, the satirist always tries to produce the unexpected, to keep his hearers and readers guessing and gasping (Highet, 1962, p. 18).

Highet's reference to the use of "typical satiric devices" (p. 18), another of his eight criteria, is aptly delineated in this discussion:

> Any author, therefore, who often and powerfully uses a number of the typical weapons of satire--irony, paradox, antithesis, parody, colloquialism, anticlimax, topicality, obscenity, violence, vividness, exaggeration--is likely to be writing satire. If he uses devices only in certain sections of his work, then those sections alone may properly be satirical; but if they are omnipresent, his work is almost certainly a satire (p. 18).

Highet's eighth criteria is the most tenuous: the author's attitude. Nevertheless, when the intent of the author is known, the work may be viewed from proper prespective. Highet's description of this attitude is, therefore, essential:

> The final test for satire is the typical emotion which the author feels, and wishes to evoke in his readers. It is a blend of amusement and contempt. In some satirists, the amusement far outweighs the contempt [Horatian Style]. In others it almost disappears: it changes into a sour sneer, or a grim smile, or a wry awareness that life cannot all be called reasonable or

> noble [Juvenalian Style]. But whether it is uttered in a hearty laugh, or in that characteristically involuntary expression of scorn . . . it is inescapable from satire (1962, p. 21).

These eight criteria, then, were used as a basis for the identification of satiric works in the review of physical education literature which follows.

Of the periodicals reviewed, only Physical Education and The Physical Educator, with one exception, published whole works which can be described as satire. Other periodicals, especially the American Physical Education Review, contained articles or accounts of meetings which included satiric "episodes" but were "not wholly or mainly satire" (Highet, 1962, p. 15). Some of these episodic examples will be noted in a later discussion for purposes of contrast, but a strict interpretation of Highet's criteria would exclude them from a formal listing of satirical works.

In the sixteen works identified as whole satires, only two authors chose to use the direct method in labeling their products. Dodson's "A Short Satire on Tall Goons" (1958, pp. 63-64), and Soares' "A Satire on Fitness" (1973, p. 470) meet Highet's first qualification for generic definition. In addition, Dodson's work (1958) and another by Steinberg, "Colleguim Facultum Anti-Physicaleducationus" (1957, pp. 97-98)--a monologue on the continuing efforts of some faculty members to stamp out the physical education "virus" on campuses--both satisfy the "pedigree" criteria (Highet, 1962, p. 16) or use of the classical reference. Steinberg's classical association is instantly apparent by its title.

Dodson's satire (also a monologue) decries rules which he views as discriminatory against tall basketball players, "Americanus Spheriodus", when no similar physical restraints exist in such sports as football, "Americanus Ovalious", and track, "Americanus Velocipedus" (1958, p. 16).

Four of the satires were written in verse: (1) "Referees" (Fudjah, 1951, p. 73), (2) "A Satire on Fitness" (Soares, 1963, p. 170), (3) "Ventilation in the Gymnasium: Appeel [sic] For Are [sic] to the Janitoor [sic] of the 'Jim' [sic] (Physical Education, 1892, pp. 6-8), and (4) "The Delsarte Girl" (Ives, 1896, p. 36). The first two verse satires are parodies: Fudjah's work is clearly a parody on Kilmer's "Trees":

> I think that I shall never see
> A satisfactory referee,
> About whose head a halo shines,
> Whose merits rate reporters' lines.
> One who calls them as they are
> And not as I should wish, by far.
>
> A gent who leans not either way
> But lets the boys decide the play;
> A guy who'll sting the coach who yaps,
> From Siwash Hi or old Mellsaps.
> Poems are made by fools like me
> But only God could referee (1951, p. 73).

Soares' poem (1963), a series of three couplet stanzas like that of Fudjah's but with an added seventh line single refrain, is also reminiscent of the classical satirist's technique: the couplet form was frequently employed by Dryden and Pope (Wood, 1936, p. 39). Soares' work is adapted from "The Congo" by Nicholas V. Lindsay. The following opening seven lines show the rhythm of the work:

Fat solid citizens in a gymnasium room,
Didn't get the word on the fitness boom,
Sagged and reeled and out of condition,
Didn't keep up with the American tradition,
Fatigued and weary, they just weren't able,
They just weren't stable,
Boomlay, boomlay, boomlay, boom (Soares, 1963, p. 170).

The sharp contrast between the two remaining satires written in verse demonstrates the importance of selecting an appropriate structure for the satiric content. The first work, "Ventilation in the Gymnasium" (1892, pp. 6-8), is a lengthy treatise on a rather unpleasant topic. The satire is, therefore, written in free verse and maintains a heavy flow of colloquialisms: "it ain't much trouble, only make a hole And the Are will come in of itself; (It luvs to cum in where it can swop) And o how it does rouse the Jimnasts up" (p. 8).

The remaining poem, "The Delsarte Girl" (Ives, 1896, p. 36) reprinted in Physical Education from Century (Werner's Magazine), shows a more urbane technique in vocabulary and texture in keeping with its topic. Practice in the Delsarte System of exercise, in vogue before the turn of the century, was designed to give poise and sophistication to its student. The popularity of the system eventually led to the coinage of the term "physical culture" (Rice, Hutchinson & Lee, 1969, p. 182). The satirist emphasizes the propriety theme throughout the poem with key verbs such as: "objects," "must," "mustn't," and "ought." The emphasis on decorum is maintained throughout the work:

Oh, the Delsarte girl
Who goes with a whirl,
And objects to your way of walking;
Who knows how to sit
And whose clothes don't fit,
And who owns a receipt for talking.

> You must move in curves;
> If your spine just swerves
> One inch from the proper angle,
> You ought to take a "course,"
> Lest you go, perforce,
> With your joints and cords in a tangle
>
> Your torse must be plumb,
> You mustn't use your thumb
> To express one kind of dejection;
> You mustn't even wink
> Before you stop to think,
> Nor go upstairs without due reflection (Ives, 1896, p. 36).

Four satires qualified under Highet's third standard which he labels "a traditional satiric subject" (1962, p. 16). Wyrick's, "My Name is Ambition" (1958, p. 5), is a descriptive monologue satirizing the status-seeking professional in physical education. Hypocritical behavior is a recurrent theme in satire. Wyrick's first-person technique is direct and forceful. For example, assuming the persona, "Ambition," she describes herself as follows:

> I am ugly. I have green Hair (the same color as my brother Jealousy's hair--We are almost twins) and long arms with which I can hang on to the most precarious of circumstances, and turn many little things into advantages (1958, p. 5).

The remaining satires in this group all use a well-established, satiric subject: "Other Worlds" (Highet, 1962, pp. 162-168). Ulrich's work, "A Fairy Tale (which turned out to be a parable)" (1958, pp. 100-101), is an early comment on the pending disciplinary fragmentation in physical education. Her other world is the land of "carealot" presided over by King "Socio Psycho Somatus the Second" (p. 100) who found that rivalries between certain "boroughs" in his kingdom were threatening the realm. Peace is eventually returned by the "wise king"

(p. 101) through the establishment of a better communication system.

Baley's other world is "located in a remote and isolated but fertile valley in the Soma Mountains of Central Psychi" (1964, p. 10). His "Programs in Fitland" are utopic: All citizens engage in a limitless variety of leisure activities effectuated "by religious beliefs which have required people to continuously seek to improve themselves" (p. 10). Competition is allowed but participant's names are chosen at random; no sport is more important than any other; there are no scholarships or stadia. Baley's work suggests the milder kind of satire found in More's Utopia (1965).

Kroll's work, "The Age of Athletic Automation" (1959, pp. 21-22), describes a temporal world: "It was bound to happen. Society had placed so great an emphasis upon science and research that intensive training programs at all levels were initiated" (p. 21). The satiric work has a strong familial resemblence to Orwell's grim futuristic prediction in Nineteen Eighty-Four (1949): human achievement is reduced to statistical probability and calculable convenience. In Kroll's verson:

> The athletic contest changed from crude games with uncertain outcomes once prevalent to a striking display of applied science in action . . . Nobody was concerned about who won games anymore. What was of utmost importance was how skillfully the respective Head Sport Statisticians (formerly Head Coaches) could use available data and predict outcomes of plays and game scores (p. 21).

Orwell's hopelessly human hero, Winston Smith, is replaced by Kroll's old "radical" coach, Dr. Plaihard of Northeast College. The coach who "took chances and played hunches . . . [and] pulled trick plays not listed on the data sheet" (p. 22), was not expected to return the following season.

Two satires are written in epistle form; a longtime favorite of satirists. The first work, "An Open Letter to Leaders in the Field of Health, Physical Education, and Recreation" (Franklin , 1947, pp. 16-17), is a forceful plea for the professional recognition of younger members who need experience in publishing and speaking. Of the former skill, Franklin asserts:

> We appreciate the fine scholarly studies in the Research Quarterly and we try earnestly to follow them and learn. We are inspired and awed by the great names that write them--but--we would like to be more than passive recipients of a growing profession. We too would like to contribute. It may be that we cannot hope to compete with our more experienced leaders, the profound thinkers of our era--<u>but we would like to try it</u>! (p. 16).

The satiric impact is achieved by the constant contrast between the senior oligarchy and the "underdog" neophyte. A later example underscores this same technique:

> In national meetings, is it always desirable for the insignificant people to sit back and listen to the big people kick the problems around? Theoretically there is supposed to be time for discussion from the floor--but the time is never adequate or it is lost altogether somewhere in the shuffle. Everyone wants to hear these well-known personalities speak (Franklin, 1947, p. 16)

In a letter addressed to "Mrs. Answerall," Hoepner (1959) poses a consistent pre-Title IX question to the women's profession: What opportunities are available for the highly skilled high school girl in sport? The epistle entitled, "Help Wanted (A Question for the Profession)" (p. 119), is written in first-person and signed by "Confused." The subject is "personal, topical and concrete;" a Highet (1962) criterion (p. 16). The disfranchised student (Hoepner's persona), who has joined a night league against the wishes of her gym teacher, satirically asks:

> I have so much fun when our team plays, why do people say it's a bad experience? If people think it's bad, why don't they do something to help us? (Hoepner, p. 119).

There are three parodies in the physical education literature in addition to those in verse cited earlier. Two of the works revolve around the finer points in sport: (1) "How to Coach/Rising Above Your Shortcomings--a compleat guide to volleyball subterfuge" (Gillion, 1973, pp. 40-41) and, (2) "How To Make The Big Error Look Small" (McVaigh, 1977, pp. 33-34). The former work is a didactic on the perils of returning to volleyball coaching after an absence of twenty years and a listing of informal techniques accrued from the author's new experiences. Among the coaching highlights: (1) Players . . . Get six if you can, as that's how many it takes and that's how many will fit into a car when you go somewhere" (p. 40), (2) "Uniforms . . . Here you have two choices--all or nothing" (p. 41) and (3) "Game Tactics . . . If the opposing team is scoring too many points, you should call time, go onto the court, and say something significant" (p.41).

The latter sport parody by McVaigh (1977) is a satire on possible defense mechanisms to cover up baseball errors. The author supplies a wide range of instructional strategies posed in the situational jargon of the sport:

> When a fly ball is missed, quickly shade your eyes and wince at the sun, regardless of its relationship to the play . . . If well-timed, a plunge to the ground is often effective; and a good shoulder roll leaves athletic prowess unquestioned . . . After falling or sliding into a tag, do not move. Slowly count the arms and legs, then limp painfully away. One hand held on the hip or back is often effective (p. 33).

The final parody example is a product by David Kaufman entitled: "Current Nonsense: Sample Questions From The National Board Exams In Kinesiology" (1978, pp. 203-204). According to the author, the sample questions are proposed to assist the student and professor in the "study, learning and teaching" (p. 203) of the subject. Using a true-false format, Kaufman (1978) poses the following sample puzzlers:

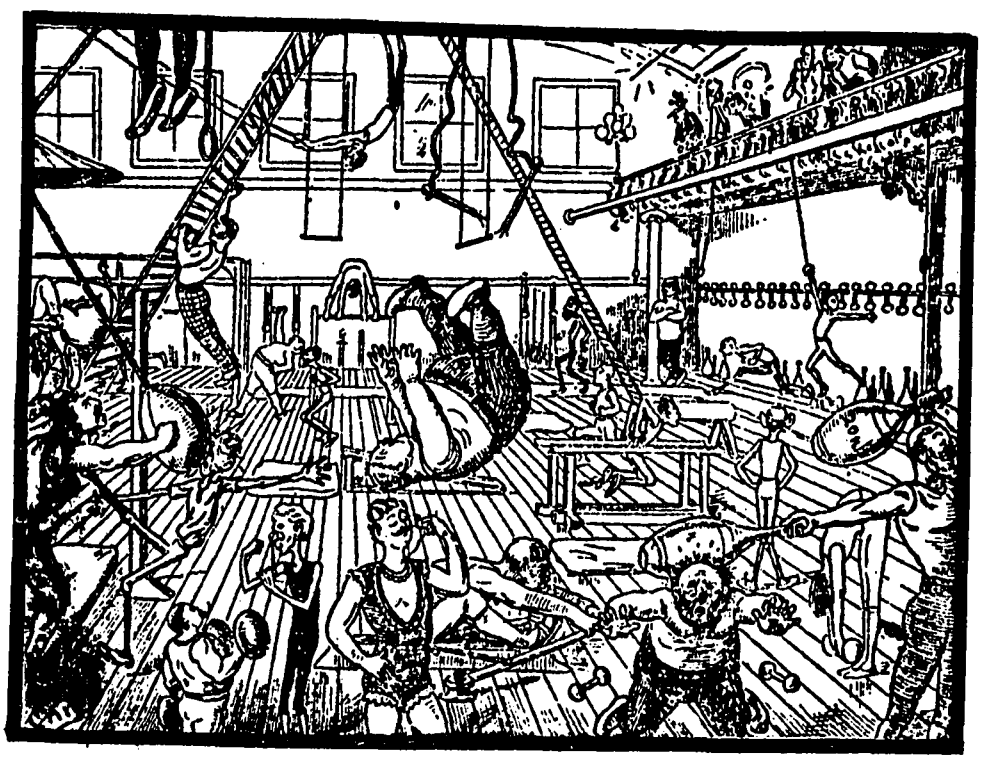
o	7.	A person who is shot in the back with a bullet is said to have "winged scapula."
+	12.	An anatomist who specializes in the study of fascia is called a "fascist."
+	16.	The name of the famous French General who dislocated his shoulder was Bonaparte.

The above samples and the major portion of the test rely on a heavy usage of the pun, a known satiric device.

Only one other whole satire was identified in the periodicals cited for this study. Its presence, however, serves to reinforce the obvious:

satire is not restricted to words alone. The following cartoon entitled: "A Model Gymnasium" (Chip, 1895, p. 192) is an excellent example of this fact. The artist has aptly demonstrated the powerful use of the caricature, a typical satiric device:

Figure 2: A Model Gymnasium



This portion of the Review of literature would be incomplete without some mention of outstanding samples of works found in a related category: There is a proliferation of examples using the "satiric touch."

A short discussion of two author's essays will serve to convey the importance of this technique in works that are not considered to be wholly satiric.

Oberteuffer (1955) suggests four articles written by Jesse Feiring Williams as having, at least, a satiric flavor:

> I suppose the last good one [satirist] whose stimulating remarks and free flowing prose raised us out of somnolence, was Jesse Feiring Williams; and he was not a full time professional at satire by any means. His writings were instrumental factors in remaking American physical education. Four of his essays, "Education Through the Physical" [1903a], (2) "The Destiny of Physical Education [1933], (3) "The Inevitable Necessity [1939], (4) and "The Physical as Experience [1951], (5) [sic] would not be called satirical pieces but they contained just enough satire to give them spice (p. 46).

A review of these articles and others written by Williams support Oberteuffer's evaluation that Williams frequently used satiric touches and/or devices to flavor his essays. While Oberteuffer's knowledge of the author's intent is a sufficient qualification to permit such an evaluation, it seems appropriate to cite specific evidence of Williams' style here as well.

Williams' satiric bite is sharp. In a May, 1930, essay for example, after drawing the familiar battle line between the proponents of the "of the physical" and the "through the physical" enemy camps, he uses a common satiric device--guilt by association--in the following:

> In effect, such a view [of the physical] is a physical culture and has the same validity that all narrow disciplines have had in the

> world. The cult of muscle is merely another view of the narrowness that fostered the cult of mind or the cult or spirit (1930a, p. 279).

Nor is Williams without an occasional epithet. In a 1935 attack on "calisthenics for children in school and radio setting-up exercises" he denounces them as "unspeakable stupidities!" (p. 12). And he is also capable of a "Marc Antony-type" parody as in the following:

> Many communities lack reasonable opportunity for wholesome recreation; ours is the leadership that must awaken those in slumber. How much do we aid in the effort to enrich life, when our programs are focused upon the correction of postural defects? We fiddle while Rome burns. Shall we not condemn in our own profession the single devotion to procedures that may have well served other needs and other times? (1933, p. 4).

Morlund (1958) has acknowledged Williams' "apparently limitless resource to the arts and sciences" (p. 346). It, therefore, seems more than coicidental that Williams would choose the same story about Voltaire for two articles unless he thought it an apt symbolism for both audiences:

> When Voltaire was insulted by the London mob he turned at his doorstep and complimented them upon their glorious constitution. The mob did not understand (1932, p. 23).

An almost identical version of this same account is found in Williams' "A Fundamental Point of View on Physical Education" (1930a, p. 60).

Perhaps the largest written satirical contribution made by Williams can be found in his article: "Physical Education Viewed from the Standpoint of Education" (1928b, pp. 2-6; 39). In an opening section of his address which he calls "Phrasing the Subject" (pp. 3-4), Williams

satirically reconstructs the Boston Conference of 1889 to convince his audience that physical education representatives at the Conference chose political appeasement and opportunistic compromise in order to secure a place for physical education in the schools of the day. His final comments are particularly acerbic:

> Ultimately, it was agreed that ten minutes a day should be recommended, and so what educators thought about physical education in 1889 determined for years that physical education in the schools should consist of ten minutes a day of exercises taught in the classroom by an untrained teacher, using no equipment. Antiseptic requests always produce a sterilized program, and the reagents of 1889 gave us the chemistry of physical education for a generation (p. 4).

Williams' satirical style was closer to the Juvenalian than the Horatian school since it is fairly obvious from the above examples that he preferred to "go for the jugular" rather than to amuse his audience.

A more contemporary, Horatian satiric style, however, may be witnessed from a reading of Ulrich's "The Woman in Your Life" (1975). Like Williams, Ulrich's work is not wholly satiric, but there is ample evidence of the satiric touch throughout this essay. Early in the address, for example, Ulrich cites G. B. Shaw, a well-known satirist, and there is repeated use of the caricature in descriptions of the stereotyped female roles she labels: "the witch," "the bitch," and "the shrew" (pp. 3-4). Further satirical techniques such as the use of the colloquialism and forceful rhetorical imagery can be observed in the following passage:

> Our professional ancestors, thus, remained invisible because of a "double whammy"--physical education and suggested anti-feminine patterns of conduct which hinted at masculinity. A more hideous threat could hardly be tolerated. So the Colemans, the Lees, the Halseys, the Trillings, the Duggans, the Bouves, the Strattons, the Hiss', the Montgomerys--and so many more, all swathed themselves in a cloak of professional anonymity. It was a porous cloak. The real characters emerged in the inner sanctum of their departmental hatcheries and did battle with the professional roosters "down the hill," "across the river," "in the other gym." The women were only invisible to the outside world . . . never to their male colleagues, staffs, and students (p. 5).

The Williams and Ulrich excerpts, cited here in the last portion of this review will, it is hoped, serve as a small sample of the present and potential impact of the satiric touch available as a medium for expression in the physical education literature.

CHAPTER III

HISTORICAL SYNOPSES AND SATIRICAL INTERPRETATIONS

The following works presented in this chapter constitute an attempt to interpret various historic data in a satiric manner. The interpretations are highly subjective and represent one personal viewpoint.

In keeping with Feinberg's (1967) taxonomy (pp. 24-43), three general categories of satiric subjects are presented in this chapter: persons, events, and organizations. There are eight separate works presented. Each of the eight topics (four persons, two events and two organizations) are arranged in a dual format: (1) an historical synopsis and, (2) a satirical interpretaton. The historic account is presented first to protect the uninformed reader against the satirical bias which is created in the second portion on the same topic.

All of the interpretations as well as the synopses emerged from material which was reviewed during the historical research. The satirical interpretation did not always, however, emerge directly from the historical synopsis. The Gulick poem, for example, resulted from readings obtained from a single chapter written on his life (Dorgan, 1934, pp. 8-24). These data are not reflected in the historical synopsis which precedes that work. The Homans historical synopsis and the

satirical interpretation, however, do appear to complement each other. The cartoons (visual satires) which follow the written satirical interpretations were created as autonomous works as well, and rarely serve as direct illustrations for the written, satiric compositions.

The examples noted here are cited to underscore an important primary difference between the two treatments of historic data: the historical synopsis is meant to inform while the satirical interpretation is meant to entertain.

Dudley Allen Sargent: An Historic Synopsis

Dudley Allen Sargent was a contemporary of William James and no less a pragmatist in many respects. In prefacing his autobiography (1927), he chose these words to characterize the events and circumstances which he believed had influenced his life:

> Someone once said that every person has two educations: One, fundamental enough, which he receives from others; the other, much more important, which he gives himself. May I add a third? Mine is the education derived from externals, thrust upon us unwillingly in some cases, but which most of us, through hereditary instincts and natural reactions, are bound to acquire. It is the common experiences of our lives, which make and shape us . . . Our lives are our richest sources of education (p. iii).

It seems perfectly fitting that Sargent would wish to add to the educational definition; he was not the type of man who could be satisfied with a two-dimensional approach to anything. His talents, like the "common experiences" which made and shaped the life of Dudley Allen Sargent, were uncommonly varied.

He was born in the seacost town of Belfast, Maine, on September 28, 1849. He remembered his father, a ship's carpenter and sparmaker, as strong-willed with "a fondness for physical activity and a love of good reading" and his mother as "imaginative" and "of nervous temperament" (Sargent, 1927, p. 17).

He was seven years old when his father died in an accident and he was sent to Hingham, Massachusets, to be raised by relatives. He appears to have enjoyed his three-year stay at Hingham except for some unpleasant moments in his initial introduction to formal schooling. He showed an early propensity for risk-taking in physical activities, especially swimming and "running on ice cakes," and in a few quieter times, drawing. He spent other notable moments listening to the fleet fishermen at Hingham who fed his imagination with vivid sea tales which he relived in his childhood fantasies and games (Sargent, pp. 18-25).

He returned to Belfast, Maine, to live with his mother and to participate in a second dismal attempt at formal schooling when he was ten years old. He remained in Belfast for the next eight years. During this period he contributed his first gymnastic apparatus innovation, an iron horizontal bar, and began to take a serious interest in systematic physical training. Unable to find much purpose to his schooling, he eventually shipped aboard a cargo schooner, the Moses Eddy, as a seaman to explore the possibility of a nautical profession. His maiden voyage from Belfast to Roundout, New York, and back, proved to be an enlightening trip: "I returned completely cured of any inclination to follow the sea as a profession" (Sargent, 1927, p. 48).

In the next few years following his Moses Eddy adventure, Sargent took a more serious interest in his schooling and held a variety of part-time jobs. There is little doubt that the skill he learned from these work experiences proved to have concomitant value to his future. He undertook, among others, a diverse number of construction jobs

including carpentry and plumbing. But he also continued his interest and work in gymnastics and by 1867 he had attained enough proficiency to present a number of public exhibitions in various towns throughout Maine.

The success of the gymnastic exhibitions confirmed his desire to join a professional circus company. After an initial disappointment with an unprofitable variety show, he joined the Stone and Murray Circus and toured New York, New Jersey, and Connecticut. Some months later he performed a bar and trapeze act in vaudeville theatres in some of the larger cities with another company. He might have continued in this vein for some time had he not been rather abruptly diverted. While perfecting his act between engagements in Springfield, Massachusetts, he received an offer to go to South America with a New York company. Enroute to New York to join the troupe, his boat was grounded on a sand bar and the delay prevented his trip. This incident, like that of the Moses Eddy experience, produced a sobering influence on Sargent and he returned to Belfast resolved to obtain a college education so that he might achieve a career in one of the more learned professions.

After sampling law and being "directed away" from the ministry because of an unfortunate, but humorous, disturbance in a Sunday church meeting (Sargent, 1927, pp. 84-86), he turned his attention to medicine. With little interruption after that, he secured an appointment as Director of Gymnastics at Bowdoin College in Brunswick, Maine, through a friend, and while still holding the appointment, he began his undergraduate work at Bowdoin two years later.

Having a good deal of individual zeal and an impressive amount of innovative skill with existing apparatus, Sargent proved to be so successful with his gymnastic program that he was soon able to convince Bowdoin college authorities that the general student body would benefit from required attendance at daily half-hour sessions when they were not engaged in military drill. He also implemented a similar program at Yale University while in his sophomore year at Bowdoin. This he continued, by dividing his time between the two institutions, until he obtained his baccalaureate degree in 1875.

He spent the next three years at Yale in pursuit of his medical degree and as General Director of the gymnasium. Upon graduation from medical school in 1878, he suggested a formal plan for a program of physical education at Yale to President Porter which was discouraged. After similar rejections from other institutions around the country, he settled for an arrangement whereby he was able to continue as an instructor of freshman gymnastics at Yale on Saturdays and headed for New York to obtain additional clinical experience in medicine.

His clinical work in New York convinced him of the need for a hygienic institute designed to improve the level of the physical condition for the men, women and children of that city. With the help and enthusiasm of William Blaikie and the approval of other prominent lawyers in New York, Sargent designed his own equipment and successfully operated his "Hygienic Institute and School of Physical Culture" (Sargent, p. 148) for one year. Although it is likely that he would have continued his school, his early success and the popularity of William

Blaikie's book, How To Get Strong and How To Stay So (1879), favorably describing Sargent's work and apparatus (Leonard, 1923, p. 281), prompted Harvard to lure Sargent to Cambridge as an assistant professor of physical training and Director of their new Hemenway Gymnasium in 1879.

From the onset of his arrival at Harvard, Sargent encountered heavy "academic" opposition to his program and in the forty years of his tenure with the University, the "heat" rarely abated. The bulk of his skirmishes with faculty members and college authorities centered around abuses in athletics (Bennett, 1947, pp. 55-70), a perceived conflict of interest arising from the sale and use of his gymnastic apparatus (Sargent, 1927, pp. 182-195) and his efforts to establish a physical education program during the Harvard summer school session (Bennett, 1947, pp. 83-97).

Despite the storms of controversy over the years, Sargent steadily built a successful program of physical education at Harvard. He established a highly individualized exercise program for each student based upon a thorough physical examination comprising some forty different anthropometric measurements and strength tests (Bennett, 1948, p. 78). When existing apparatus were inadequate for specific needs of students, Sargent designed new appliances or modified old ones. The Sargent System, a combination of scientific principles supplemented by various apparatus, quickly spread across the country and was eventually in world-wide use (Bennett, 1948, pp. 79-80).

Sargent's longtime concern for the physical education of women led him to initiate a program for Radcliffe College women in 1881 which

continued for twelve years in various rented buildings generally known as the "Sanatory Gymnasium" until the College secured its own gymnasium and instructors. Since he had supplemented his Radcliffe enrollment with private pupils from the beginning at his gymnasium the program continued to flourish requiring a larger facility and a name change. Between 1883 and 1903 "more than two hundred and fifty women completed the prescribed two years' normal course of theory and practice" (Leonard, 1923, p. 284). The school was moved once more in 1904; this time to a new five-story building on Everett Street in Cambridge complete with dormitory space and another change of name: "The Sargent School for Physical Education." Farm acreage was purchased at Peterboro, New Hampshire, in 1911 to provide a camp setting for learning outdoor activities (Sullivan & Rosenblatt, 1967, p. 9). Three years after purchasing the farm, Sargent transferred the administrative responsibilities of the school to his son, Ledyard, and five years after his death in 1924, Ledyard gave the School to Boston University. Because of the new institutional affiliation, the School was eventually moved to the Charles River Campus in 1958. The School changed its name once more in 1966 to the "Sargent College of Allied Health Professions" (Sullivan & Rosenblatt, 1967, p. 8).

Sargent seemed to have a knack for operating "special" schools of physical education. Six years after his initiation of the Sanatory Gymnasium, he secured permission from President Eliot to begin a summer school program in physical training at Harvard. Eliot approved the plan on the condition that Sargent assume the financial responsibility. The

error was Eliot's; fifty-seven men and women attended the first course and "Dr. Sargent cleared about $1500 the first year" (Bennett, 1947, p. 85).

The first session was not merely luck; the Summer School continued to show a steady growth pattern for the next twenty-two years under Sargent's supervision: "Between 1887 and 1918 the total registration at the Summer School was 4269. Represented in the enrollment were 1082 institutions, 53 of which were foreign countries" (Makechnie, 1960, p. 36). Many important leaders in physical education and related fields attended the sessions: "These students were school superintendents, college professors, principals of public and private schools, lawyers, physicians, members of foreign embassies, school teachers and athletes" (Rice, Hutchinson & Lee, 1969, p. 308). Bennett (1947) attributes a number of factors to the success of the School, most notably: (1) Sargent's willingness to include a comprehensive coverage of the diverse systems of physical education in operation at the time, (2) the currency of topics covered in the course work, (3) the high quality of the instructors, and (4) the informality of the learning environment (pp. 87-90; 93-94).

Sargent served as the Director of the Hemenway Gymnasium at Harvard and the Harvard Summer School of Physical Education and the Sargent School of Physical Education until his retirement in 1919. The success of these three ventures is evidence of his administrative talents and enormous energy. The significance of his efforts in these endeavors, however, was of far more national importance:

> The continuous and rapid development of physical education in American colleges and universities which has taken place in recent years may be dated from the opening of the new Hemenway Gymnasium at Harvard University, with Dr. Sargent's novel equipment and methods (Leonard, 1923, p. 284).

Beyond his "school accomplishments," he was an active member and frequent officer of many professional physical education organizations. He served as President of the AAAPE for five years (Makechnie, 1960, p. 106) and as President of the Society of College Gymnasium Directors in 1899; was a Fellow in the original Academy of Physical Education (Gulick, 1910, p. 342), and was elected an Honorary Fellow in Memoriam of the present American Academy of Physical Education. He was also a frequent speaker at professional meetings and wrote three books and a plethora of magazine articles for diverse audiences.

As significant as his schools and organizational accomplishments were, Sargent is perhaps best known for his gymnastic equipment created and refined through the years at Bowdoin, Yale, New York, and Harvard. He had concluded early on that Dio Lewis' plan of mass exercise did not account for differences in individual body types. Having decided this, he began a systematic, physical study of the students at Bowdoin. He noted that students who engaged in manual labor generally proved to have superior physiques. Moreover, he was able to see that students who performed work which required the use of special parts of the body, showed a special development in these areas. The final step in his investigation became the impetus for a lifetime career. In recalling that research Sargent noted:

> The conclusion that I reached was this: If actual labor will produce such good results in certain directions, why will not a system of gymnastics in the gymnasium, resembling actual labor, accomplish the same result in opposite directions, and in this way be made to supplement the deficiencies of one's occupation, and to develop him where he is weak (Barrows, 1899, p. 63).

What began at Bowdoin as crude pulley-weight appliances, from that time on became the highly specialized gymnastic apparatus Sargent designed and installed first in New York and later at Harvard. The "Sargent Machines," as they came to be known:

> Included foot, ankle, wrist, leg, and back machines, rowing and lifting machines, chest weights, quarter circles, and short and long inclined planes (Rice, Hutchinson & Lee, 1969, pp. 209-210).

Sargent's system first gained national importance and later spread to world-wide use as a result of the fact that he did not patent his equipment and perhaps, in no small part, to its availability to professional students in his schools.

Sargent was an original and yet, he was an eclectic and a progressive in the best American tradition. His life was spent almost completely in dedication to the advancement of physical education:

> He actively and vigorously campaigned in behalf of sane and rational physical education and hygienic living for the people--men and women, old and young, athletes and dubs, students and workers. He accepted responsibilities above and beyond the call of duty at Harvard. This broad vision and enlarged concept of public service is worthy of much wider emulation (Bennett, 1947, p. 262).

Will The Real Dudley Allen Sargent Please Stand Up?

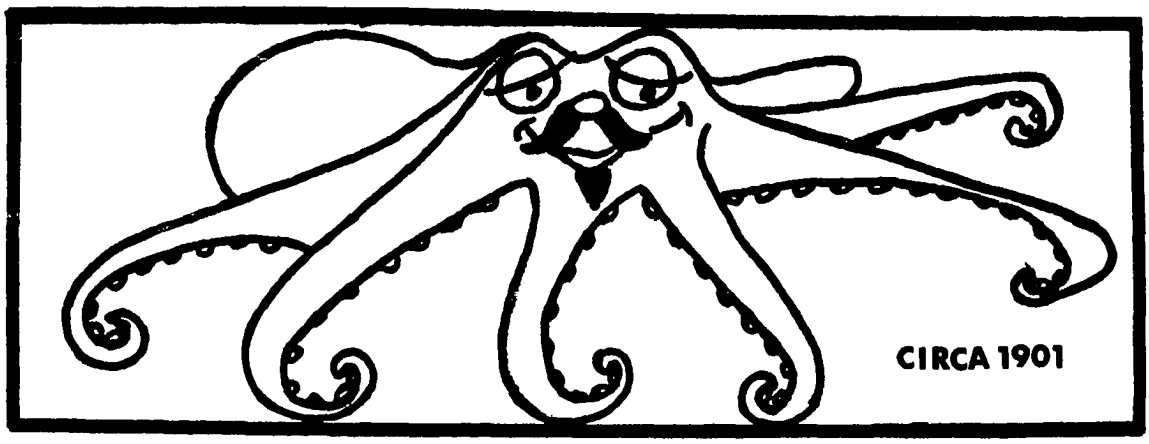
I saw what was supposed to be a photograph of Dudley Sargent in a book the other day. It was obviously a mistake. It happens from time to time: an editor of a publishing company gets busy putting a book together and sometimes the plates get mixed up and voilà! We suddenly have the wrong picture with the right label or the wrong label with the right picture or . . . well, you get the idea.

It's not the end of the world but it can create some minor problems. The photograph I saw the other day, for example, was really a picture of Buffalo Bill Cody; I'm sure of it. But it didn't say "Buffalo Bill" or "William Cody" under the photo, it said: "Dr. Dudley Allen Sargent." Just like that--"Dr. Dudley Allen Sargent." There was no "errata" or anything to indicate a mistake.

I know that there are a lot of ways a mistake like that can happen so I was willing to forgive and forget the whole thing right there. But a few days later, I ran into that very same photograph again in another book on Sargent. Well, two times is out in my ball game, so I'm crying foul right now.

You people who only look at the pictures in a book are doing yourselves a great disservice. No one who ever read the life story of Dudley Allen Sargent would ever believe he looked or acted like William Cody. If you read Sargent's biography, you would just know he looked like this:

Figure 3: The Real Dudly A. Sargent



That's right: He was an octopus. It's not so far-fetched. If you were willing to believe he was Buffalo Bill without checking it, the least you can do is to hear me out now.

First, let's set aside the problem concerning the change in genus. There simply is no way that he could have been human and accomplished everything he did. He always had three or four major projects going on at the same time throughout his life. We would say: "He had his fingers in a lot of pies at once," but that's because we only have two arms and five times that many fingers. An octopus can accomplish the same tasks without the fingers. Imagine, he operated three schools, belonged to hundreds of committees and a dozen organizations, designed and installed equipment in gymnasiums, taught, lectured, and wrote tons of magazine articles and some books. Is that human? Not on your barnacle it isn't! We humans can hardly handle two jobs simultaneously without a nervous breakdown, but he was different. Did you get that last part? He was different.

Just counting the number of projects he accomplished isn't enough. The amazing thing about him is that he did all of them very well; a real quality output. That means he had to have had a pretty good-sized brain. He was obviously well-endowed upstairs--an egghead, extra-large, AA. And if you have a large brain, don't you have to have a large head to cover it? Of course you do; that's just basic anatomy.

Now for the big question: What is not human with a lot of arms and a big head? Throw away your old Sargent photographs; logic has triumphed once more! I could rest my case at this point but I know that some of you are still sneering. That is perfectly all right with me. Some of the world's greatest ideas have met with the scorn of yesterday's purblinded forgotten. I have more evidence to present. The believers are excused to leave; the cynics may remain.

Do you think it was just an accident that he was born on the edge of the Atlantic Ocean in Maine? And even when his father died, did his grieving mother send him inland to live with relatives? Not on your mollusk. He grew up in Hingham, Massachusetts, another coastal town. Everywhere he went during his life, he was never very far from salt water--Belfast, Maine; Hingham, Massachusetts; New York, New York; Boston, Massachusetts; London, England. That's not coincidence, that's evidence.

Still not convinced? How about some of those acrobatic stunts he did? He was incredibly agile and he did perform some stunts that no one else could do, like that rocking chair on a high wire routine (Sargent, 1927, p. 76). That's the quickest move to immortality we mortals could

make but in his case it was just one more stunt in his act. In a book I own, the writer says: "They can coil and twist in any direction and are so elastic that they seem to be made of rubber" (Earle, 1955, p. 7). Was the author speaking of an octopus or a gymnast? The word cephalopod--that's what an octopus is--means "feet around the head." With a description like that, I would have specialized in gymnastics too.

Then there's that matter of his unbelievable strength. Before Sargent was an adult, he lifted a horse from its side to an upright position (Sargent, p. 52). We'd have to use a special crew from Allied Moving Van. The horse tale (a pun?) is inhuman enough without the Yale Medical School story. In that account, "Hercules" was asked to rebreak a patient's leg because the usual resetting instruments weren't strong enough (Sargent, pp. 142-143). When was the last time you were asked to break a leg except for your debut in the high school play? Who else would have that kind of strength? G. H. Parker knows the answer even if you don't. He estimated, on the basis of his experiments, that the octopus has the pulling force of more than a quarter of a ton (Cook & Wisner, 1965, p. 22). How much of this coincidence can you tolerate?

One more convincing item before we turn away from his astounding physical attributes toward headier considerations. Bennett (1948), Sargent's biographer, presents flawless evidence that when Sargent was the Director of Gymnastics at Harvard he used forty different anthropometric measurements and strength tests when he examined his students (p. 78). Now I ask you in the name of rationality: How could anyone perform forty tests on each student in one semester at a major

university unless he had at least eight arms? You see, the evidence just keep mounting.

Now for the personality parallels. The octopus is prudent but curious. It travels in groups but prefers to live alone. Octopi psychologists, or whatever they call the people who specialize in that field, have isolated two significant behavior patterns in the octopus: (1) the "demoniac display," a behavior used to intimidate adversaries, and (2) "the flamboyant display," a colorful performance used to dazzle onlookers (Cousteau, 1973, p. 157). I know two traits aren't very many but this is a new science. How many Cousteaus can the world have at once?

So much for general class traits. Let us turn to the specific case in question. There is no necessity to belabor the curiosity item. Curiosity is the mark of a vigorous intellect and we have already established Dud's smarts. As to Sargent's prudence, please take note of the fact that he left his son, Ledyard (yes, boys and girls: octopi also produce offspring), one half of a million dollars when he died (Sullivan & Rosenblatt, 1967, p. 28). That is an impressive display of prudence for 1924. (Why even today, it would probably cover a year's professional conference fees). Yes, friends, old Dudley was prudent. But did he prefer to live alone? The evidence suggests that he did. After the birth of Ledyard (is that a name a human would hang on an offspring?), Sargent lived separately from his wife (Bennett, 1947, p. 226). Now I know that marital separation is no more than a passing observation in today's society but I think it was rather unusual at the turn of the

century. You add it up; no fights, no divorce, just an amicable separation. It was probably for the best. How would you like to have breakfast with an octopus every morning? Still, he might have been "handy" when the plumbing broke down.

Sorry about the digression. Let us return to the other two behavior patterns. As to the manifestations of demoniac display, one has only to turn to records of the verbal and written exchanges between the Harvard "hard shells" and the demoniac Dudley. He had more adversaries at Harvard than a good day's lobster catch in the harbor. Just the Athletic Committee battles alone (Bennett, pp. 53-70) are enough to convince a whole panel of octopi psychologists. Sargent stirred up more dust at Harvard than the 1934 Great Plains Dust Bowl. Coincidentally, stirring up dust is the primary defensive strategy of the octopus and when that doesn't work, the octopus uses ink (Vevers, 1978, p. 14), also a well-known academic ploy.

Finally, my cynical friends, was Dudley Sargent given to flamboyant displays? I shudder at the naiveté of the question. Was Golda Meir Jewish? Please remember that Sargent was an accomplished circus acrobat. Any grownup who was willing to don tights and cloth slippers to swing upside down in front of an audience had to have at least a trace of flamboyance coursing through his system somewhere.

I rest my case. What further proof can you expect from me? The evidence I have presented is "water-tight," so to speak. I have acted with the best humanitarian intentions. I know that the photograph I saw was that of William Cody and not Dudley Sargent. I have done my best to

prove the nature of his real identity to you. In the cause of historic accuracy, I only ask that you carefully weigh the facts I have presented with an open mind. Set aside your prejudices concerning the absolutism of human intellectual superiority in the natural world. Is is only in our willingness to consider the possible that we are able to break the chains of bigotry and move forward.

If, in the years ahead, a new set of facts proves my finding to be incorrect, I promise that I will be the first to applaud the accomplishment. Until that time I ask only one favor for my effort: Will the real Dudley Allen Sargent please stand up?


HARRISON!!
I ADMIRE YOUR STRENGTH AND TENACITY. BUT I DO NOT LOAN MY PULLEYS ON THE WEEKENDS!
HEMENWAY GYMNASIUM
DIRECTOR...
DUDLEY A. SARGENT

Luther Halsey Gulick: An Historic Synopsis

There are few conventional measures by which to evaluate the life of Luther Halsey Gulick. His unorthodox manner seemed to extend far beyond the usual, cursory idiosyncracies that distinguish one human being from another; he was a freethinker, a singular leader, a unique human being.

Gulick was born in Honolulu, Hawaii, on December 4, 1865, the fifth of seven red-headed, freckle-faced children. His parents, Luther Halsey Gulick and Louisa Lewis, were missionaries and therefore subject to continuing assignment by the American Board of Commissioners for Foreign Missions. Because of the frequency of these assignments, young Gulick left Hawaii at age five with his family and spent the next ten years of his life crisscrossing the globe between temporary residences in the United States, Spain, Italy, Switzerland and Japan (Dorgan, 1934, pp. 1-3).

It is highly probable that the nature of the Gulick family lifestyle during these years had a lasting affect on Luther. The trips, which most likely required the constant uprooting of the family after the initiation of each project, the inevitable habituation to leaving the "old and beginning anew," and the demand for meeting people and establishing friendships in diverse cultural and social milieus, may explain certain personality traits he manifested as an adult. Sargent (1918), for example, recalling Gulick as a student at his school in 1886 at the age of twenty-one, described him in this manner:

> He was ardent, impulsive, not particularly fond of study; and he hated petty details and all routine work. Class drills were an abomination to him, but he liked to do adventuresome stunts and could have excelled as a gymnastic performer had he devoted more attention to his practice. His bubbling spirits and restless, emotional enthusiasm made him always ready and desirous to start something . . .As soon as a game or exercise ceased to be exciting or interesting enough to demand the use of all his energies at their best he had no further use for it (pp. 418-419).

Gulick's restlessness and enthusiasm were not the only outstanding traits observed by those who knew him. He is remembered equally well for his social abilities. He loved being with people of all kinds, was a frequent party host and was, as Bancroft remembered, "essentially social in his nature" (1923, p. 380). Moreover, he apparently displayed a later uncanny administrative ability to "size up" people for available jobs (Bancroft, 1923, p. 338; Lee, 1918, p. 423), and to encourage longstanding employees to make full use of their hitherto latent skills. All of these traits--the restlessness, the gregariousness and the intuitive ability to quickly evaluate and to encourage people in work projects--appear to have been gained in his formative years travelling about the world with his family.

The experiences of these early years may also help to explain his disjunctive attempts at formal schooling when he returned to the United States at the age of fifteen. He began Oberlin Prep School in 1880 staying with an older sister who had married a professor at the College. But within two years he left Ohio to join other members of his family at

Hanover, New Hampshire, and while there attended the local high school for one year. He returned to Oberlin the following year and enrolled in the college; this time, as the roommate of Thomas Wood.

Although his collegiate residency at Oberlin was typically short (1884-1885), Gulick did stay long enough to establish a lasting friendship with Wood and to come under the strong influence of Delphine Hanna, professor of physical education at the College. Gulick first learned about the scientific principles of physical training under Dr. Hanna, a Sargent School graduate, and through this motivation and his reading of William Blaikie's (1879) popular book, How To Get Strong and How To Stay So, he decided to begin preparation for a career in physical training. Seven years after leaving Oberlin, Gulick recalled that, while walking and conversing in the woods with his roommate on a Sunday afternoon, he and Thomas Wood had arrived at the same conclusion together:

> Sitting beside a rail fence (I can picture the situation even now), we looked forward to the future of physical training. We spoke of the relation of good bodies to good morals, we thought of the relation of bodily training to mental training . . . That day, that hour, was a turning point for both of us (Gulick, 1892, p. 25).

It proved to be a turning point for Gulick in the literal sense as well, since he left for Boston and the Sargent School soon afterward, while Wood remained at Oberlin.

Gulick stayed at the Sargent School only six months but it was apparently long enough to enable him to secure a job at Jackson, Michigan, working for the Young Men's Christian Associaton (Y.M.C.A.).

Typically, he stayed at Jackson less than two months although presumably this time, sensing a lack of preparedness for his work. After Jackson, he returned to the East to his first real test as a student at the New York University Medical College completing his studies and receiving his M.D. degree there in 1889. The achievement of his medical degree constituted: "practically the only consistently systematic education that Gulick had" (Dorgan, 1934, pp. 6-7). Before he became "Dr." Gulick, however, he was able to begin his first pioneering work in physical education as head of the department at the School for Christian Workers at Springfield, Massachusetts, in 1887 at the age of twenty-two.

Gulick's tenure at Springfield was the longest, single residency of his life up to that time: he remained at the College for a little over thirteen years (1887-1900). His record of productivity during this period, however, appears to equal the lifetime accomplishments of others. Part of his success at Springfield can be attributed to David A. Reed, founder and president of the board of trustess, who "gave him [Gulick] free rein; and championed him with the conservative members of the board" (Dorgan, 1934, p. 25). Reed's support was significant; Gulick's plans for Springfield were radical for the times. Hanford Burr, Sociology Professor at the International Young Men's Christian Association College (formerly, the College for Christian Workers at Springfield), described one of Gulick's battles in this way:

> The physical work up to that time had been thought of as bait to attract young men within reach of directly religious agencies. It was not expected that the physical director should be an educator,

> that he should be technically trained, or even that he should be a Christian gentleman. It was supposed to be necessary to use to a large degree sportsmen "who had gone by." It is difficult for those who did not live through this period to realize the opposition which Dr. Gulick met as he advocated the new ideal in physical education. He was often ridiculed as an unpractical visionary both by Christian leaders and educators (1918, pp. 415-416).

In addition to President Reed, Gulick was able to rely on another important "support" system while at Springfield. He also served as the Secretary for the Physical Education Department of the International Committee of the Y.M.C.A., an office which he created. As the secretariat and department head of physical education at his college, he was afforded frequent opportunities in which to write and speak to large professional and lay audiences concerning his views on physical education. These media for expression proved beneficial in attracting a different caliber of student to Springfield as well--an important goal in his master plan for changing the image of the professional. In 1890, for example, speaking at a meeting of the American Association for the Advancement of Physical Education, he stated: "The advance of physical education will depend more upon the kind of men who take up this work as their profession, than any other one factor" (Gulick, 1891, p. 113). This new professional student would be one who would reflect Gulick's view that physical education be based on both medical and educational foundations. Toward that end, Springfield students were not only required to attend classes like anatomy, physiology and philosophy but also a rather avant-garde course offering in the psychology of play (Dorgan, 1934, p. 20-34).

While Gulick was expanding and refining his program at home and helping to shape a more respectable national image at forums, his fertile mind was busy on other projects as well. It was at Springfield College that Gulick handed the rough outline for a game to James Naismith, a young faculty member of his department, which Naismith eventually revised, improved and transformed into the game of basketball (Dorgan, pp. 34-35).

During this same tenure, Gulick designed and disseminated the now famous inverted triangle, symbol of the Y.M.C.A., devised a much-needed uniform plan for securing anthropometric data from the Association membership, and helped to formulate the Athletic League of the Y.M.C.A., serving as its first secretary. In the latter capacity, he also helped to create and promulgate "the pentathlon," a five-fold athletic test which promoted the all-around ability of its members and de-emphasized an earlier Association focus on narrow, specialized physical skills. His enormous energies during these years, however, are more quickly apparent in a record of some of his regular monthly writings. As Leonard (1923) concisely notes:

> How indefatigable was Dr. Gulick's pen may be gathered from the bare enumeration of the periodicals which he employed successively as a regular means of expression: The Physical Department of the Young Men's Era (1890, to September 1) [sic], the Triangle (February, 1891, to January 15, 1892), Physical Education (March, 1892, to July, 1896), International Training School Notes and Association Outlook (January to July, 1897), the Association Outlook and Training School Notes (October, 1898 to July, 1900, two volumes) (p. 317).

His lifetime record included some 10 books, 16 pamphlets and 224 magazine articles (Weckwerth, 1970, p. 1).

Gulick's surprising move from his position at Springfield to Principal of Pratt High School, New York, in 1900, and then to Director of Physical training of the New York Public Schools three years later, was consistent only to those who knew him well. His good friend and colleague, Hanford Burr, demonstrated this kind of empathy in the following:

> Dr. Gulick was always urged onward to new adventure by a "divine discontent." He was by temperament a pioneer. When the country became settled he must needs move on. His first work had been for boys and men, his next for boys and girls in the public schools, but even this was not fundamental enough to satisfy him (1918, p. 417).

He had been persuaded to Pratt High School by Frederic Pratt, a member of the International Committee of the Y.M.C.A., who had been impressed by Gulick's executive ability and liberal thinking. Gulick's educational liberalism was his hallmark but it is more obvious at the Pratt High School than at Springfield College, perhaps because of the smaller, self-contained environment in which he was able to operate. A few of his more noteworthy innovations at the High School were: (1) an open-door policy which allowed admission to individuals of any age, (2) a complete physical alteration of the school environment to allow for a less austere mood within the school walls, (3) the reduction of technical recitations by students, (4) the inclusion of debate as part of English class instruction, (5) the elevation of manual training to academic

standing, (6) the employment of a conceptual, problem-solving methodological approach in preference to the lecture system and, (7) compulsory physical education classes, which was unusual for its time (Dorgan, 1934, pp. 62-70).

His position as Director of Physical Training for the New York Public Schools began in 1903 and lasted four years. His appointment was fortuitous for the school system; those traits which seem to describe Gulick best--gregarious, imaginative, sensitive and dedicated--were the very strengths required for the difficult tasks he faced during that quadrennium.

His most immediate problem was to convince a hostile staff of thirty-six persons that he was capable of centrally coordinating the newly consolidated system of five boroughs which had all previously enjoyed individual autonomy (Dorgan, 1934, pp. 71-75). Jessie Bancroft, who had formerly been at the head of physical education for the Brooklyn borough, offered him the earliest and strongest "inside" support. Nevertheless, Gulick's arresting personality was soon apparent and after a series of relaxed, informative meetings, the majority of the staff soon followed Bancroft's lead.

Once the personnel problems abated, Gulick turned to student concerns. He mandated the use of two-minute drills for all pupils in an effort to relieve them from their long hours of being deskbound. Later he encouraged the use of longer periods for games and other physical activities in open classrooms set aside for that purpose, and he also initiated a series of functional hygiene books written for the grade-

school student. But perhaps his greatest contributions to New York students were the Public School Athletic League (PSAL) and the folk dance movement.

The Public School Athletic League was begun by Gulick to combat an earlier negative dominance in athletics by improperly supervised, "often overgrown boys, semi-truants, who attended school only part of the time, . . . [and who had become] the athletic idols" (Dorgan, pp. 81). In a sense, the PSAL was a repetition of his pentathlon creation at Springfield, although directed toward a younger, more diverse population. Only boys of good standing could compete; competition was based upon weight (rather than age) categories, and the events were essentially individual in nature. The first competitions were held at Madison Square Garden, were heavily advertised and covered by the press, and were a huge success. It is interesting to note that Gulick was able to achieve this goal by enlisting the voluntary services of large numbers of civilian and school workers. Moreover, by relying solely on private donations for the project, he was able to by-pass the legal complications which so often prevent educational institutions from raising and using funds. Bancroft (1923) paid tribute to Gulick's project some years later when she recalled:

> The Public Schools Athletic League has demonstrated its success and vitality in the latter way [perpetuity], and it is not amiss to mention, as an evidence of the permanent quality of Dr. Gulick's work that from engaging 4,500 boys the first year, it has now 300,000 enrolled . . . Many of us remember the first meet, held in Madison Square Garden, with its 800

> entries--considered an enormous thing at that time. Now in the armories these meets have upward of 2,700 entries (p. 338).

Nor were the girls slighted from participation; their program began two years after the inception of the PSAL, despite some notable differences. The Girl's Branch, directly linked to the Board of Education and to the departments of physical education, was perhaps the precursor of the organizational model used to govern the female participant until the 1960's. Moreover, the focus of the program was not in sport but in folk dancing, a favorite activity of Gulick, and coincidentally, the specialty of the woman whom he persuaded away from Columbia University to head the Girl's Branch--Elizabeth Burchenal.

After overcoming some initial public opposition to the inclusion of "any" dancing in the school program, Gulick urged the Board to allow Burchenal to continue the spread of folk dancing competition for girls in New York because of its cultural values. The Board eventually succumbed to his persuasion and the success of the program was ensured:

> The growth of the Girl's Branch indicates the vitality of this work--from nine schools and about 300 girls the first year [1905], to 185 schools and nearly 70,000 girls in 1922 (Bancroft, 1923, p. 378).

During the initial phases of the PSAL, Gulick became the joint founder and first President of the Playground and Recreation Association of America, a position which he held until 1910 and finally relinquished to Joseph Lee (Lee, 1918, p. 422). In addition to the Playground Association, he was instrumental in the formation of the Athletic Research Society formed in 1907 with the help of Joseph Raycroft, Clark

Hetherington and Dudley Sargent. The Society addressed problems centering around the interrelatedness of physical education, recreation, and athletics, the amateur and professional status in athletics, and the development of intramural sports (Rice, Hutchinson & Lee, 1969, p. 260).

One year before the formation of the Athletic Research Society, he initiated the first Academy of Physical Education at Springfield, Massachusetts, "to consider a plan for the increase of interest in scientific problems connected with physical education" (Gulick, 1906a). Although Gulick's Academy did not survive past the First World War, it is considered to be the forerunner of the present American Academy of Physical Education. During these same years, Gulick also assumed an instructorship in pedagogy at New York University (1905-1909) and served as the head of the first physical education summer school program at that University (Dorgan, 1934, pp. 93-97).

Gulick resigned from his directorship of the New York Public Schools in 1908 (Bancroft, 1923, p. 337), leaving C. Ward Crampton as his successor, and joined the Russell Sage Foundation to devote his energies to public recreation problems. In this more fluid capacity, he was apparently freer to deal with those issues which captured his personal interest rather than those arising from external exigencies.

As Director of the Child Hygiene Division of the Russell Sage Foundation his interests continued to be far-reaching. Among his more outstanding contributions during the five years he held that position was the initiation of two studies. The first, a study to investigate the relationships between mental retardation and physical defects in

school children culminated in a co-authored book, Medical Inspection of Schools (Gulick & Ayres, 1908). The book, which compiled existing medical practices in schools up to that date, appears, from a second printing date in 1913, to have been useful for some time. The second study authored by Clarence Perry, an employee whom Gulick hired exclusively for that work, explored alternative means in the more extensive community use of school buildings and was first published under the title Wider Use of the School Plant (1910).

His insatiable interest in the initation of organizations is apparent during these years as well. Lee F. Hamner, an associate of Gulick at the Foundation, noted the establishment of two nationally prominent children's groups spearheaded by Gulick at that time:

> The Boy Scout work of England was just beginning to attract attention in the United States. Dr. Gulick, together with Ernest Thompson Seton, Dan Beard, Colin H. Livingston, George D. Pratt, Mortimer Schiff and others brought about the organization of the Boy Scouts of America . . . Here as in other of his endeavors, the interests of the girls as well as the boys received his attention, with the result that he and Mrs. Gulick, together with Professor and Mrs. Fransworth and others, created and developed the Camp Fire Girls Organization (1923, p. 383).

Gulick's interest in the Camp Fire Girls became so absorbing that he resigned his position at Russell Sage in 1913 (Dorgan, 1934, p. 111) to devote his time to the perpetuation of that organization. The Gulick family's 1910 purchase of camp property in South Casco, Maine, on Lake Sebago eventually became the first in a national system of Camp Fire Girl Camps called "Wohelo."

There is also, however, some evidence to suggest that Gulick's resignation from the Russell Sage Foundation was a first indication that he may have become aware of his impending serious heart condition. Dorgan (1934) for example, sensed that, in addition to Gulick's belief that he had fulfilled his goals at the Foundation, "he needed to live a more leisurely life. The demands of the Camp Fire Girls would not be as taxing as those of a staff member at the Foundation" (p. 111). Later, after he had resigned his camp work to engage in special recruiting for athletic directors during the war, J. H. McCurdy (1923) suggests that Gulick took a trip to France fully cognizant of the cost to his health:

> During the world war Dr. Gulick worked in the United States and in France with the Y.M.C.A. and gave himself fully to his service . . . His death in the summer of 1918 was as truly a sacrifice for his country as any of the soldiers who gave their lives in the service. He knew his physical limitations. He knew the service might cost him his life, yet he gave full measure, even to life itself (p. 337).

Whether Gulick actually knew he was close to death is still rather speculative. He had long suffered from migraine headaches (Dorgan, 1934, p. 10) and was always on the edge of physical frailty, despite his vigorous lifestyle. Nevertheless, he returned to Maine and Sebago-Wohelo for a rest from his wartime travel in the summer of 1918 and he died there quietly on August 13, at the age of fifty-three years.

An Odd Ode to the Peculiarities of a Pioneer

He was born in Hawaii--a nice place to start.
He was red-headed, freckle-faced, and decidedly smart
His parents were missionaries, I'm sure true to God;
No doubt Luther was disciplined with a "divining" rod.

Leaving the islands, he travelled ten years,
He saw bullfighters, buddhas and some gondoliers.
His return to the U.S. was a real sacrifice:
Living in Ohio is like having to die twice.

Then he met a nice girl, red-headed like himself,
But thoughts of their offspring put love on the shelf.
So he married a girl named Lottie Vetter;
They had six normal children . . . Lottie was better.

The schooling he tried always seemed wrong,
Except for his M.D., which didn't take long.
He loved playing piano, spent hours improvising;
If I said he was good, I'd be just patronizing.

Did you know he had migraine? A sad situation;
You wouldn't have thought it with his dedication.
Yet he never complained--Well, maybe to Lottie--
Even a Stoic needs somebody.

But he always seemed happy, whatever he did;
Even at forty he played like a kid.
He loved to go boating--sailing perforce
And swimming and cycling and camping, of course.

At Springfield he experimented with smoking and drinking
(You can guess what the Y.M.C.A. crowd was thinking).
In New York, he moved desks from their usual rows
To see if his workers were still on their toes.

He lived on his houseboat every once in a while
Just to change the routine of a stale life style.
One time he cut his tendon just to see the result
And while living in Boston, joined a Zen-Buddhist cult

He loved to have fingers in all of the pies;
There were very few groups he did't organize:
The Boy Scouts, Wohelo, the Athletic Leagues,
The Girl's Branch, the Triangle and other intrigues.

He was full of ideas, most of them good
I'm sure that the others were misunderstood.
Yes, Luther was odd, I admit that it's true.
But it's an oddness I like. How about you?


CAMP SEBAGO
IDEA BOARD
ACADEMY
CAMPFIRE GIRLS
BOY SCOUTS OF AMERICA
NO, R.J., LUTHER CANNOT COME OUT TO PLAY TODAY. HE'S WORKING ON ANOTHER NEW IDEA. TRY JIMMY NAISMITH. I JUST SAW HIM GOING TO THE GYMNASIUM WITH SOME BASKETS A FEW MINUTES AGO....

Jesse Feiring Williams: An Historic Synopsis

Jesse Feiring Williams was among the most prominent and certainly the most controversial physical educator in the history of the profession. Few men or women have enjoyed the status of Williams; no one in the profession has achieved that status so quickly. Some persons who knew him describe him as brilliant and articulate; others thought him vain and on occasion, cruel. No doubt both groups are correct to some degree; he was flamboyant and fiesty and he was also successful--these are not passive traits nor is their display ever passively received by others. At the peak of his career, there were perhaps as many persons in the profession who disliked him as there were who idolized him but there were very few who could ignore him. The record of his early life, however, appears to have been less tumultuous.

He was born on a farm in Kenton, Ohio on February 12, 1886, the youngest in a family of three boys. As a high school student he showed an early interest and talent in both sport and debate, foreshadowing some of the topic and technique which would later characterize his professional fame. After his graduation from Kenton High School he enrolled at Oberlin College and although he was apparently determined to earn a college degree, "during the early portion of these college years, Williams had no particular profession in view, hence no primary emphasis in a specific professional course of study" (Ingram, 1963, p. 48).

In his last years at Oberlin, however, Williams came under the influence of two educators--Henry Churchill King and Fred Eugene Leonard--who gave focus and meaning to his future. King served as President of Oberlin but continued to teach in his area of specialization, theology and moral philosophy. During his senior year, Williams was enrolled in a class taught by King. It was during that course that he was first exposed to the concept of organic unity which later became an idée force in his work. In recalling King's influence, Williams noted:

> He was the first person who made me aware that body and mind are not separate but aspects of a total organism; therefore, if you are engaging in activity, it is not purely physical, but participation of the entire organism. This belief is the basis for much of my philosophy (Ingram, 1963, p. 52).

Leonard's influence was less dramatic than King's but certainly just as rewarding. Leonard served as the chairman of the men's physical education department at Oberlin during Williams' student days. Williams partially subsidized his education by working under Leonard in his anthropometric laboratory. During those hours in the laboratory he not only became acquainted with some of the scientific work performed during the early days of physical education but he also established a close liaison with the profession's foremost historian. Of Leonard's informal history lessons, Williams later recounted:

> He would sit and talk for hours about physical education in Greece and Rome, physical education during the Middle Ages, and in Modern Europe and then he would

> relate all this heritage to physical education in the United States. I became acutely aware that here was a profession with tremendous background, tremendous ideas (Ingram, 1963, p. 56).

Apart from the new philosphical and historical awareness derived from King and Leonard, Williams continued to engage in the activities which had earlier proven satisfying to him in his youth. He played varsity football and baseball at Oberlin and participated in dramatics and debate. In his senior year, he competed against representatives of six "Big Ten" schools and won first place for Oberlin in a debate contest sponsored by the Northern Oratorical League. During that same class year he made an impressive appearance as Shylock in The Merchant of Venice, the senior class play (Ingram, 1963, p. 64).

After his graduation from Oberlin in 1909, Williams left Ohio to obtain a medical degree at Columbia University--the usual route in his day for physical educators who desired further academic rank. During his second year at Columbia Medical School he secured a teaching assistantship, followed shortly thereafter by an instructorship, on the staff of the physical education department at Columbia. While the successive physical education appointments delayed Williams' attainment of a medical degree until 1915, they did provide him with an opportunity to serve on a faculty chaired by Thomas Denison Wood, one of the profession's earlier advocates of "natural gymnastics." Williams soon found in natural gymnastics a physical education program more suited to his own philosophy and quickly embraced Wood's doctrine.

Wood's philosophy of physical education was not the only influence felt by Williams during these years. In the early decades of the twentieth century, Columbia University was a virtual "palace for educational progressivists." John Dewey and his disciple, William Heard Kilpatrick, and E. L. Thorndike were all in active educational leadership positions during Williams' junior faculty years at Columbia. As Williams gained prominence later in his own life, the ideas of these three men would appear over and over again in his writings and speeches.

Williams' first real opportunity to exercise a professional leadership role of his own was interrupted when the United States entered World War I. After serving only two years as chairman of the department of physical educaton at the University of Cincinnati, he resigned his appointment to join the U. S. Army Medical Corps. He remained in the Medical Corps, primarily assisting in the rehabilitation of disabled army personnel in the Baltimore area, until the end of the war. Following the armistice, he served as a Major in the American Red Cross for a period of six months during which time he was responsible for all of the American Red Cross Atlantic Division hospital recreation programs.

His return to the civilian world and to Columbia Univeristy in 1919, this time as Head of the department of physical education, marked the beginning of his two decade impact on the profession. The record of his performance during this twenty year period is noteworthy by almost every professional yardstick. During his tenure at Columbia, for example, he gained the acceptance of a Ph.D program (1926) and helped to implement in 1934 an Ed.D degree program in physical education (Averitte, 1953, p. 97;

p. 131). In winning a place for these programs he not only enhanced the academic status of physical education at Columbia and in the nation in general, but he helped to promote the shift of physical education away from its historic link with the medical profession and toward its stronger educational ties.

The need to shift in physical education--away from medicine and health-related aspects of activity and toward education--is a consistent theme throughout Williams' work. In 1927 the first of nine editions of his Principles of Physical Education appeared in print. This book, perhaps more than any of the other forty-two he authored or co-authored, synthesizes his own philosophy of physical education. Throughout the book he makes it quite clear that, in his view, health and physical education aims are not synonymous. The following is a particularly concise example:

> The fact is, of course, that physical education should not be organized for health purposes at all. It is an educational activity. To call a program of physical education "physical welfare work" shows an utter lack of appreciation of the way health is achieved and the educative values of physical education (Williams, 1932, p. 65).

To Williams, the logical consequence of his position was that the largely corrective and therapeutic methodological emphasis in popular use in physical education at that time should not continue. He especially targeted the "formal" programs of gymnastics which he characterized as:

> Artificial exercises that arose in response to a group of ideas wholly foreign to the traits, characterisitcs, and needs of

> American boys and girls and that are justified by those who propose them on the grounds of correction of defects, acquirement of health, or promotion of discipline (Williams, 1932, p. 185).

His argument was not totally new; American physical educators had been debating the merits of foreign and American physical education for years. As early as 1891 Edward Hitchcock, in an apparent moment of frustration at hearing William DeWitt Hyde proffer his Maine program in lieu of the Swedish, Sargent or Amherst systems, had acerbically noted:

> I am delighted that we have got another 'American system.' We have been talking about systems for a good while and here comes in another. God bless everyone that brings in a new one! (Proceedings of the American Association for the Advancement of Physical Education, 1891, p. 34).

Of course the debate continued long after 1891 but by the time that Williams had graduated from Oberlin most physical educators believed the "Battle of the Systems" had become a dead issue (Mealy, 1972, p. 69). Williams did not share the majority opinion; he believed the 'American system' at work in the schools of the 1920's to be nothing more than a modified form of its European predecessor and he resurrected the topic once more. His timing was impeccable. Historically, the decade of the twenties in the United States was a period of national redefinition.

The jingoistic country which had emerged from the First World War was not the same as the one which had reluctantly entered it. The postwar nation reflected a special kind of pride in its own accomplishments. Its citizens had gained a new awareness of their world leadership role and the old traditions and cultural values which had bound them to Europe

through the nineteenth century were hurriedly cast aside. In the 1920's--if it was new and American--it just had to be better!

Williams began his crusade for a new American system of physical education in this climate. He argued against foreign influence and for democratic principles and methods based upon a natural program of physical education activities. He cited American educators and their "progressive" ideas in his defense (Williams, 1924, pp. 333-342). He challenged the formalists to redefine their "faulty psychology" and their "imprecise goals" and to answer for the lack of properly trained personnel in the schools (Williams, 1923, pp. 268-270). His arguments were forceful and consistent. The formalists were outraged (Stempel, 1923, p. 122; Stecher, 1923, pp. 318-320); the battle lines were drawn once more.

Williams drew large audiences at professional meetings who came as much to witness the inevitable, heated debates which followed his speech as to hear the text of his message. He used all of the debate and dramatic skills he had gained in his youth to persuade the uncertain and to outmaneuver his opponents. He had learned those skills well. Challenges in writing fared no better: he was often as stinging in his rebuttals in print as he was in the verbal arena (Williams, 1923, pp. 116-117; 1927, pp. 336-340; 1928, pp. 192, 194). In the end, his position prevailed and American physical education passed through yet another metamorphosis.

Ironically, Williams retired from Columbia when he was only fifty-five years of age and at the height of his power in the

profession. Ingram (1963) cites two reasons for the decision: (1) "he preferred to leave Teachers College before he felt he was indispensible" and (2) had he waited unitl age 65, the closeness of age between himself and Clifford Brownell (his successor) would have provided Brownell with "relatively few years only in which to occupy the chairmanship relinquished by him" (p. 199).

The reasons Williams gave for his early retirement certainly seem plausible but there is also some evidence to suggest that he might have also grown tired and frustrated over his long battle with the establishment. Shortly after filing his intent to retire at Columbia, he also resigned in July, 1939 (Brown, April, 1940), rescinded his resignation (Steinhaus, April, 1940), and then resigned again (Steinhaus, May, 1940) from the American Academy of Physical Education, thereby renouncing his prestigious number "16" on the charter roll of the membership. Although his actions might be justified in light of his early retirement plans, he could easily have followed an alternative and less conspicuous route, one which permitted "retired fellow" status. Since no copy of his letter of resignation is on record in the Academy archives, the exact reasons for his withdrawal are undetermined. However, in a portion of the letter written to Williams acknowledging his final resignation, John Brown, Jr. (the President of the Academy at that time) hints that Williams had grown discouraged with the direction of the organization and any influence he might have in redirecting it:

> Personally, I would prefer to see you continue in the Academy and help to develop it along the lines which you advocate. In

> any organization which operates on a democratic principle, there is bound to be differences of opinion on many matters. I have always endeavored to carry on in the belief that if those most interested in any enterprize will give their best thought to it, they will in time advance the cause they have at heart though they may not all agree on various issues which may arise from time to time (Brown, Academy Archives, June 21, 1940).

It seems curious that Brown might be pointing out merits of the democratic principle to Williams, a man who had argued its cause in physical education for at least two decades. This observation appears to be singular, however, since no other correspondence seems to have followed Brown's letter.

Regardless of the reasons for his resignation from the Academy, Williams remained active in physical education after his retirement from Columbia. After returning from a trip to Lima, Peru, under a Rockefeller Committee Grant to survey their school system, he accepted a two-year appointment on the faculty of physical education at the University of North Carolina in Chapel Hill. Following his two years at North Carolina he completed another series of school surveys primarily on the West Coast. He continued to write throughout these years co-authoring twelve of sixteen books with Brownell between 1944 and 1950. He gave his last speech and conducted his last school survey in 1951. After this time he spent the remainder of his retirement in Carmel, Calfornia, involved in the civic activities of that community, until his death in 1966.

Pausing To Give Thanks to Columbia's Gem of a Notion

Every November almost the entire population of this nation sits down at the table and devours an inordinate amount of turkey and other gastronomic trappings in celebration of what we have come to know as Thanksgiving. Beyond the curious fact that we observe this occasion largely by consuming huge quantities of food, we are supposed to "pause to give thanks" for all of our bounty. This moment of gratitude generally precedes the gluttonous period of the celebration.

I've always had a tough time on this day. I think it's because, at our Thanksgiving table, "the pause" has always seemed unnaturally silent and far too long to suit the occasion. Perhaps I have difficulty with "the pause" because I have a faulty memory when it comes to mentally reviewing specific gratulant moments. I really don't know; I have often given the problem careful consideration but have never arrived at any satisfactory diagnosis. It's not that I'm ungrateful, I guess it's just that the length of "the pause" is often far beyond my ability to generate enough appropriate thoughts to fill the time requirement. It's a little embarassing to sit for a long time and to stare at the stuffed turkey and nodded heads but that's what has always happened.

Next year, I am happy to announce that I do not anticipate this same problem. I was reading an American physical education history book the other day and it has changed my outlook completely. In fact I am now just slightly anxious about whether or not there will be enough time for

me to fit everything in. I will have to forego some of my old standard items like "prosperity and world peace," but if I plan well, I may be able to pull it off.

First, I'll want to thank Jay B. Nash for this enlightening statement about Jesse Feiring Williams. It's the one that really made the difference for me:

> He [Williams] thought the old world systems were too formal for this country and he fought them all. He [Williams] refused to join a system--Germany, Swedish or any other. Because of this he laid the foundation for our present physical education program (Ingram, 1963, p. 137).

Nash really deserves a whole lot of credit for straightening me out on this matter and I mean to see he receives my gratitude. I've spent a life of futile moments wondering what or who caused our predicament in physical education today and now I know: it was Jesse Feiring Williams. You can't begin to realize what knowing this fact has done for me.

I finally know who to thank for all of the hours I spent as an undergraduate trying to memorize that musical definition that contained those famous words: "selected as to kind and conducted as to outcomes" (Williams, 1932, p. vii). Really, I was always half-way convinced that they were teaching me some physical educator's secret mantra. It's true; repeat it three times to yourself and before long the rhythm finally takes over. This is how I still remember learning it: da-dee-dee da da dah and don doo dee da da dot-da. The method is a little primitive but you have to admit even the original has a Darwinian flavor. Looking back, it's hard for me to believe that I wasn't detected during a

practice session and sent to the health center for observation. Thank goodness they only had one doctor and her speciality was dysmenorrhea--we weren't allowed to have that condition.

Of course I didn't choose a completely illiberal college. We had to learn Jay B. Nash's strange definition as well. You know: "the sum of the emotional, social, mental and physical experiences." I never quite understood that one either and I really did worry that there wasn't going to be anything else left in the world after we totaled his "sum." I had some pretty anxious moments as an undergraduate because of him, too.

As long as I am speaking of my undergraduate days, I also now know who to thank for having to repeat basketball (for no credit) because I would not make a scrapbook of my basketball experiences. I will always be grateful to Dr. Williams for having that same "group experience in democratic living" two times. I am sure it has enhanced my professional life and I know that someday that scrapbook will come in handy.

I was pretty dumb in those days. I realize now that I should have done that scrapbook without a protest. My teacher was obviously acting in the best Dewey-Williams tradition and I never fully appreciated it. Shame on me! I had obviously been given a chance to learn more about democracy by participating in the "project method" and there I was abusing the privilege on the grounds that it was just unnecessary busy work. To this day, I really can't recall voting in class to do that scrapbook but I guess I must have; we voted on everything else including the color pinney we were to wear each day.

Still, as it turned out, it was a valuable educational experience and I did learn something about the real meaning of "majority rule" in a democracy. That is probably why the college finally awarded me a baccalaureate degree. I must have learned the democratic system. That puts me one up on Mortimer Adler. He never received his B.A. degree at Columbia in the 1920's because he refused to take his swimming test even one time (Lucaire, 1980, p. 17). I know that must have been a valuable learning experience for him also and I'm thankful that he didn't let that "loss" color his future educational philosophy. He might have misconstrued his swimming experience and turned pretty sour on the values of physical education--democratic and otherwise--later in his life. It probably helped that Columbia didn't seem to mind his lack of certification. The University awarded him a Ph.D. later and he was an instructor of psychology there until he left for the University of Chicago in 1930 (Park, 1964, p. 340). By a happy coincidence, guess who just happened to be the chairman of the physical education department at Columbia during Adler's undergraduate days? You win. Guess who later became Robert Hutchins' right arm at the University of Chicago? You win again. It just goes to show you. It's silly to cast your bread on the water because if no one can swims out after it, the bread just get soggy and sinks.

Well, that was over fifty years ago and there is no need to dredge up soggy bread when there are more current issues for which I can be grateful to Dr. Williams. There is this "new" all-absorbing interest we have in the study of sport and games, for instance. I really have to

laugh about that. Even as far back as the 1930's, Williams was trying to tell us how sport was at "the very heart of our physical education today" (Williams, 1932, p. 182).

Now I know sport wasn't the only activity that Williams thought was worthwhile (Morlund, 1958, p. 364) but he did think sport was a great laboratory for democracy (Williams, 1932, p. 254) and besides, it's about the only topic left from his original list that all the other specialists haven't covered. I don't think the Dr. would have minded that physical education has pretty much become the study of sport now. After all, we have made it a discipline and that means we are finally academically respectable, doesn't it?

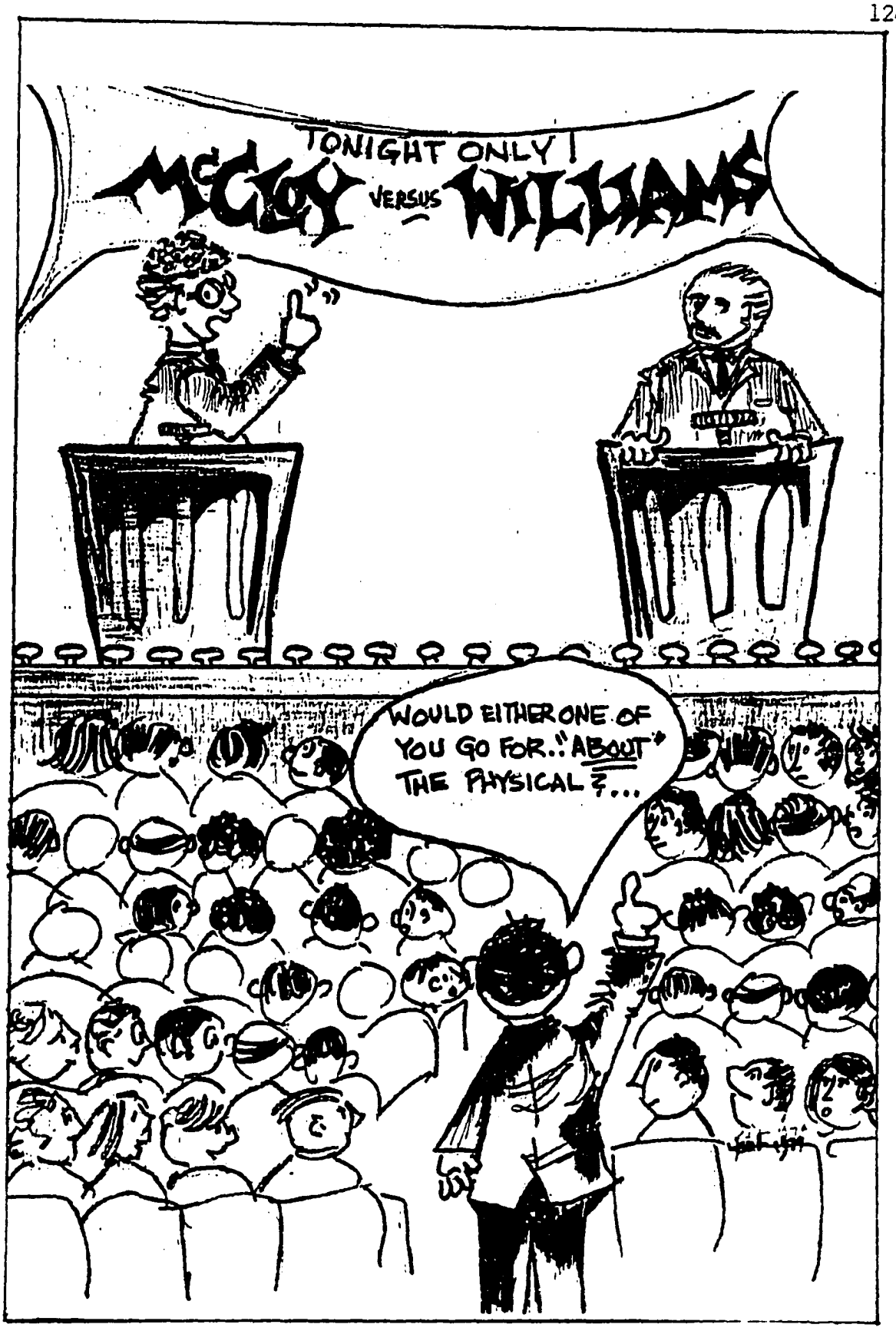
I only wish we had been more attentive to his message forty years ago. We have never been known for our farsightedness but if only we had started concentrating on the study of sport a little sooner as he suggested, we might have been more prepared for this current craze for sport on television for example. We have a lot of people in our own profession who could do just as good a job as the all-wise Howard Cosell does covering the "Celebrity Sport" series and some of the other exciting (!) programs like that but no one ever asks any of them. It's our own fault, of course, and I bet Dr. Williams would be the first one to tell us so if he could. Still, I know he would also want to remind us that we could learn a lot more about sport by doing it than by watching it. But I really don't think we need to be overly concerned about the American people subscribing to the "sport as entertainment" concept. The Romans

might have thought sport was for entertainment purposes but our cultural values are different, aren't they?

I think we are on the right road at last. Just look at the progress we have made in just the past ten years with all of our sub-disciplines in sport. Today, we have sport philosophers to tell us why Sartre loved the freedom of play; sport sociologists who point out the dangers of politics in the sport arenas; sport historians recounting the events leading up to the 1947 baseball season and even sport anthropologists interpreting the rituals of Zuni sport for us. I love knowing about all of those exciting things, don't you? Of course, getting to all of the meetings and reading all of those sport journals is tough some years, but I'm optimistic. Maybe some day soon we will have one big meeting so that all of our sport scholars can fit the pieces together. Won't that be something to see and hear? Perhaps we can hold the meeting in Boston in 1989; that would make it just 100 years since our last attempt to see if we could get it all together. We could call the conference: "A Century of Progress" (with apologies to the Chicago World's Fair) or some other appropriate title like that.

I really shudder to think that a great deal of our "Century of Progress" might never have been possible had it not been for some of the preliminary efforts of Jesse Feiring Williams. If he really did lay the foundation for our present program in physical education then he certainly deserves all of the gratitude I can muster come next Thanksgiving. I'm so glad I came across that statement by Jay B. Nash. November would have been just the end of another summer season for me if

it hadn't been for his observation. But now I can look forward to that "long pause" before we start eating our turkey and I bet that I will enjoy the whole meal just a little more because I know who to thank. Knowing who to thank makes all the difference on a day like that.


TONIGHT ONLY!
McCOY VERSUS WILLIAMS
WOULD EITHER ONE OF YOU GO FOR.. "ABOUT" THE PHYSICAL?...

AMY MORRIS HOMANS: AN HISTORIC SYNOPSIS

Amy Morris Homans was born on November 18, 1848, in Vassalboro, Maine. She was educated at Vassalboro Academy and Oak Grove Seminary and received private tutoring in history, literature and languages. After her graduation from Oak Grove Seminary she returned to serve a two year period as preceptress at the school. The early years appear to have been placid and personally rewarding for the young Miss Homans. She enjoyed the support of a loving family and the satisfaction of a generous education (Skarstrom, 1941, p. 615). Had the nation been equally placid during those years, it is difficult to project that course she might have taken after her experience at Oak Grove Seminary but, as history has shown, the last half of the nineteenth century in America was anything but peaceful (Linton, 1977, pp. 132-200). The Civil War began when Miss Homans was twelve years of age and continued throughout her seventeenth year.

The Reconstruction Period following the War had already started when Miss Homans finished serving as preceptress at Oak Grove Seminary in Maine. This rather unique period in our national history provided the opportunity which proved to be a turning point in her career. After Oak Grove, she decided to leave New England to teach in the South. This decision initiated a chain of circumstances that eventually affected the rest of her life.

At the age of twenty or twenty-one Miss Homans followed her aunt Amy Bradley to Wilmington, North Carolina, so that she might assist her in the education of Southern white children at a school established and funded under the auspices of the Boston Unitarian Church and the Soldier's Memorial Society. This project was but one of a number of similar attempts made by Northerners during the Reconstruction Period to aid in the healing of Southern injuries inflicted during the war. The wounds, however, proved to be emotional as well as physical and Yankee gestures were often viewed contemptuously. Hence, the founding of schools in Wilmington by Miss Bradley supported by Northern money and her "Boston Religion," was not well-received from the onset and considerable time passed before the Northern educators and Southern townspeople achieved a tolerant co-existence (Spears, 1976, pp. 5-8).

The experiences Miss Homans gained during this period of her life are generally viewed as both formative and fortuitous for the young schoolmistress (Skarstrom, 1941, p. 615; Spears, 1976, p. 4). During her eight years in Wilmington, she served as principal and teacher in at least two of these Boston-financed schools. While at the Tileston Normal School, a teacher-training institution, she met and established a liaison with the school's benefactor, Mrs. Mary Hemenway, the widow of a wealthy Boston merchant and member of the Soldier's Memorial Society. The happenstance meeting and subsequent professional relationship between these two women provided the prologue to "probably the most significant incident in Miss Homans' life, up to that time, for it eventually changed the direction of her career" (Skarstrom, 1941, p. 615).

The Federal troops were ordered to leave the South formally ending the Reconstruction Period in 1877 (Linton, 1977, p. 215). Shortly before this time, and perhaps in anticipation of the change, Mrs. Hemenway had proposed the continuance of an affiliation with Miss Homans by inviting her to serve as her executive secretary in Boston. Miss Homans' acceptance of this invitation brought her home to New England before her thirtieth birthday and provided her with a career opportunity which few women could have envisioned in those post-Civil War years:

> With Mrs. Hemenway furnishing the financial resources and the inspiration and Miss Homans the organizational ability and executive skill for putting Mrs. Hemenway's dreams into action, these two remarkable women embarked upon a united career of philanthropy and education which was most unusual for its day (Lee, 1977, p. 82).

In the decade which followed her move to Boston, Miss Homans completed a number of major projects for Mrs. Hemenway. It appears characteristic of their working arrangement that Mrs. Hemenway would conceive and fund an enterprise and Miss Homans would implement it until it became self-sustaining. This method may be easily discerned in projects like the campaign to save Old South Church in Boston. The operation was partly funded by Mrs. Hemenway (Lee, 1977, p. 83), encouraged through a preservation committee and lecture series directed by Miss Homans, and eventually consigned to private organizations (Skarstrom, 1941, p. 617). Another instance of this same technique is seen in the establishment of the first school for teachers of household arts. Here again, Mrs. Hemenway financed the school and Miss Homans

managed it until the Commonwealth of Massachusetts assumed control (Skarstrom, 1941, p. 617; Lee, 1977, p. 83). One can only hypothesize that the variety and challenge of these and other projects undertaken during these years must have further enhanced Miss Homans' administrative skills and provided her with an opportunity to become familiar with Boston's social and cultural elite.

From these successful ventures, the two women turned their attention to another notable project:

> From the onset we saw the need of something which would lift the life of the masses to a higher level of health and vigor, to a more sane and wholesome outlook, a more rational, self-controlled way of living. The comparatively new field of hygiene and physical education seemed more promising in these directions than anything else (Homans, 1929, p. 3).

The appearance of serendipidity in this last sentence is worth noting. Miss Homans' earlier attitude toward physical education seems more speculative than consecrative--a departure from other pioneers in the profession.

During an investigation of the "comparatively new field," Mrs. Hemenway met a young nobleman recently arrived from Sweden, who was attempting to demonstrate the advantages of his Swedish Gymnastics System to the Boston medical community. Mrs. Hemenway funded a course taught by the Swedish Gymnastic Instructor, Baron Nils Posse, to twenty-five public school teachers in 1888. Because of the success of the venture, she made a further offer to finance the training of one hundred additional Boston teachers on the condition that the system be used in the public schools.

The offer was accepted by the school officials. The second and larger project convinced Mrs. Hemenway of the system's merit and of the necessity for giving it a wider, more national exposure. To this end, she instructed Miss Homans to initiate a conference to discuss the various systems of gymnastics and related educational issues (Skarstrom, 1941, pp. 618-619; Lee, 1977, p. 83).

The enormous event, the "Conference in the Interest of Physical Training" was held in 1889 in Huntington Hall at the Massachusetts Institute of Technology (Barrows, 1899). Two thousand persons attended the two-day meeting listening to exponents of the diverse and often contradictory kinds of physical training methods in practice at the time. This Boston Conference of 1889, typically funded by Mrs. Hemenway and managed by Miss Homans, still remains to this day one of the most important conferences ever held in the history of American physical education (Leonard, 1923, p. 326; Rice, Hutchinson & Lee, 1969, p. 233; Weston, 1962, p. 32).

One of the more immediately tangible results of the Conference was the establishment in the same year of the Boston Normal School of Gymnastics (BNSG). Among other things, the Conference had demonstrated the lack of properly trained gymnastic teachers:

> But it was not enough to create a demand for teachers: the demand must be met. So she [Mrs. Hemenway] established the Boston Normal School of Gymnastics for the education and training of teachers of gymnastics (Dunton, 1899, p. 69).

Using the now familiar pattern, Mrs. Hemenway financed the school and appointed Miss Homans as its director. By serving as its first head of gymnastics Baron Posse cemented the Swedish(Ling)System into the methodological roots of the school. Although the Baron remained less than one year, BNSG continued to grow steadily under Miss Homans' leadership, moving from one Boston location to another to accommodate the ever increasing enrollment and inevitable need for larger facilities. Three years before the school moved to its final Boston address, Mrs. Hemenway died. Under a provision of her will, the school was allowed to continue for a period of fifteen years with Miss Homans serving as its director. After that time, it had either to become affiliated with an institution of higher education or to close with any remaining money converted into other sources (Lee, 1977, p. 157).

During the final years in Boston, Miss Homans appears to have concentrated a major part of her efforts toward improving the quality of the program. The results were striking. What had begun in the early years as a series of lectures primarily in anatomy, physiology and gymnastics (Boston Normal School of Gymnastics, Second Annual Catalogue, 1892-1893, p. 3) became at the "Huntington Avenue School" a sophisticated, two-year scientific curriculum with an emphasis on corrective therapy. Courses were also required in psychology, pedagogy and educational theory added to an impressive array of gymnastic, dance and sport offerings (Catalogue, Boston Normal School of Gymnastics, 1908-09, pp. 16-17). Supplementing an increasing resident staff, Miss Homans also enhanced the prestige of the school by engaging the part-time

services of notable faculty members from Harvard, Massachusetts Institute of Technology and the Boston Children's Hospital. When the Boston School finally affiliated with Wellesley College in 1909 "after long negotiations" (Lee, 1977, p. 157), the curriculum was unquestionably superior as was the impressive gymnasium which had been built to house the "new" (Lee, 1977, p. 157) department of hygiene and physical education. It is interesting to note here that some of the additional monies required by the Trustees to open the gymnasium had been secretly donated by Miss Hazard, the President of Wellesley College. The amount of the donation was $32,500.00 (Glasscock, 1975, p. 310).

Throughout the history of the school, from its inception in 1889 until Miss Homans' retirement in 1918, one year after it became a graduate department, it remained a hallmark among professional schools of physical education for women in the United States. An unprecedented number of those who graduated under the direction of Miss Homans achieved distinction as outstanding leaders in the profession (Davenport, 1979, pp. 11-12). Forming an impressive national network, many of Miss Homans' graduates became directors of college and university women's physical education departments equal to or larger than their alma mater (Spears, 1977; Davidson, 1978). In many respects, therefore, Amy Morris Homans might well be considered the "tap root" of women's professional physical education in America.

Because of her pervasive influence, numerous attempts have been made to investigate Miss Homans beyond a chronological account of her accomplishments (Lee, 1977, p. 196). The most natural question seems to

be: What kind of person was she? The answer to that question is not easily obtainable. Because of a request that her correspondence be destroyed (Robinson, 1969), it is almost impossible to gain any direct insight into the person of Amy Morris Homans except through the impressions of her former students. As valuable and prolific as these sources of knowledge have become, they must be viewed from a proper perspective; Miss Homans apparently preferred to remain professionally distant from her students. Moreover, she exercised an autocratic style in her role as director of the school. Although she evidently had a good deal of personal charm and humor, she demonstrated this dimension of her personality only infrequently inside the school walls. Her students, therefore, unable to overcome the barrier of authoritarianism which she placed between them and herself, never came to know what one graduate characterized as the "tender solicitude [which] lay beneath her ever [sic] day official and often severe demeanor" (Robinson & Howe, c. 1940, p. 13).

Many of Miss Homans' students commented on her demeanor and from these recollections we can gain at least an impressionistic profile of the public woman. She seemed by nature or design to be dignified in appearance (Robinson & Howe, c. 1940, p. 13; Lee, 1977, p. 127). Some students chose to characterize her as stern or firm and unemotional. She appeared to one student as "a Roman Stoic transplanted to New England" (Robinson & Howe, c. 1940, p. 13). Her accent as well as her manner was stereotypically New England (Phillips, 1960). Her voice, always among the most common of her features cited, is described as "temperamentally,

soft, gentle, and low" (Robinson & Howe, c. 1940, p. 13). This is consistent with the Shakespearean quotation: "Her voice was ever soft, gentle, and low, an excellent thing in woman" (King Lear, Act V, Scene III; 1949) which hung in her office and was placed in every corridor of the school to serve as a constant reminder to her students that a lady always speaks softly (Robinson & Howe, c. 1940, p. 4). She was fond of quotations and used them often to underscore an important concept she wished to convey. Ralph Waldo Emerson, the Boston Unitarian minister touted by the cultural elite of that city, was one of her favorites.

Although the portrait which hangs today in the library of the Hemenway Gymnasium at Wellesley College does not capture it, she apparently had a commanding and charismatic air. This magnetism is evident in an account which describes her appearance at an alumnae luncheon:

> Then Miss Homans spoke. It would be impossible to reproduce her address in the scope of a report . . . She spoke of many interesting things . . . The thing that mattered to the alumnae was the presence of that figure, standing quietly behind the table . . . and the accents of the well loved voice (Alumnae Association, 1913-1937, p. 2).

The stories about her standards and rules are legend. She was Victorian in the classic sense; her insistence on propriety was adamantine. This unbending attitude, especially with regard to the superior appearance and conduct of her students, was the source of frequent office consultations between Miss Homans and the "wrongdoer" (Lee, 1977, pp. 86-108). Usually a strong scolding was sufficient to

realign the offender but at least on two occasions, there were more serious consequences:

> One girl had crooked little fingers, due to a tight tendon. She was asked to have the tendons cut, in order that her gymnastic positions might not be marred. Since she was unwilling to have this done, she was advised that the defect would disqualify her. She left at the end of a month's probation. Another student was nearing the end of her course when Miss Homans discovered that she bit her finernails. Her diploma was withheld until she was able, some months after graduation, to present a perfect set of fingernails (Robinson and Howe, c. 1940, p. 7).

This extreme concern for the appearance and conduct of her students was a reflection of her philosophic position that the most important educational statement possible was the role model of the teacher (Homans, 1929, p. 3): "For it was Miss Homans purpose, and her accomplishment as well, to create a feminine pattern of professionalism" (Robinson and Howe, c. 1940, p. 4). One can only speculate whether her emphasis on the feminine virtues of her students was a reflection of and reliance on her own educational training and experience or whether she actually perceived the qualifications of the female professional to be different from her male counterpart. There is little evidence from which to draw substantive conclusions on this matter. Her anxiety, however, over such "negative behaviors" in her students as rolled-up sleeves on heavy serge gym uniforms during strenuous activity classes, the crossing of one's legs while seated, and not donning hat and gloves when coming to and

going from the gymnasium (Lee, 1977, p. 158) seems a bit extreme even in its historic context.

In a last analysis and from a more contemporary perspective, Miss Homans appears to have directed a sophisticated professional finishing school for women students of physical education. Tuition and other school costs suggest that a large percentage of the female population would have been financially unable to attend (Davison, 1978, p. 4). Those applicants who did qualify were carefully screened before they entered her school and almost daily throughout their stay. As the director of a private school, she had both the power and responsibility to set the standards of the school and to determine the method and manner by which those standards would be met. In these executive tasks she was outstanding. As an educator, she was farsighted in her curriculum but often nearsighted in her methodology. Apparently an "accidental" physical educator, Amy Morris Homans has nevertheless made an impact on the profession rarely equalled in the history of American physical education.

ALL'S WELL THAT ENDS WELLESLEY

I was thinking the other day about one of the old timers in physical education and a funny notion popped into my head. I'll bet that there's hardly one woman in physical education today between 35 and 70 years of age that couldn't produce a beige trench coat from among her early professional memorabilia. Now, I suppose that for those of you outside of this particular age group, it would be hard to see a connection between on old timer and a beige trench coat but the evidence is on my side. Find one of these women and ask her.

I can tell you with great certainty before you begin your search, that owning raincoats had nothing to do with this group having more than their share of rain . . . at least, not in the literal sense. Nor did it have one thing to do with an early fixation on the color beige . . . white, maybe, but never beige! You really could guess until you're "beige" in the face but unless you ask one of us you won't ever see a connection. Even telling you the reason still won't make a whole lot of sense. We had those raincoats because of Amy Morris Homans. See, I told you. It's as clear as mud, isn't it? Now, don't give up so easily. The reason none of this connects is because you don't really know anything about Amy Morris Homans. (Here's your first lesson: we never omit her middle name when referring to her. First learning is most important.)

Whether you know all of the historical facts about this lady is between you and your history teacher. She certainly was an outstanding

educational administrator; you should have read that much about her. But, just between you and me, don't you think that a woman that had so many people owning raincoats is worth knowing? I'm going to tell you something else pretty strange too. Most of the people who owned the raincoats never got to meet her. Isn't that a corker? I'm not even sure Amy Morris Homans (note that middle name again) owned a raincoat herself but I am sure of one thing--we owned one because of her. Some of us still have a trench coat in our closet today. Think of how long that has been going on. What a remarkable lady! Almost fifty years after her death she is still directing some of our lives. That, my friends, is real administrative know-how!

Well, of course, the trench coat business is only part of the legend of Miss Homans (that's the only other way we refer to her). While you're asking about the coats, you're probably going to hear a lot of stories about her and some of them are going to sound pretty astonishing to your modern ears. You might even start to question how she made it to the top of the "most revered" list but be careful not to jump to any hasty conclusions about her. A lot of questionable people are at the top today who have a lot less going for them than she did.

Sure, I know that there are some gaps in her vita that might be questioned by today's search committees but, remember, nobody's perfect (including today's search committees). A person really didn't need an earned degree when she got her job as director. And so what if she didn't know anything about sport and never taught a class in the physical education of anything? Nobody was even sure in her day what physical

education was supposed to be. Come to think of it, we're having a little trouble defining it ourselves, aren't we? And don't remind us that she never published anything or rarely spoke outside of her own school either. Everybody knows she was shy. Besides, why would she want to publish? They didn't have promotion and tenure in those days and even if they had, she wouldn't have needed it--she started at the top. There have been a lot of people over the years who have said things about Amy Morris Homans without knowing enough about her. Not all of it has been nice either. Why, I've even heard some of the more "rabid element" speculate that she might not have been so successful without the Hemenway ideas and money. That's the kind of thing I mean; just unfounded accusations.

Look, I didn't mean to get defensive like this. It's just that after you've worn a trench coat for a number of years, you get upset with the ones who want to splash mud on it. But it's silly to argue. Tell you what. I'll put my nostalgia aside and you hold off on your speculations and we'll evoke a little British fair play from now on. After all, we shouldn't be trying to evaluate this legendary "Woman of Wellesley" by criticizing what she didn't do or might have done. Not one of us would want our own professional life judged solely on these criteria, so, it just isn't cricket in her case either. We have to argue her merit in the one acknowledged arena where both the critics and the advocates agree that she <u>did</u> do something--in educational administration. And we need to agree on something else important too. Her moment in history was different from ours. Look, Miss Homans served as a director of a school

for physical education in Boston and then Wellesley for twenty-nine years from 1889 to 1918. Even Boston has changed a little since then!

No, the way I see it, if we really want to step out all the way on the fair play limb, we'll have to try to go back in time to eavesdrop on at least one day in the life of Amy Morris Homans, early twentieth-century administrator. How about it? Maybe that way we can get a more accurate picture of the way she worked and settle the arguments once and for all. We'd be doing an historic service. Besides, if it works, you might not even have to do the trench coat assignment. How's that for motivation?

Let's see . . . what day and year shall we choose for our look-see? We must, of course, approach this in a scholarly way. How about if we ignore her first five years altogether? Don't look so shocked! We know that 24 of the 29 years she spent as an administrator came after Mrs. Hemenway's death. If we eliminate those years, we can take care of that "rabid element" I mentioned earlier. That's the way a lot of scholars do it. Next, we've got to do something for the Loyalists--you know, the trench coat crowd. They're going to argue against judging her too early in her career. So, let's pick a time for them when she was at her professional peak. Give me some space to think . . .

. . . thanks.

I know: How about April 3, 1910? What do you mean that isn't scholarly? April is a good month except for income taxes and THEY didn't have to pay them; that makes it better yet. Beyond that, in 1910, Miss Homans had had almost one full year in her new office at Mary Hemenway

Hall on the Wellesley campus. Not scholarly, indeed! Holy Hitchcock, by April 3, 1918, Amy Morris Homans must have been in her professional glory!

Now don't start on me about that random sample stuff. If we have to wait for computer time on this, we'll never get an answer. Sometimes in life you've just got to stick your neck out and this is one of those times. If Solzhenitsyn had relied on a computer we wouldn't have even known "Ivan Denisovich," much less his "One Day". Good thing he didn't wait for the computer for another reason too; I couldn't have taken a second day. No, the way I see it, one day is all we need; April 3, 1910. Are you with me or do I go it alone? Good for you, that's the old pioneer spirit!

Hold it! I almost forgot to warn you in advance. DON'T MAKE ANY LOUD NOISES when we get there. She didn't even like a moderate decibel, so leave the transistor here and only whispering from now on, okay? NO, YOU WON'T NEED A TRENCH COAT . . . THAT CAME LATER!

Ah . . . here we are . . . the famous Mary Hemenway Hall in 1910. See? This is Miss Homans' new office. Pretty impressive, isn't it? No, that isn't Miss Homans at that desk; that's her secretary, Anne Gilson. See that lady sitting at the desk in the other office? That's Miss Homans . . . Yes, she does look a little like some of the pictures of Queen Victoria but, remember, these are Victorian times. A lot of women wore lace collars and cuffs and long dresses just like the Queen in those days. She sure is sitting straight in that chair; so early in the morning too. It's not even nine o'clock. I can't even focus my eyes until eleven and if I had to use those funny little spectacles she has,

I'd probably be sitting with my back to the desk wondering why the blotter was missing.

See what I told you about the quietness? You could hear the proverbial pin drop in here and what's more, I'll bet you could find it, too. Look at that polished wood floor! Getting across that floor alive would make the Scott Motor Ability Test seem like a cakewalk. Careful! Don't fall!

Ah . . . I see you've found the quotations. Well, that first one, "Make Haste Slowly," is the school motto. I know it's a little strange but it's supposed to be that way--it's a paradox. No, it's like the adage: "What's the use of running when you're on the wrong road?" The other quotation, don't you recognize it? It's from King Lear. Miss Homans keeps that up as a reminder for all of her students. If you saw: "Her voice was ever soft, gentle, and low, an excellent thing in woman" fifty times a day, you'd start to whisper like everybody else does around here too. Listen! There's the phone. Miss Gilson is going to answer it . . . Let's listen in . . .

GILSON: Good morning. Wellesley College Department of Hygiene and Physical Education, Miss Homans' office. May I help you? Yes, Sir, I will see that she receives your message. Yes, Sir. Thank you. Good bye.

Boy, look at Gilson move across that floor! She could be on my team anyday. She's already at Miss Homan's desk. She's waiting for Miss Homans to acknowledge her. Here's what we came for; she's going to say something. Get ready . . .

HOMANS: Yes, Miss Gilson?

I KNOW that wasn't very momentous! What were you expecting . . . a lightning bolt? I know, I could hardly hear her either--talk about "soft, gentle and low." Maybe we better move closer . . .

GILSON: Pardon me for interrupting your work, Miss Homans. That was Mr. Hemenway on the phone. He asked that you return his call sometime this afternoon.

She's talking about Mrs. Hemenway's son. He gave the money for the Harvard Gymnasium. Yes, three gyms from the same family. I don't know why--maybe they just liked big buildings.

HOMANS: I was anticipating a call from him last week. Thank you, Miss Gilson. As long as you are here, we can formalize this morning's schedule. Do you have your pad?

GILSON: Yes, Miss Homans.

HOMANS: Splendid. I will begin with the new janitor, Mr. Algernon. I would like to see him promptly at nine o'clock. Send for Miss Adams at 9:30, she will be having her Histology lesson with the other juniors. While you are attending to her, instruct Miss Throckmorton to report to me at 10:30 before she begins her Practical Gymnastics class. At 12:00 this morning, I will visit the senior class in the psychology room. I should return to my desk no later than 12:30. At that time we can review the afternoon business. Are there any questions about the schedule?

GILSON: No, Miss Homans. I will attend to Mr. Algernon at once. It is almost 9:00.

How about that organization? Isn't she something? Well, I know she speaks softly but you can hear her if you strain your ears a little. Yes, that's a genuine New England accent, she's from Maine and . . . wait! Here comes Miss Gilson with the custodian . . .

GILSON: Go right on in, Mr. Algernon. Miss Homans is expecting you.

ALGERNON: Thank you Miss Gleason . . . er, ah . . . Miss Gilson. You wanted to see me, Miss Homans?

HOMANS: Do you know what this is, Mr. Algernon?

ALGERNON: It looks like a lady's white glove, m'am.

HOMANS: Indeed it is, Mr. Algernon. It is my glove. Do you know how my glove came to be soiled, Mr. Algernon?

ALGERNON: No, m'am.

HOMANS: Would you like to know how my glove came to be soiled, Mr. Algernon?

ALGERNON: If you want to tell me, Miss Homans.

HOMANS: That is precisely why you are here, Mr. Algernon, so that I might tell you! This morning, during my building inspection, I found a window sill on the second floor that had not been dusted. That is one of your responsibilities, second floor dusting, is it not, Mr. Algernon?

ALGERNON: Yes, it is . . . but the furnace was acting up a bit and . . .

HOMANS: The furnace is not one of your responsibilities. Dusting the second floor window sill is. Would you describe the situation with the furnace as an emergency?

ALGERNON: No, Miss Homans.

HOMANS: Then, let me make myself perfectly clear on this matter. You are working in a department of hygiene, Mr. Algernon. Our primary purpose is the perpetuation of good health. Dust is not healthy, Mr. Algernon. The removal of dust is part of your job. Should you fail to carry out this responsibility again, I shall be forced to ask you to find employment elsewhere in order

to protect the health of my girls. You are dismissed. Please attend to the dust on the second floor at once!

Holy Hemenway! Poor Mr. Algernon. He just got "dusted off" by the master. No wonder everything is so clean. Well, everybody always said she was a tough "exec." Maybe she was just being hard on him because he's new . . . you know, starting him off on the right foot. Those eyes of hers. Didn't she almost burn a hole in the poor guy? And talk about a "cool cookie"! She never changed the expression on her face or raised her voice once . . . Uh, oh . . . here comes Miss Gilson again . . .

GILSON: Miss Homans, are you ready to speak to Miss Adams? She is waiting in my office.

HOMANS: Yes, I'll see her in a moment. Mr. Algernon has advised me that there is a problem with the furnace. Will you find out what it is and report back to me as soon as possible?

GILSON: Yes, Miss Homans. Shall I send Miss Adams in on my way out?

HOMANS: Please do.

What are you laughing about? Oh, I see. You think the girl's bloomers look funny? Listen, that's the latest fashion in 1910. Before they wore those, women were trying to exercise in an outfit like Miss Homans is wearing. How would you like to do your gymnastics in that dress and corset?

This girl is kinda cute but she sure looks nervous. She just barely made it across the floor. Miss Homans has "that" look again. I think this kid is in for a rough time; she hasn't looked up since she got to Miss Homans' desk . . .

HOMANS: Stop figeting, Miss Adams. Hold your head up and stand erect! Good carriage and a calm composure are two important marks of a Lady.

ADAMS: Yes, Miss Homans.

HOMANS: I have asked you to report to me concerning another matter related to your appearance. It has come to my attention that you are considering having your hair styled in one of those new hairdos that some of the baser young women have been exhibiting of late. Is this correct?

ADAMS: Yes, Miss Homans. Some of my best friends are wearing . . .

HOMANS: MISS ADAMS, are you not familiar with Mr. Emerson's words: "Insist on yourself; never imitate. Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another you have only an extemporaneous half possession?" (Whicher, 1957, p. 165).

ADAMS: I'm not sure I underst . . .

HOMANS: Think seriously about these words, Miss Adams, they will serve you well over the years. For the immediate future, remove any thought you might have about styling your hair in that crude way. I should not appreciate having to speak to you of this again. Please return to your class.

Well, she's done it again . . . The Ice Lady with the Surgical Tongue. I don't know about you but I think she should change her school motto from "Make Haste Slowly" to "Make Waste Quickly." I wonder how she found out about Adams' hairdo . . . they hadn't even invented bugging devices in her day. Miss Blake, the lady who ran the students' housing, used to call her with the "lowdown" when the school was in Boston but I don't know who the informer is now. Maybe Miss Homans was an early psychic.

What do you mean, she had no "right" to tell Adams about her hair? This is a private school in 1910. Haven't you ever heard about the law,

"in loco parentis?" Well, it means if you're "loco" and the parents aren't, you have all of the authority. Hey, this Victorian Lady here, can do just about anything she wants. She is the President, Congress and the Supreme Court all rolled into one. El Supremo, The Alpha and the Omega . . .

Why do the students put up with it? That's a good question. For one thing, they get a really good education here, one of the best in the country. Miss Homans hires "Class A" teachers. For another thing, if they make it out of this school alive, she gets them a good job; top salaries. Imagine . . . a guaranteed job! Better than today, eh? Of course, they have to go where she tells them to go but they say she had a knack at figuring out the best spot for each one. Sure, they have a choice . . . take it or leave it!

Speaking of "choice" . . . look at this girl who's just come into Miss Gilson's office. This must be what's-her-name. Yes, Throckmorton. This kid looks like she's got a little fight in her. Good Lord, she's laughing! She's going to get it for that if nothing else. Miss Gilson is pointing to the King Lear quotation . . . Oh,oh, it's too late: Miss Homans has come to get her. Brace yourself, Throckmorton, your laughing days are over!

HOMANS: MISS THROCKMORTON! Come into my office immediately!

THROCKMORTON: Yes, Miss Homans.

HOMANS: May I inquire into the nature of your complete loss of control in Miss Gilson's office, Miss Throckmorton?

THROCKMORTON: Yes, well, it was about this girl I saw on the bars upstairs in the gymnastics class. She was all twisted up and caught in the stall bars and she couldn't get out. She looked like a pretzel. I was trying to help but it just kept getting worse. Finally when she got free, she just fell into a big heap on the floor. It was so . . .

HOMANS: We are not amused, Miss Throckmorton.

THROCKMORTON: I'm sorry, Miss Homans, I didn't mean to laugh.

HOMANS: There is nothing wrong with laughter, Miss Throckmorton, if one does not lose all control along with it. Emerson said: "If you would rule the world quietly, you must keep it amused" (Roget, 1946, p. 573). AMUSED, Miss Throckmorton, not distracted by frivolous, boisterous laughter!

THROCKMORTON: Yes, Miss Homans, I understand.

HOMANS: I certainly hope you do understand, Miss Throckmorton, as it relates most directly to the reason you are standing before me now. I am extremely concerned over your general behavior this semester. You began so well in the Fall Term that I was sincerely convinced that you might be one of my best girls in the junior class. However, since your return after the Christmas holiday, your actions have belied my earlier judgment.

THROCKMORTON: But, Miss Homans, I am studying very hard. I have passed all of my tests and Dr. Collin said just the other day that I have improved a great deal in . . .

HOMANS: I have no concerns about your classwork, Miss Throckmorton. I am speaking about other matters. For example, you have failed to line up correctly for showers on four separate occasions; you have been tardy to classes three times since January . . . THREE TIMES, Miss Throckmorton! You have also appeared in the gymnasium with your sleeves rolled up on your uniform and, on two occasions, you arrived at your outdoor classes with a soiled skirt. Those pleated skirts are new this semester; there is no reason why your skirt should be dirty except for your neglect and carelessness. Any one of these examples is grave. Together, they indicate a general disrespect for rules and a serious disregard for personal appearance. "Those who would lead," Miss Throckmorton, "must first learn to follow." I am, therefore, compelled to advise you of your dismissal from this department at the end of this week. Please attend to the necessary arrangements as soon as possible.

THROCKMORTON: Oh,no! I can't believe it! Isn't there any possibility for another chance, Miss Homans? I will try very hard to follow all of the rules. I had so looked forward to graduating from here . . .

HOMANS: The reputation of this department rests upon my shoulders. I do not take this responsibility lightly, Miss Throckmorton, nor do I allow my graduates to do so. Your repeated inability to assume this duty prevents me from reconsidering my decision. That will be all, Miss Throckmorton.

THROCKMORTON: Yes, Miss Homans.

Jeepers! If she keeps this up, she's never going to win the "Miss Congeniality" award. I wanted you to see what a great administrator she was. So far, the only thing she's qualified for is, "Executioner of the Year." Poor Throckmorton! Maybe Dudley Sargent will take her in. That would really get Miss Homans; she's not very fond of him. Don't give up, Throckmorton; I like your style!

What's she up to now? Oh, that's right, she's on her way upstairs to speak to the senior class. Shall we follow her? . . . Listen to her satin petticoats rustle--they act like kind of an advance warning system for the students. Talk about sharpening your reflexes! Now why is she pausing at the door?

Ah, no wonder--listen to the train noise. I guess there's a wrong side of the tracks at Wellesley, too. How are the students going to hear Miss Homans' "soft, gentle and low" voice with that commotion? At last the train has finally gone by; here we go . . .

Look at the students frozen in their chairs. They don't know whether she's come to talk to them or torture them. Look over there. That's

young Mabel Lee in that row and Mary Channing Coleman is over here. They both became famous after they graduated from here. Right now, though, they look like all of the other scared students.

Hold it, Miss Homans is going to do a reading for the class. She's doing Emerson. Who else? Good old R. W., "A foolish consistency . . ." That's from "Self-Reliance," one of her favorites. Check the faces in this class; she has them spellbound--or is that fear? She's really into the reading now. Maybe she should have been a minister. With a choir in back of her and that delivery, she would have had the collection plates running over in no time at all. Listen! She's going for the big one now: "To be great is to be misunderstood." Boy, will that one come in handy!

She's finished and is leaving the room. Look at the students. That one kid has a tear in her eye. Maybe she's already misunderstood. What a performance! What a delivery! I wonder if Charles Frohman has seen this act. Too bad they weren't giving Oscars in these days. Oh,oh, what's happened to her? She's gone from her office. Maybe she's gone to lunch. Well, that's good for us; we need a break too. I want some time to figure out how someone can act like she does down here and preach on self-reliance upstairs. Let's walk down by Lake Waban and come back in an hour or so . . .

. . . Oh,oh, we were a little too heavy on the "or so," she's already back at her desk and talking on the phone. Sounds like she may be speaking with Mr. Hemenway. Let's listen . . .

HOMANS: ". . . Yes, things are quite satisfactory so far although I've had to keep tremendous grip on myself. Well, the attitude of the students and faculty is uninformed. The more I study the conditions here, the more convinced I am that we must, if we are going to have a healthy generation, bend our energies toward creating in the minds of young women a desire to cultivate righteous habits of living. Yes, I am satisfied that we are making progress in that direction and I think I may say without fear of being contradicted by the authorities here that we have already justified the putting up of this building and the giving of the $100,000 by the Trustees under the will" (Homans, 1913) Yes, I am confident of that . . .

" Well, I am hopeful of increasing the efficiency of the Department in many ways in the near future. Yes, of course . . . I would like to feel that every effort that has been made has been made with the hope of carrying out your mother's ideals in raising the standard of womanhood and laying a right foundation for future motherhood. I confess this is the most vital of anything that we do (Homans, 1913).

Yes, Mr. Hemenway, the building is very satisfactory. "I would change very little were we to build it again. I will be sending you a full report very shortly. I trust it will not seem uninteresting" (Homans, 1913).

Please extend my best wishes to Mrs. Hemenway . . . My sister, Gertrude? She is fine and such a wonderful help to me. I shall, thank you. Yes and I have also. Thank you, Mr. Hemenway. Good-bye.

Miss Gilson, will you come into my office for a moment, please?

GILSON: Yes, Miss Homans.

HOMANS: Miss Gilson, will you transcribe this shorthand report to Mr. Hemenway and see that it is mailed to him by the end of this week? Also, I believe those basketballs have yet to be received from The Spaulding Company in Chicopee. They are three days overdue today. Send a letter of inquiry to them before you leave today. I certainly hope Mr. Naismith has not modified the design again. I can hardly keep up with all the constant changing that goes on with that equipment and the rules. We don't even know whether the game will really last and we are spending far too much on it already. I'm not sure it is the best activity for my girls either. I want to emphasize golf and some of the individual games more. The women today must learn the value of solitary activity. There is altogether too much done in groups. That is unhealthy.

GILSON: Yes, Miss Homans.

HOMANS: I noticed Miss Clarendon looked particularly tired as I passed the gymnastics room today. I should like to see her in the morning at nine o'clock. See that she receives that message before she leaves today.

GILSON: Yes, Miss Homans.

HOMANS: One more thing. I saw Miss Scott outside the building in her bloomers without any garment covering her. I simply will not tolerate that behavior in my department! We shall put a stop to that at once. Wellesley College will know that this department graduates Ladies, not hooligans! See that she reports to me at ten o'clock in the morning.

By the way, thank you for the report on the furnace. It appears to be minor as I suspected. I have asked the men from the new power building to assist us; they will be here in the morning.

GILSON: I'll see that they make a report to you before they leave.

HOMANS: Fine, Miss Gilson. Now I must leave for my meeting with President Hazard. I think I will take a leisurely walk toward her office. You may reach me there if it is necessary.

GILSON: Yes, Miss Homans. I hope you enjoy your walk. It is a lovely day for this time of year.

Well, there she goes, white gloves, hat and all. Have you seen enough? Me too. Let's get back . . .

Well, pal, how about it: 1910 or 1980? You bet your sweet Adidas--1980 for me too. I was afraid if we stayed any longer there might be a flogging. Wasn't she something? Kind of a cross between Madame Defarge and a Mother Superior. Too bad we didn't come one day later. Miss Scott, poor devil, was going to get it for going outside without "any garment covering her." That's kind of the start of the trench coat business. I hope we're over that hang-up now. All's well that ends Wellesley, I'd say. How about you?


MAKE HASTE SLOWLY
HER VOICE WAS EVER SOFT, GENTLE, AND LOW, AN EXCELLENT THING IN WOMAN.
I'M DISMISSING YOU, MISS THROCKMORTON... YOUR GRADES ARE GOOD BUT YOUR MIDDY HAS BEEN MESSY ON THREE SEPARATE OCCASIONS THIS MONTH!!

The Formation of the two Academies of Physical Education: An Historic Synopsis

There have been two Academies of Physical Education in the history of the profession. The idea for the first academy originated with Luther Halsey Gulick. Seven men attended the historic organization meeting held at Springfield, Massachusetts, on December 27, 1906: C. Ward Crampton, Luther H. Gulick, George L. Meyland, James H. McCurdy, R. Tait McKenzie, Paul C. Phillips and Thomas A. Storey (Gulick, 1906a). These members comprised the first Executive Committee of the Organization.

The conceptual framework of the 1906 Academy was both narrow and far-reaching in scope. The original meeting was called to "consider a plan for the increase of interest in scientific problems connected with physical education" (Gulick, 1906a). The organizational structure was simple and straightforward. There would be no constitution or by-laws and no dues; there would be only one officer--a secretary; membership would be bicorporal: fellow and members; both membership groups would be comprised of persons actively engaged in physical education, and there would be a different medal (or other design) for each group (Gulick, 1906a).

If the minutes of the first meeting are an accurate index of the events, the specification for the eligibility of "members" and "fellows" appears to have consumed most of the interest of the Executive Committee. Members would consist of that group of persons "who have done

some good piece of research work related definitely to physical training" (Gulick, 1906a). The designation to Fellow in the Academy was reserved for those having displayed a more prominent role: "Fellowship is to be reserved for those who in their research have some notable or distinguished service on some distinct phase of physical education" (Gulick, 1906a). An early editing of the minutes by Gulick omitting the statement: "It was felt that the difference between fellowship and membership should be marked," (Gulick, 1906b) and the careful rewording of the section requiring a unanimous vote--for new fellows but not new members--suggest that Gulick was attempting to reconstruct the exact wishes finally agreed to by the Executive Committee. Moreover, it appears that once this issue had been decided, four new names could be added to the list of fellows: Wilbur P. Bowen, Fred E. Leonard, Dudley A. Sargent and Clark W. Hetherington (Gulick, 1906b).

Whether the Academy members were determined that Gulick had not accurately reflected their wishes or whether the passing of one year between meetings had caused them to reconsider membership status is not clear. What is evident, however, is that the 1907 minutes reflect quite casually that: "It was decided to abolish membership in the Academy, retaining only fellowship" (Gulick, 1907). Indeed, the mood of the 1907 group was generally abrogative; they also abolished the Executive Committee and enacted a disciplinary rule for inactive fellows. "It was decided that a fellow absent for two successive years and not presenting any study is thereby automatically dropped, except by the vote of the fellows" (Gulick, 1907).

This last exception to the rule for dropping members appears to have been posited for one fellow in particular. Clark Hetherington, elected to the Academy in 1906, did not appear at a meeting until 1909. Since he was located in Missouri at the time, perhaps the distance of travel posed special problems for him; except for Bowen and Leonard, the other members were from the East where the meetings were generally held. Then, too, Hetherington never enjoyed good health anytime throughout his life and appears to have often restricted his professional activities because of his chronic physical condition (Hetherington, 1937; Rice, Hutchinson & Lee, 1969, p. 328).

The second Academy meeting was held at the Columbia University Faculty Club on December 26, 1907. Hetherington and Leonard were unable to attend; Storey and Phillips did not report any research but were present at the meeting. It is interesting to note the nature of the research topics reported by these first Academy members. The formal agenda, completed during that one day, included the following papers:

Dr. W. Bowen,	The Effect of Exercise on the Size of the Heart By Means of X-ray Photographs
Dr. G. Meylan,	A Study of the Time of Appearance of the Wisdom Teeth and Other Anthropometric studies
Dr. C. W. Crampton,	Growth Rates
Dr. D. Sargent,	Why Spinal Curvature? Its Physiological and Anatomical Significance
Dr. R. T. McKenzie,	The Isolation of Muscular Action

Dr. J. H. McCurdy,	Verbal Report on Further Study of Heart Rate and Weight
Dr. L. Gulick,	Neuromuscular Coordination Having Educational Value (Gulick, 1907).

The business meeting was held during the evening smoker and, in addition to the items which have been cited earlier, the matter of the medals reappeared for discussion. This time however, the two medals--which had earlier been proposed for those securing member and fellow status in the Academy--were now to consist of one medal entitled, "The Student Medal of the Academy of Physical Education," and a second called more simply, "The Medal of the Academy of Physical Education." But medals were to be given for a superior thesis related to physical training and were not open to competition by fellows of the Academy. A committee consisting of McKenzie and Gulick were appointed to pursue the problem of design (Gulick, 1907).

Even though it was decided not to offer any medals at all two years later, the two committee members must have pursued the design project and proposed its use for a certificate of excellence during a September, 1909, meeting. The implementation of that proposal, however, proved to be a rather lengthy process. Correspondence indicates that on October 18, 1909, the fellowship was solicited to study the two seals under consideration, express their vote directly to Gulick, and "after crossing out your own name, mail it to the next person on the list (Gulick, 1909b). This method seems to have sufficed on the first round but not

for the final vote. Seven months after the original survey was initiated, Gulick mailed the following inquiry to the members of the Academy:

> I have sent a design for a seal for the Academy of Physical Education to some member of the Academy. It has not been returned nor have I any record of where it is. If the one who has it will kindly return the design, I shall deeply appreciate it (Gulick, 1910).

A next-day response from Thomas Storey indicated that he had not seen it, and no other correspondence is available to fix the location of the seal at that time, but it was evidently returned as a signing of the certificate, complete with seal, took place in the fall of that year.

This kind of niggling chore is precisely what the membership had attempted to avoid. Gulick was particularly disdainful of all detail work; he had visualized the Academy as an organization free of the usual red tape so that members could pursue problems of real significance. This is perhaps the primary reason why the membership began to meet regularly at Dr. Meylan's camp on Lake Sebago in South Casco, Maine, in 1909. Additionally, however, Drs. Gulick, McCurdy, and Crampton also had camps on the same lake and a fixing of the date of the meeting for the day after Labor Day suggests that the site was selected for its convenience as well.

With the exception of one special meeting held in Indianapolis in 1910 (Gulick, 1909a), the group met each year from 1909 on, in the following manner:

> At camp a topic was agreed upon for each as that person's problem of investigation or research for the year. A man could go as far on his subject as he had time to devote to it during the year. At these conferences the group met every morning from nine o'clock until twelve-thirty. One man would report his study for the year and the others would discuss it then or later in the day. After the morning session the men went swimming; then they returned to their own cottages for dinner. The afternoons were free for recreation (Dorgan, 1934, p. 138).

The Academy continued meeting in this congenial fashion until the United States' involvement in the First World War scattered its members across the globe. When the War ended, Gulick had died and others could not attend "for various reasons" (Dorgan, 1934, p. 138). The first Academy of Physical Education simply ended in dissolution, then, by the silent and mutual consent of the remaining fellows.

Less than a decade later, however, three of the original members of the 1906 Academy: Clark Hetherington, R. Tait McKenzie and Thomas Storey, together with William Burdick and Jay B. Nash, met informally during a luncheon meeting at the Hotel Astor in New York City to "discuss the possibility of forming an American Academy of Physical Education" (Nash, 1955). At least one of those members was concerned about the uncertainty surrounding the success of the new Academy. R. Tait McKenzie, first-elected President of the newly constituted organization, assessed the challenge in this way:

> Twenty years ago a great philosopher and thinker in our ranks, Luther Halsey Gulick, thought there should be an academy to encourage research and original creative work in physical education; and many hours

> were spent reading manuscripts, discussing them, and judging their merits, with the intention of making awards; but the child of his imagination was born before its time. It dwindled in the atmosphere of struggle and strain. Every member of the group was fighting for the bare recognition of his subject in a hostile educational world, and so it died and is almost forgotten. Today we enter on the same experiment. What are our chances? (1932, p. 14).

As history has recorded, the "chances" turned out to be pretty favorable for a second Academy. This success was due in no small part to the careful planning of the Organizing Committee, which spanned some four years from the Academy's inception by Clark Hetherington in 1926 to the first formal elections in 1930. Hetherington served as Chairman and Nash as Secretary from the December 26 genesis throughout the quadrennium, but within one day of meeting it was decided that a committee of five was an insufficient number and "six additional members were selected to complete the Organizing Committee, as follows: Dr. J. H. McCurdy, Miss Jessie Bancroft, Mr. Wilbur Bowen, Dr. Dudley Reed, Mr. L. L. [sic] Schrader, and Dr. Jesse Williams" (Nash, 1926).

One year later, the committee met again in New York, this time at the Sheldon Hotel (Hetherington, 1927c), to react to a lengthy list of philosophical and structural questions proposed earlier by Hetherington (Academy of Physical Education, 1927b). They also heard a presentation made by Jessie Bancroft synthesizing the organizational patterns of such well-known academies as: Academie Francaise, The American Academy of Arts and Letters, The New York Academy of Medicine, The American Association for the Advancement of Science, and the Medieval Academy of America (Bancroft, 1927).

From these two sources--the probing questions posed by Hetherington and the Bancroft synthesis--the committee began its long and patient formulation of the second Academy. They chose their method for electing members to the organization from the pattern used by the American Academy of Arts and Letters. This system, which increased the initial membership by cumulative groups of five fellows, produced an organization of twenty-five members by 1929 who drew up the final draft of the constitution of the American Academy of Physical Education (Nash, 1929). The various phases of the construction of the document took almost two years and even toward the end of that period, Jessie Bancroft cautioned Jay B. Nash against a premature adoption:

> I would suggest that no final motion on the constitution be taken at this time, but that the large matters of policy involved be cleared, and left with a committee to put into form and submit by mail to all members. I am sure there is no need for haste and every reason for the deliberation and care necessary for right foundations (1930a).

Before the constitution was formally adopted on December 31, 1930 (Nash, 1930), the three pages of recommendations submitted by Miss Bancroft (1930b) were discussed and many of her suggestions were incorporated into the final text. As had been the case in the 1906 Academy, "The proposed classes of membership are subject to serious objection, for as proposed, they change the entire character and rank of the Academy and nullify the fundamental purposes for which it was inaugurated" (Bancroft, 1930a).

Bancroft does not cite any of the particular grades of membership which seemed to have raised her ire and no original drafts of that early constitution are available to attain insight into the first proposals, but it can be assumed from the minutes of the adoption meeting that two of the original classes of membership were renamed and two were dropped. Of the ten last-minute revisions at the meeting, the first four were as follows:

> (1) Change the name "Associate Fellows" to "Corresponding Fellows."
>
> (2) Change the name "Scholarship Fellows" to "Associate Fellows."
>
> (3) Drop the name "Retired Fellows" and star the "Retired Fellows." This is to be done upon the vote of the Academy.
>
> (4) Drop the "Student Fellows." (Nash, 1930).

The "Corresponding" and "Associate" fellow designations are used in the Academy to this day; the retired fellows are listed as "Fellows Emeriti" (The Academy Papers, 1978, pp. 66-78), a suggestion originally proposed by Bancroft in 1930 but not adopted for use until later. The Constitution itself has undergone at least eight revisions since its first adoption (Leaf, 1975, p. 189).

The persistence with which the membership issue plagued the founders of both Academies and continued to annoy its later fellows (Peavy, 1973, pp. 119-124) is part of the larger philosophical problem concerning the diversity of opinion on the fundamental nature of the Academy itself. Gulick and the other members of the 1906 Academy never comprised more

than twelve persons. Membership was by invitation offered only after a unanimous vote of the Academy fellows. The criterion for selection was that of "having done some notable or distinguished service to the cause of physical education" (Gulick, 1910b) although, according to Dr. Meylan, the meetings were open to other interested persons (Dorgan, 1934, pp. 137-138).

The stated intent of the first Academy was: "to bring together those who were doing original scientific work in the field of physical training, and to aid in the promotion of such work" (Gulick, 1910a). The activities of the members appear consistent with its purpose. There is no evidence of any systematic method proposed for the identification of new members in any statement in the early records of the organization regarding an intent by the membership to increase their number. It might be speculated that the group proposed to add to the membership through the solicitation of research projects and the award of excellence (the diploma) but the evidence does not support this conjecture. Gulick was careful to note in a 1910 statement that:

> The securing of the diploma stands by itself and does not in any way involve or include fellowship in the Academy. The object is simply to promote original research, and to offer to all who are doing such work an opportunity for recognition by those who have been connected the most prominently with the advancement of original investigation and physical training (1910a, p. 2).

The 1906 Academy was short-lived. Its fellows tried to avoid the usual machinations which seem to exist in many organizations by a

deliberate informality in structure and through the exclusivity of its membership. The emphasis of the Academy was entirely on scientific research. Except for the issuance of the diploma, there is no evidence to suggest that the fellows had any other intention beyond providing a forum for a dialogic exchange between existing members. In this last respect the 1906 Academy was highly successful; the organization lent support, encouragement and prestige to a small portion of the professional leadership when it was sorely needed.

How much the first Academy did to foster original research beyond their membership is difficult to determine. There is no doubt that the diploma was a first step and there may have been some concomitant "modeling" value derived from having the meetings open to other persons, but the early dissolution of the group precludes any substantive testimony in this regard. There appears to be a strong indication, however, that this concept of original research--so highly esteemed by the members of the first Academy--created a legacy which proved to have a delitescent, adverse affect on some members of the second Academy and in turn, caused serious internal philosophical problems for the new organization.

Writing to Jessie Bancroft in 1927, Clark Hetherington outlined the need for an academy and proceeded by conceptualizing the embryonic organization in this manner:

> The general idea is to establish an American Academy of Physical Education following somewhat the ideal of the French Academy. The purpose of the Academy would be that of an honor society with very high standards to

> foster scholarship and research work, with the aim of advancing physical education as a science and as a profession in order that it might render its service to civilization (1927a, p. 2).

Thirteen years later, however, in a letter written to John Brown, Jr., newly-elected President of the Academy, Hetherington expressed his displeasure in the noticeable differences between his original ideas and their eventual implementation, especially with regard to the membership selection process:

> The problem is very simple and very clear. The Academy was created and organized as a pure research society. It was to be an honor society in which the membership represented the ideal and achievements in research in its broadest sense . . . Some very fine selections of members were made. But then the machinery of selecting members and confusion as to the ideal and functions of the Academy created a split in the process and the results in the election of members . . . A number of members have been elected who have no place in the Academy . . . They could not by any stretch of the imagination do a piece of research (Hetherington, 1940, p. 1).

Generally, the men who held memberships in both of the Academies tended to remain fairly adamant in their belief that the newer American Academy of Physical Education should be restricted to the profession's researchers. McKenzie and Storey (1938) reiterate this same concern in letters and speeches (McKenzie, 1932; Steinhaus, 1944, p. 64). The position of these men, however, was not shared by some other Fellows in the American Academy. Wayman, for example, visualized the "researchers only" concept in this manner:

> There is probably a place in the A.A.H.P.E.R. for a strictly research group--but I have never considered that we were as narrow in our viewpoint as that (1940).

C. H. McCloy's views were similar to Wayman's. He also did not believe that the American Academy should exclude other kinds of professional expertise:

> I am not in agreement with Hetherington that it is solely for research workers . . . I also believe that there is a place for those individuals in our profession who have rendered conspicuously constructive service to the profession, and I mean constructive, not just having done a good job. I am thinking of the type of thing that has to do with the administration of an outstandingly good program which involved pioneer thinking as well as good administration (McCloy, 1940).

Wayman and McCloy were reacting to what was perhaps the darkest moment for the Academy regarding the membership issue. That year, no Active Fellows were elected to the organization at all. As dismal as it may have looked in 1940, however, it proved to be a watershed year:

> The failure to elect any Active Fellows from the 13 names offered in nomination sparked extensive discussion of both the election process and the criteria for inclusion of members in the Academy (Peavy, 1973, p. 64).

From that time on, a gradual revitalization of the organization began. The concept of "researcher only" slowly dissipated and even within a three-year period, it was quite clear which membership philosophy had endured. Steinhaus, writing on December 15, 1943 to the twenty-nine Active Fellows concerning upcoming elections, included this item as part of a larger membership profile:

> Although we respect research, none of us are primarily research workers. Less than a third of us have found time to do much research. We are predominantly teachers and administrators. Five of us are retired. Moral: Overemphasize not RESEARCH as a qualification for election. Sterling administration, good writing, and high character also serve our profession (Steinhaus, 1943).

The final conceptual transition took place very gradually. As the demands on the profession changed, the profile of membership changed with them. Leaders in the field demonstrated expertise in a greater variety of roles. As McCloy had predicted, for example, a knowledge of good administration techniques assumed more importance due to the increase of larger departments of physical education.

The second organization, The American Academy of Physical Education, moved into the new role of dialogic leadership and away from the research legacy of the first group. Huelster (1969) reported a continuation of the trend cited in Steinhaus' letter twenty-six years later in an Academy address. Of the active membership, she listed only four of the eighty-five fellows as "pure researchers." In doing so, she had finally and formally placed the first Academy of Physical Education "in memoriam."

I've Got Your Number
or
The Pinnacle Is Not Always Sharp

Untermeyer (1972) says that Joe Miller's Jest (1739), the oldest book of its kind, had more readers in the eighteenth and nineteenth centuries than Chaucer, Milton, and Pilgrim's Progress combined (p. 663). I'm not sure that's saying a whole lot, especially after you get mired in Bunyan's "Slough of Despond," but I guess Untermeyer is just trying to tell us that most people like jokes. I was especially interested in the book because I found out that Joe Miller (that was not his real name, of course) wrote one of my favorite "academic" jokes. I always get a kick out of telling it, so please don't stop me if you've heard it. This is the way it goes:

> A scholar meeting a person said to him, "I am surprised to see you. I was told you were dead." To which the person replied, "Now you see I am alive." The scholar thought a moment, then he said, "Perhaps so. But the man who told me has a better reputation than you for telling the truth." (Untermeyer, 1972, p. 664).

I love that joke; it really reaches down into the soul of academe. We stake our lives and careers on reputation, sometimes to the point of absurdity. Oh, I'm not denying we have good reason for it. In the fiscally distressed profession of the academician, a good reputation is the only key to the executive washroom (when there is one).

Of course there are some other benefits. We really have created a lot of ways for rewarding people who have those good professional reputations. We give them all kinds of awards, like medals named after deceased, distinguished persons in the same field. (You might say that type is a kind of "gilt by association" accolade). We also write them up in Who's Who and we quote them often when we want to make what we say sound authoritative. At conferences and conventions, we solicit their opinions on matters of consequence and we elect them to the presidency in our most prestigious associations. Of course, these are only a few of the barometers of professional fame, but every learned group functions in pretty much the same way and uses pretty much the same yardstick--the better the reputation, the more prestige.

When a profession has been underway for a long while, a group of these prestigious persons begin to collect and start talking to one another. This dialogue usually leads to the formulation of an honorary society, or some such structural device within that profession, and that chatter is recorded and disseminated as a representation of the profession's "best thinking." I guess two of the oldest such groups in the world are The Royal Society of London and the French Academy of Science, both founded in the 1660's (Garrity & Gay, 1972, pp. 691-692). That's not just irrelevant trivia; age is important in these societies in more ways than one.

Getting into one of these groups is purposely difficult. Their members are usually few when compared to the size of the profession itself. They pride themselves on exclusivity. Gatecrashing is never

permitted; begging and pleading are totally scorned. One is invited into the society or academy after a fine-mesh screening by one's professional peers. Only those persons having the most distinguished professional reputations make it (or so the story goes) and once in, barring any drastic or deplorable change of behavior, they enjoy the protective prestige of the profession's pinnacle for life.

Our profession has such a renowned group. They are called the American Academy of Physical Education. The membership roll looks like a genealogical chart of the professional royal family tree. And, if you know your physical education history well enough, you'll recognize that almost all of the "blue chips," living and dead, are listed on the books.

While you're looking at the membership list, take careful note of the orderly manner in which the name of each member is recorded for posterity. Each "fellow" (that's what they call their members) has been given a number which corresponds to his/her date of entry into the Academy. The founder of the Academy, Clark Hetherington, is number one; the first-elected President, R. Tait McKenzie, is two and so on. The numbers are not recyclable. When a fellow dies, the number dies with him/her, remaining on the books as a gesture of immortality. I think the closest system we have to this in the outside world is when they retire a famous athlete's jersey. It's a crass analogy but its's a crass outside world at times.

The sequential ordering of the Academy members is highly symbolic. The first twenty-nine names on the roll belong to persons known as the "charter fellows." This is the original group who officially sanctified

the first constitution and got the organization off on a proper course. The charter fellows are, therefore, the most highly venerated members within the Academy itself; they are as the saying goes, the crème de la crème. In addition to the charter fellows, however, the numbering system as it is designed, constitutes a sort of internal pecking order within the Academy. Naturally, the lower the number a fellow has, the more prestige afforded that fellow. Therefore, with certain exceptions, number 117--let's say--probably lacks the same clout within the Academy as number 58. We are speaking here of a subtle distinction between outstanding people, of course, but it does give some cursory insight into the sophisticated behavior of an intelligentsia that most of us can barely imagine.

These matters are most decidedly handled very discreetly within the organization in keeping with the lofty decorum expected of the Academy fellows. Nevertheless, a fellow's number says a lot about his or her professional standing; it's a little bit like having to announce your golf score in the club tournament. It's important to keep checking the list too. Over the years the sequential numbers have grown from single digit to double and now to triple digit proportions. The Academy will probably invite number 300 into their ranks before the century closes out; they are not far from that number right now.

It's important for you to know all about this numbering business in the Academy in order to understand the extent of the calamity which befell our "immortals" a few years back. It's a little unbelievable considering the accumulated expertise in the group but, as Luther Halsey

Gulick is my witness, the whole story is true even though it sounds like it came from Joe Miller's book.

It seems that somewhere along the way, "the keeper of the numbers" made a drastic mistake and assigned two fellows the very same number. And horror upon horror, the mistake was not detected for about three years. This is gospel and I want you to have the whole story, but in order to tell it, I'll have to change the principals' names to Smith and Jones and alter the number in question to "102," so I can protect the living (all of us).

As near as I can tell, it was done mostly by correspondence and then excerpted for brevity. That makes the sequence of events quite clear. The whole matter took about two months. Let's start with the first communication. It came from one of the "Number Twins"--let's call that fellow "Jones." It was written to the keeper of the list--let's call that person "Keeper." Here's the letter that raised the red flag:

> [Jones to Keeper]: Several months ago it was called to my attention that the list of numbers of American Academy members listed two people as [102]: [Smith] and myself. I do not know when this error appeared, but it seems to have been present for several years. No doubt the records can be checked and corrections made from these. I remember that I was already a member when [Smith] was elected (Academy, 1953).

I guess at this point the keeper of the list was not terribly shaken by the news since this is the reply Jones received shortly afterward:

> [Keeper to Jones]: Thanks for calling my attention to this and please let me know any other mistakes that you notice. I shall try to make a revised list soon (Academy, 1953).

Now the plot begins to thicken. The real problem emerged when Keeper referred the mix-up to the membership chairperson (we'll call this fellow "Mem."). "Mem" was really in a dither over the whole matter as evidenced by the following:

> [Mem to Keeper]: I don't know what to do about the mix-up on [Jones' and Smith's] numbers. It would be a mess to try to change all of the numbers from [102] on down, but I suppose it could be done without making any fuss about it on the next mimeographing of the roster . . . The number is on parchment, of course . . . For any given year the sequence of numbers has no significance--I assigned them at random--and I guess [Jones] was the last of [one] year and [Smith] the first of [another]--or maybe the other way around--and I slipped up when I checked the numbers. There are three 'vacant' numbers . . . but they are all much lower than [102], and there is some sentiment about the lower numbers, of course. You can back up all of the numbers to the highest vacant number, I guess, but that might cause confusion . . . Why don't you wait until the next Executive Committee meeting and get an opinion of what can be done? (Academy, 1953).

When in doubt, refer it to committee, right?

Now the Keeper knew they were in real trouble. A whole month of hairpulling took place before Keeper sent this short note off to the President of the Academy:

> [Keeper to President]: The matter in regard to [Smith's and Jones'] duplicate numbers. I wrote the [Mem] about this and below is [the] answer. Would you let me know what should be done if anything about this? (Academy, 1953).

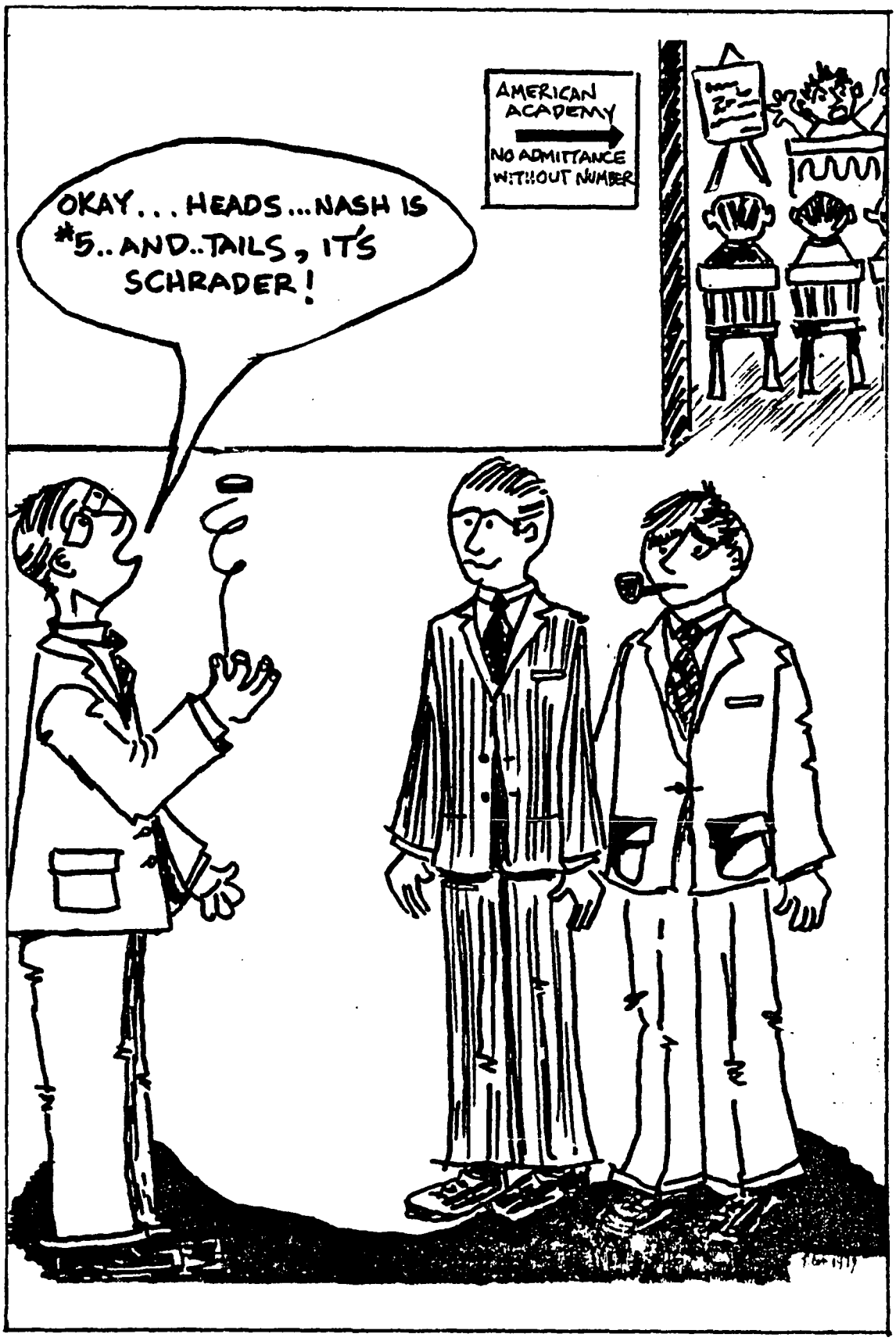
Well, I don't have to tell you learned folks what it's like to receive news like this--we've all had our share of "May Days." Presidents, however, are often elected because they exhibit a certain equanimity requisite for such crises. That is, regardless of any chaotic predicament surrounding them, they are able to maintain a dignified, business-like demeanor and to deal with the situation as if it were a rather mundane affair. In today's vernacular we would say that "the heavy dude knew how to put the bomb on ice;" in the Academy, they would say that "the President handled the matter in an appropriate fashion."

Regardless of the descriptive differences, take careful note of how the President details the solution for keeper. The letter is worded as if it were a suggestion; in reality, it is an order:

> Regardless of the certificate matter, I recommend that you renumber the fellows following the number [102]. The minutes should show whether or not [Smith and Jones] were admitted in the same year or which one was admitted first. Of course the one admitted first should be [102]. If both were admitted in the same year I would give [Jones] No. [102] on the basis of alphabetical order. The newly assigned numbers should appear on the next roster of members and probably a note should accompany their roster calling attention to the change in number following number [102] (Academy, 1953).

Ah! The power of the presidency is awesome. And so it came to pass as the President had decreed, that all of the "immortals" past number [102] were renumbered. Old certificates were returned and new certificates were issued in their place and the new, more precise roster took effect that next year. But did the Fellows live happily ever

after? Don't bother asking, they don't discuss it. These matters are, of course, handled very discreetly within the organization in keeping with the lofty decorum expected of the Academy Fellows. Regardless of their logo, there are definitely some things they simply do not "pass on."


AMERICAN ACADEMY
NO ADMITTANCE WITHOUT NUMBER
OKAY... HEADS... NASH IS #5.. AND.. TAILS, IT'S SCHRADER!

Fifty Years of Physical Education at Teachers College: An Historic Synopsis

Even before the granting of its permanent charter in 1892, Teachers College was conspicuous by its unconventionality. It had originally started in 1880 as the Kitchen Garden Association, the incorporated product of eleven altruistic women dedicated to the advancement of the domestic sciences among the laboring classes. Encouraged by their initial success, especially with the popularity of their early efforts in teacher training, the Association expanded its aims to include other areas of educational reform and eventually established the New York College for the Training of Teachers in 1889. This early institution changed its name to Teachers College in 1892 and emerged six years later as a professional school in Columbia University (Averitte, 1953, pp. 11-14).

The first physical training program started as the Department of Physical Culture in the New York College for the Training of Teachers in 1889 under the supervision of Ada Laura Fairchild and one assistant. After the institution evolved into Teachers College, the Department was directed by Margaret Stanton Lawrence, a Vassar and Anderson School of Gymnastics graduate. Lawrence changed the department's name, Physical Culture, to Physical Training; instituted compulsory health examinations and daily gymnastics for all students; and expanded the curricular offerings to include senior classes in methods of teaching, Swedish

Gymnastics, and practice teaching (Averitte, pp. 22-23). At the end of the 1901 academic year, Professor Lawrence retired and Dr. Thomas Denison Wood, who had served as Professor of Hygiene and Organic Training at Stanford University for ten years, arrived to assume the chairmanship of the department (Rice, Hutchinson & Lee, 1969, pp. 324-325).

Dr. Wood's initial task as Chairman was to raise the level of the existing physical training program above the normal school preparation in vogue at the time, to a professional school rank in keeping with Columbia University standards. There were a number of fortuitous conditions which prevailed during his early tenure to assist Dr. Wood in accomplishing that task. In the first place the Dean of the College, James Earl Russell, ensured academic parity for each of the fifteen newly organized departments. Secondly, Dean Russell prevented traditional encumbrances by emphasizing and encouraging the novel and unprecedented in curricular planning. It was his belief that the usual reactionary position assumed by educational administration should be replaced by a less passive posture:

> When budget and program permitted, Teachers College unhesitatingly created departments for the training of certain specialists without cognizance of demand. Past experiences had demonstrated that demand quickly follows an available supply (Averitte, 1953, p. 33).

In addition to the unorthodox educational atmosphere sponsored by Russell, the Physical Training Department became the recipient of the beneficence of Mrs. Frederick Ferris Thompson's $250,000 contribution for a new physical education building as a memorial to her late husband

(Averitte, 1953, p. 38). When Thompson Hall was dedicated in 1905, the healthy advancement of Wood's program of natural gymnastics was assured and physical education at Teachers College flourished in a supportive milieu of philosophic acceptability and material luxury through the end of World War I.

The arrival of Jesse Feiring Williams at Columbia University in 1919 marked the beginning of a unique, two decade period in the history of physical education at Teachers College. Dr. Williams was no stranger to Teachers College; he had previously served as a member of the physical education faculty from 1911-1915 (Ingram, 1963, p. 67). His earlier position at Teachers College had supported him through his student days at Columbia University Medical School. This time, however, he returned as Chairman of the Physical Education Department, a position offered to him by Dean Russell while he was still attached to the Army Medical Corps at Walter Reed Hospital during the War.

Williams' appointment proved to be providential for the successful continuance of the program. Dr. Wood, who had long suffered from the effects of chronic tuberculosis, now found it impossible to bear the solitary burden of the administrative tasks associated with the burgeoning postwar enrollment. With Williams at the head of physical education and Wood continuing in a less demanding role as Chairman of a separate Department of Health Education, the Teachers College program moved into a period of unparalleled prominence.

The direction prescribed for leadership was primarily designed by Williams and included plans to promote physical education at three

hierarchical levels: inside the department itself, among the general faculty at Teachers College, and on a national scale in the field of physical education (Averitte, 1953, p. 89). This trichotomous thrust was fortified by Dean Russell's establishment of the Institute of Education Research in 1921, an organization dedicated to the provision of a scientific basis for education as a profession (Averitte, 1953, pp. 81-90). By drawing philosophic strength from the protagonistic works of Dewey and Kilpatrick and scientific data from Thorndike, Caldwell and Strayer at the Institute, the entire physical education faculty engaged in a prolific period of publishing, enjoyed free, social and professional consortia with members of the University's "inner circle" and assumed conspicuous national leadership roles in their various professional specialities. Williams had, of course, assumed the initiative in this campaign focusing his early national efforts in an attack on formal gymnastics and abuses in athletics (Rice, Hutchinson & Lee, pp. 200-292; Averitte, 1953, p. 103).

On the homefront, Williams achieved the acceptance of a doctoral program in physical education which was long overdue. The Department had been awarding the master's degree since 1910 and had steadily increased course offerings for graduate students since that time. Moreover, the graduate school enrollment had risen dramatically from 26 students in 1920 to 106 students by 1925 and that profile, plus a national demand for better qualified physical educators, helped to justify the final approval. In 1926, three candidates satisfied the requirements for the Doctor of Philosophy degree: Ethel J. Saxman, David

K. Brace and Marion Lerrigo (Averitte, 1953, p. 97). Although Columbia University was not the first institution in the United States to award a doctoral degree in physical education (Zeigler, 1975, pp. 278-279), there is little doubt that Williams' effort helped to establish Columbia's Teachers College among the forerunners in the graduate school competition. The 1925 enrollment of 106 graduate students more than doubled to 239 students in 1930 and reached its zenith of 304 students in 1932 (Averitte, 1953, p. 100; 122). It also appears that an increase in the number of students is not the only significant datum worth noting; a study presented by Montoye (1979) shows that twenty-one of Williams' graduates have achieved status as Fellows in the American Academy of Physical Education.

Consistent with his philosophy of the importance of a well-rounded education, Williams encouraged student participation in other departmental activities beyond their course work. The purchase of camp property at New Corinth, New York, not only provided needed space for instruction in sport and recreation skills not available on the campus, but created an atmosphere more conducive to departmental solidarity. In addition, Williams endorsed the publishing of The Discobolus, a student quarterly magazine, which became instrumental in strengthening the gap between alumni and students. Further, the institution of two clubs, the Pemicans for men and the Wopeteco for women, provided a monthly formal, social/professional experience for graduate students which simulated the atmosphere of post-graduate professional gatherings and was highly regarded by participating students. Williams and his wife also

frequently invited students to social gatherings at their home, Gra-mar, to promote more informal social interaction between members of the department.

If there were a shortcoming in Williams' philosophical intent for his student's welfare, it appears to rest upon a personal overzealousness to direct too much of the student's education. According to Averitte (1953), both Dr. Wood and Dr. Williams bear some responsibility for this predicament:

> In practice, Dr. Wood and Dr. Williams advocated curricula tailored to produce a rather narrow professional person. Neither Dr. Wood or Dr. Williams encouraged students to pursue courses in the broad fields of education which tended to promote parochialism among physical education and health education majors (p. 109).

If Averitte's diagnosis is correct, it exposes a curious departure from Williams' usual public posture and might be viewed as the direct antithesis of his earlier encouragement to physical education faculty to establish strong liaisons with other academic departments at Teachers College.

Whatever parochial impositions Williams may have imposed on graduate students during the decade of the twenties were largely nullified in 1934 when Teachers College merged the School of Practical Arts and the School of Education. The new alliance produced a single organizational plan which categorized departments of the College along functional lines, viz., test and measurements, organization and administration. Further, the plan called for the newly proposed Advanced School of Education to

establish an Ed.D. degree program to assist those students whose needs were not met under the conditions of the merged schools. More important, however, the new school enacted a policy to promote closer professional relationships between all education students by requiring all master and doctoral candidates to satisfy a portion of their course work in a common pursuit of "educational foundations." This latter ruling no doubt forced physical education students back into the mainstream of the general school of education and helped to limit the total custodial role of the physical education department.

The plan appears to have produced another deleterious effect on Williams by severing existing communication lines between him and key Teachers College faculty members, thereby eventually diminishing the department's influence within the College itself. To some extent this new more confining organizational plan may have partially affected Williams' decision for early retirement in 1940. Although his sudden departure from Teachers College has never been adequately explained, it is quite generally conceded in historical retrospect that Williams' retirement from Teachers College marked the end of a "golden age" for physical education at that institution.

Nevertheless, the steady ascendency of the physical education department at Teachers College, Columbia University, from 1889 to 1940, can be attributed less to one person than to a persistent succession of highly individualistic, competent physical educators whose programs received the necessary support of a Teachers College Faculty dedicated to a belief in the potential good derived from educational innovation.

Cloning at Columbia

Though ethically they're still taboo
I know that clones exist, don't you?
In fact, I know a good deal more:
A time, a place, a progenitor.

The time? The twenties: our "roaring" ten;
A day of flappers and raccooned-men.
The place? Where else? No need to grapple,
It's Teachers College; address: Big Apple

And now we need the final hype,
The missing link--our prototype,
Let's name the star, the big guru;
The mountain for our mountain dew

Don't meditate or even guess:
Last name was Williams; first name, "Jess."
The clones he had! The list is bold!
Let's cite just twenty from his mold:

There's Del and Harry, and two named Bill
Three Ruths, Two Helens and lots more still;
Brownie, Elwood, Tom and Fred,
Louise and Jackson; don't jump ahead.

There's Laurentine C. and Dorothy A.
And John of Shaw and Anne of Schley
The final name we won't postpone;
The wife of Peter: Miss Rathbone

Now keep in mind this list is scant;
The complete one is extravagant
Cloning at Columbia was really big;
The Williams' tree had many a twig

But how could we know our Columbia clone
When it was out in the world and fully-grown?
Did it look like Jess? An isogamete biological?
Please, nothing so base! Our clone was pedagogical.

And a pedagogic clone is a different kind,
A ditto, to be sure, but much more refined
The speech is articulate the manner urbane;
The philosophy posited on a very high plane.

The Columbia strain spoke a language, Progressive
Of Dewey and Thorndike, a little excessive.
"Off with the Formalist's Heads!" they all cried,
And the guillotine fell like rain, nationwide.

"Through the physical" was their theme
And they stood their ground in academe
To teach whole children--not just part--
Process, not product, was the state of their art.

And because they were many and their arguments sound,
The Columbia clones soon were renowed.
They rose to the top of professional lists
And hoisted the flag of the Progressivists

Their foes were all silent; the battle was won
The rest was a cinch by comparison
The clones made more clones, a new bourgeoisie,
And if my figures are right, pal, that means you and me.


NEW YORK UNIVERSITY
JFW WEARS TENNIS SHOES
BROWNIE IS NO DESSERT
JESS SAYS LESS
T.C. IS NOT WORTH THE FEE
NO PARKING
NYU IS A SUMMER CAMP
ANY JAY IS A BIRD
NYU
GO JUMP IN LAKE SEBAGO
NYU TRAINS AT MA TOBIN'S

The Boston Conference of 1889: An Historic Synopsis

Although Mrs. Mary Hemenway, the wealthy widow of a Boston shipping merchant, was already well-known for her educational philanthropy by that time, historians can only speculate as to her exact reason for wishing to underwrite the Boston Conference of 1889. She had already engaged the services of Baron Nils Posse on two previous occasions to promote his Swedish (Ling) gymnastic program in the Boston Public Schools. Moreover, she had completed an agreement with the school officials to ensure the exclusive use of the Swedish system in their future physical training programs by the time the Conference began (Skarstrom, 1941, pp. 618-619; Lee, 1977, p. 83). So it seems curious that a public invitation was issued which stated that the object of the Conference was: "to place before educators different systems of gymnastics, and to secure discussion of the same, with a view to clearly ascertaining the needs of the schools, and determining how they may best be met" (Barrows, 1899, i). Was Mrs. Hemenway, then, underwriting the Conference to promulgate the Swedish system on a national scale or was she still not completely certain that the Swedish plan was superior to all of the others in practice at the time? The historic record, although incomplete in this regard, seems to strongly favor the promulgative motive.

Whatever her personal goals were, there is little doubt that such a conference was in order. Even the few authentic American physical

educators had been unable to curb the confusion caused by the disorderly proliferation of programs in the nineteenth century:

> Among the systems that had survived from the prewar [Civil] years were the German gymnastics and modified forms of the Catherine Beecher and Dio Lewis systems of calisthenics and light gymnastics. Into the competition in the postwar years were injected Swedish gymnastics and the American systems associated with the names of Dr. Edward Hitchcock, Dr. Dudley A. Sargent and Dr. Edward M. Hartwell. There continued to exist in the background, and in a sense on the periphery of physical education, the popular sports and games brought from England in the colonial period and continuing now in the informal play of students. Also present, especially right after the Civil War, was the element of military drill (Weston, 1962, p. 33).

An equally significant, latent problem compounding the issue of the diverse systems was the public attitude toward physical training in general. Throughout at least the latter half of the century, many gymnasiums had more social than educational significance and few of them enjoyed good reputations. The group of men who frequented the gymnasiums were viewed as less than desirable to a general population whose puritanical beginnings were finding additional reinforcement in a Victorian age. Kroll (1971) describes this early "gymnast" in the following manner:

> In the middle of the nineteenth century most gymnasiums were thought of as hangouts for a robust but rowdy clientele. The typical gymnasium was frequented primarily by circus performers, prize fighters, strength-seeking fanatics, local strong boys, and an interesting assortment of other physical prima donnas. Directors of these early

> gymnasiums often doubled as custodians and generally reflected their clientele in appearance and social standing (p. 30).

Thus it seems apparent that the "Conference in the interest of physical training" held at the Massachusetts Institute of Technology on November 29 and 30, in 1889, had more than one pressing purpose. There was a need to promote a national awareness of the more positive social and cultural values derived from physical training as well as to select a suitable educational system by which a sound program of physical education might be ensured for American school children. This more comprehensive view may better explain the reasons for the over two thousand persons of diverse occupations in attendance at the meetings and why William T. Harris, United States Commissioner of Education, was chosen to preside over the Conference. Additionally, it appears that Mrs. Hemenway and Miss Amy Morris Homans, executive secretary to Mrs. Hemenway and organizer for the Conference, were careful that their selection of "prominent guests" and speakers (Barrows, 1899, p. i) would help to contribute to a far-reaching and respectable image sorely needed to advance the cause. In support of this thesis, it has already been noted that a partial listing of the credentials of the thirty-four speakers included:

> Sixteen medical doctors, one General of the Army of the United States, one Earl from England, two Barons . . . one Doctor of Laws and one a Doctor of Philosophy (Rice, Hutchinson & Lee, 1969, p. 233).

The Conference record displays a program format which lists four general sessions. Each session had at least two main speakers and almost

every speech was followed by discussion (Barrows, 1899, pp. iii-iv). The first speech was presented appropriately by Commissioner Harris. In directing the course of future discussion, Harris expressed the hope that the speakers might wish to avoid a narrow interpretation and concentrate their efforts on the larger view that physical training is part of hygiene, "the subject of which includes dietary and digestive functions, and matters of rest and repose as well as matters of muscular training" (Barrows, p. 1). He challenged physical educators to investigate the relationship between physical training and its contribution to the development of the will of students. He also warned against the use of calisthenic exercises requiring close attention by the student, already burdened by this strain in other subjects, and encouraged the continuation of the recess period (threatened by conservative educators) as a wholesome relief from academic demands (Barrows, pp. 1-4).

The choice of Edward Mussey Hartwell as the first speaker in a series of prominent physical educators was hardly accidential. Hartwell was the oldest son of a Harvard professor father and the maternal grandson of a Dartmouth medical professor. He had graduated from the Boston Latin School, received an A.B., A.M., LL.D. from Amherst, a Ph.D. from Johns Hopkins and an M.D. from Cincinnati. When he arrived to speak at the Conference he had just returned from an extensive winter tour of Swedish and German schools (Leonard, 1923, pp. 326-330). His topic was: "The Nature of Physical Training and the Best Means of Securing its Ends" (Barrows, p. 5). Although the bulk of his text constituted a detailed description of the various systems and their functions in human

physiology (a speciality he pursued in Baltimore), he did outline the chief virtues of play, sport and the Swedish and German gymnastics systems and urge that: "bodily training should be given in appropriate fitted places by specially trained and well-qualified teachers, in a systematic, well-ordered and rational way" (Barrows, 1899, p. 22).

The case for German gymnastics was made by Heinrich Metzner of the New York Turnverein and read in his absence by Carl Eberhard of the Boston Athletic Club. It was apparently the only formal address on the German plan solicited for the Conference. However, in the discussion which followed Eberhard's reading, Edwin Seaver, Superintendent of the Boston Public Schools, made a belated request to Dr. Hartwell for a book he had mentioned during his address and Hartwell, misunderstanding the question, responded by giving an elegant, impromtu history on German gymnastics which rivaled the Metzner report (Barrows, pp. 29-33). This was followed not long after by an exhibition staged by twenty boys from the Boston Turnverein and a presentation by Claes Enebuske, a fairly recent arrival from Sweden, who concluded the first session of the conference with a cursory examination of the benefits of Swedish gymnastics.

The first presentation of the second session, which began in the late afternoon, was delivered by Baron Nils Posse. Posse's speech was entitled: "The Chief Characteristics of the Swedish System of Gymnastics" (Barrows, p. 42). Nils Posse was an only son of Swedish nobility and a graduate of the prestigious Central Institute of Gymnastics in Stockholm. He had arrived in Boston almost four years earlier hoping to interest the doctors of that city in the practice of

medical gymnastics. And, although he was somewhat unsuccessful in that venture, it was through his various professional and social contacts that he met Mrs. Hemenway who employed him to teach the Ling System to Boston school employees (Leonard, 1923, p. 322-325). It was also, no doubt, through the Hemenway-Homans connection that he had been chosen to argue the case for the Swedish system before the audience that day.

Posse's presentation (Barrows, pp. 42-51) was confident and precise. He outlined the main scientific principles upon which the system was formed: (1) exercise must contribute to better respiration; (2) exercises must be progressive, beginning from each individual's capability and increasing in demand only after mastery at each level was achieved; (3) exercises must be selected for their composite benefits of health, symmetry, and harmony, and, (4) exercises must follow a preordained sequence and be given by command. He concluded his remarks by pointing out that the system was both rational, because it was based on scientific principles, and practical because it could be done anywhere and did not require the use of elaborate apparatus. His speech was followed by an exhibition of the system and a discussion.

Had Posse restricted his comments to the positive aspects of the Ling system alone the audience reaction might have been different. Throughout his presentation, however, he chose to comment on what he believed to be the irrationality of other techniques in current use by others. He spoke against the use of Indian Club swinging because it compressed the chest muscles, he warned against the excessive use of all forms of apparatus, and he spent considerable time explaining and demonstrating the illogicality of the use of music as an accompaniment to exercise.

The wisdom of Posse's strategy in this last regard may be evaluated from the discussion period which followed the exhibition. It began rather benignly with some supportive remarks by the Earl of Meath citing London's adoption of the Ling System primarily for its economic advantage and was followed by a patriotic plea from Jay Seaver at Yale University for certain American modifications and against a "dictatorial" (Barrows, p. 54) teaching methodology. This same patriotic fervor also produced a less benevolent response from William G. Anderson of the Brooklyn School for Teacher Training. Excerpts from his remarks will indicate some of the areas of Anderson's concern with regard to Posse's presentation:

> I am an American. It is natural, therefore, that I should defend anything that is American if it is worthy of defense. Mr. Posse has given several exercises illustrating the methods adopted by our teachers. I have not seen a good teacher give such grotesque movements. They are not fair selections from our work . . . The so-called American system is as scientific as that of Ling. Why should it not be? We began where he stopped; we have his experience . . . I believe in music. My experience has shown me that as good results can be obtained from many exercises if accompanied by appropriate music . . . Did the fife and drum have any effect on tired soldiers during the war? . . . We do not associate physical culture with a small space. Room is required . . . I do not believe the regular teacher can or will spare the time to learn the science of physical training . . . I believe that the system adopted by the Boston Public Schools must be an eclectic one . . . I do not believe we are in a position just now to say which is the best (Barrows, pp. 54-56).

No other discussion followed Anderson's comments. The session concluded with a short address by Edward Hitchcock describing his program at

Amherst and was supplemented by similar descriptions of The Women's College program at Baltimore by Dr. Alice T. Hall and the Vassar program by Dr. Helen Putnam.

The third session keynote speech was delivered by Dr. Dudley A. Sargent. His lengthy treatment of "The System of Physical Training at the Hemenway Gymnasium" (Barrows, pp. 62-76) is understandable. Sargent had been at Harvard University for ten years by the time this presentation took place. Moreover he had been engaged in physical training programs for twenty years by that time, having served as Physical Director at Bowdoin and Yale as well. The bulk of his text is, therefore, as much a personal chronology as it is a description of the Sargent System. His final recommendations to the audience were consistent with his own program and, in many ways, synthesized the general trend of opinion which had gradually emerged from the Conference itself by that time:

> What America needs most is the happy combination which the European nations are trying to effect: The strengthgiving qualities of the German gymnasium, the active and energetic properties of the English sports, the grace and suppleness acquired from the French calisthenics, and the beautiful poise and mechanical precision of the Swedish free movements, all regulated, systematized, and adapted to our particular needs and institutions (Barrows, p. 76).

Sargent's eclectic attitude prompted, in turn, a variety of responses from the audience. There was a prevailing concern for public school implementation but some brisk remarks by General Francis A. Walker, the

President of the Massachusetts Institute of Technology, who reminded those present that the Commonwealth already had the power to assist in public school implementation and urged them to take the initiative to exercise that power if they really expected the program's success. The final paper of the morning was delivered by Dr. C. W. Emerson of Boston's Monroe School or Oratory (Barrows, pp. 87-95). Emerson's theme, a departure from previous papers, centered around the necessity for changing the image of physical education through the cultivation of character.

The final session of the Conference began with a resolution by Edwin Seaver, Superintendent of the Boston Public Schools, that a committee of eleven persons be appointed to determine "the best method or methods" (Barrows, p. 96) of physical education for the schools. In speaking for the resolution, Seaver attempted to soften the earlier remarks made by General Walker after Sargent's presentation in the morning session. He was sure that Walker had not meant to imply that the state had taken children from the control of their parents and by force of law shut them up in cramped and strained conditions as he had said earlier. Nor could Walker have really meant to say that the state was denying them ample time for relief of these conditions; Seaver was certain that Walker was only making use of "an innocent rhetorical device, a picturesque exaggeration, used for the purpose of making a proper impression" (Barrows, p. 97). There is no record of a comment by Walker; the resolution was unanimously passed.

The spirit of the Conference having been placed in committee, a paper was read by Dr. Hamilton D. Wey from the New York State Reformatory at Elmira (Barrows, pp. 99-112) describing at length the physical treatment and cure of an apparently autistic child and the rehabilitative values of physical training at the Reformatory. There was also a short address by the Baron de Coubertin (Barrows, pp. 112-115) which is noteworthy for its historic significance. The remarks came seven years before de Coubertin's revival of the Olympic Games and demonstrate his sincere respect for Thomas Arnold, the Headmaster of the Rugby School in England. de Coubertin's admiration for Arnold was profound and, in large part, helped to shape de Coubertin's personal philosophy that in sport there could be found the basis for an attitude of excellence which would prove beneficial to all mankind. The seed of this philosophy is recognizable in de Coubertin's remarks to the Boston audience and as such constitutes the only formal plea at the Conference for more American concern in the development of sport.

A final paper on "Military Drill" was delivered by Hobart Moore of the Boston Public Schools (Barrows, pp. 121-124). This was followed by a short discussion and the reading of the eleven members appointed to the committee, only two of whom were outside the Boston area. The final business of the Conference culminated in a resolution offered by Luther H. Gulick thanking Mrs. Hemenway and Miss Homans for their "generosity and large-mindedness" and assuring them that "the whole cause of physical education in America, has received a great impetus from this meeting, which is the result of their labors" (Barrows, p. 132).

Indeed, history proved that Gulick was not overstating the significance of the Boston Conference of 1889. Although the so-called "Battle of the Systems" was to continue for many years after that event, it is fairly easy to see in retrospect that both the quantity and the quality of the Boston Conference had clearly demonstrated that the new American physical education infant, which had been born some four years prior to the Conference, was now healthy, kicking, and demanding attention.

For Whom The Bells Toll: Correspondence on a Hemenway Novelty

November 28, 1889

Dear Aunt Amelia,

I finally arrived in Boston two days ago and since I had absolutely no time to write you from New York, I am determined to make amends for it now. The trip was exhausting and I have many stories to tell you about my adventures on the train but I shall save that part until I return to Council Bluffs. Council Bluffs! It seems like another world to me now.

Everything you told me to expect about the East, especially New England, is so true. Still, I had not expected such crowds of people and all with their quaint accents. It has taken me one whole day here just to get used to asking for "waddah" instead of water and already I have grown just a little tired of "chowdah" and codfish at every meal. But I am determined to stick it out here until the conference is over; we Middlewesterners have our pride too!

I think you would be pleased to see so many women in Boston wearing your pantaloons and not only for cycling. I even saw copies of your magazine for sale at a shoppe not far from my lodging here in Cambridge, and one young lady I met yesterday, told me that the Boston daily had carried news of a bride wearing one of the outfits you had printed in "The Lily."

I spent most of yesterday at the Commons. It was most refreshing to see trees and grass again, even in such a confined area. The houses are

built so close together here and the plots are so small, it is no wonder Boston is the scene of so many famous skirmishes. I'm not sure I could ever get used to living in such congestion.

The natives seem most concerned about all of the immigrants who have decided to settle here; mostly Irish and Italian, I think, but I'm not positive because everyone sounds "foreign" to me so far. I think I saw large numbers of Irish immigrants working as domestics as I walked along Beacon Street yesterday. My what mansions! We certainly have nothing to compare with those in Council Bluffs except for Mr. Ellis' Funeral Home on Sycamore. A very nice Bostonian told me that the whole Back Bay area was just a large swamp at one time. And I shouldn't be surprised if it was: The whole city is surrounded by water. Or should I say, "waddah?"

I am getting quite anxious for the arrival of events tomorrow morning. I am not far from the campus and have already located Huntington Hall where the conference will be held. I plan to have an early breakfast and walk over in time to see the arrival of the prominent guests and I hope to get a good seat down front where I can hear all of the speeches. I will write more on this tomorrow.

November 29, 1889

Dear Aunt Amelia,

What a day I have had, I hardly know where to begin. I arrived early as I had hoped and I must say, it was a good strategy. There were thousands of people at the Hall; it seemed like all of Boston was there. A very stern looking lady, named Homans I think, directed me to

sign the registry and instructed an aide to see that I was given a program. She was cordial but distant and I'm not sure she had the slightest idea of where Council Bluffs is or why I had come to Boston. Nor did she strike me as being terribly interested in pursuing the matter, so I quickly concluded my registration and went to find my seat.

The first few rows were reserved for "the special people," of courses--and there were lots of them--mostly Boston and Massachusetts officials. I'm getting pretty good at identifying the natives now. They have an unmistakable blue-hued complexion and seem devoid of any animation. I think some of them at the Conference should have been registered at Mr. Ellis' instead--if you know what I mean.

Well anyway, we heard this speech from Commissioner Harris about the importance of physical training and it was all very nice but a little lacking is substance. I suppose that's why he's the Commissioner of Education. President Harrison hasn't made one appointment worth snuff since he was elected last year. Of course the Commissioner got the applause he came for, so I guess he thinks he was a success.

Dr. Edward Hartwell from Johns Hopkins University gave the longest speech of the morning. I guess he's a smart fellow; he seems to have more degrees than a thermometer on a hot day but, just between you and me, I wished he had been a little less educated. He went on and on in detail about cells and muscles and nerves and things like that until I thought I'd die. I suppose if I'd written it all down and could study it later, I'd be able to breeze through medical school. I sure was glad he didn't do a lecture on the digestive system; I had to order codfish for

breakfast again. But I'm pretty sure most of the people had the same reaction to his speech as I did because when they ask for questions from the audience afterward, there weren't any--thank goodness!

Well, after Hartwell, everything else was simple. We saw a demonstration of German gymnastics pretty much like that one we saw in Milwaukee one year. You know, lots of formal military drills, "ein, zwei, drei" commands, and dumb-bells (of both kinds). Then we heard two men speak on Swedish gymnastics; one was a Baron who wore a military uniform. He was kind of pompous although I guess he is a pretty good teacher. Someone said he's been training the Boston School Teachers since last year. The Swedish system looked a lot like the German program to me but I guess it's not. Some of the professors had a good debate over the differences between the two kinds afterward and as near as I could make out, the Swedish system is better because it's cheaper, or at least that's what this Englishman said who was sitting up front. But then this other man from New York, Dr. Anderson I think, said we were Americans and we should forget all these foreign systems and just keep perfecting our own. He was pretty riled up over some things that the Swedish Baron had said and he told him off in no uncertain terms. He reminded me of that young congressman from Nebraska, that Mr. William Jennings Bryan. Of course this New York man was older but what an orator! I thought we were going to have an Independence Day rally right there and then, complete with Old Glory waving in the breeze.

I wish the debate had gone on longer but they had to stop it so Dr. Hitchcock could say his piece about his program at Amherst College. His

talk was interesting enough and he seemed like a very nice man but, oh that debate, Aunt Amelia, how you would have loved it! At least, that's what I tried to tell this man from Pennsylvania afterward at dinner, but I'm not sure he was interested. All he seemed to want to talk about was that terrible flood in Johnstown last May. I guess his nephew lost his farm and all of his cows when the dam broke. I must have been the only one at the Conference who hadn't heard the story. It was a long evening.

Tomorrow we hear the man from Harvard University. Let's hope that "Ve'ri'tas" simplex oratio est. Will write more later.

November 30, 1899

Dear Aunt Amelia,

I think Miss Homans, you know that austere lady I told you about on the first day, was giving us a subtle hint by serving us a Swedish "smorgasboord" of speakers the last day. What a line-up! We heard Dr. Sargent from Harvard speak first. His speech was terribly long but parts of it were very interesting. I guess he has a summer school for physical directors at Harvard that is doing very well. He spoke about that and how he finally developed his own system and a lot of what he said was just good, common sense. But right after Dr. Sargent's speech, they introduced this man, Dr. Emerson, from an oratorical school here in Boston and I'm not really sure what point, if any, he was trying to make. As near as I could tell from what he said, he wanted all of us to remember that we use muscles when we speak. It was all pretty vague. Even Dr. Sargent asked him to give us some idea on what scientific

principles he had based his speech. But if that wasn't strange enough, then we had this Dr. Wey talk to us about the Elmira Reformatory and the program he has developed to help all the criminals along. Right after he was finished, this funny little Frenchman got up and said a few words about the English sports program and this other man from Boston spoke about the benefits of military drill. None of them spoke very long and you hardly had enough time to get used to one accent when another one would pop up and say his piece.

Well, Aunt Amelia, by that time I was really confused. It reminded me of those crazy birds outside our window at home: Each bird lighting so fast on the feeder, scattering the seed and fluttering so much, you can hardly make out what kind they are before they fly away. And I'll tell you, there are some different birds in Boston.

I'm not really sure they have settled anything here, but everyone seemed to be pleased they came. I guess I am, too. I think this physical training, or physical education, is probably a good thing to have in the schools, especially in these congested cities. I've seen some children here that sure could use some exercise and I expect if our cities out West grow as crowded as these have here in the East, it's going to be a real problem for the whole country. Anyway, thanks for giving me your invitation. I'll fill you in on the other details when I get home. Maybe we should write an article about this movement in the magazine. I think this physical education is going to catch on. I'm going to try to see if Mrs. Hemenway will give me an interview before I leave. I think the hardest part will be getting permission from her secretary, but nothing ventured . . .

I'm going to spend a few more days in "Chowdertown" before I start back to New York. I'll send you the details on Nellie Bly's trip as soon as I get there. There was a big crowd gathered at the pier when she left on the 14th and a lot of betting that she couldn't stand up under the pressure of the trip. I wonder what Jules Verne thinks of this new Phileas Fogg. Want to wager on whether she makes it around the world in less than eighty days? I think she will. And won't it be quite a coup for the N.Y. World if she does? I tell you, Aunt Amelia, it's an exciting time to be alive, isn't it?

I am planning to be home for Thanksgiving Day--for my health if nothing else. I wonder what these folks eat on Thanksgiving since it was supposed to have started here? I haven't seen a good chicken or turkey farm since I hit the East. I can't even imagine stuffed codfish, and cranberries can you? See you soon.

Love "n Hugs,

Chris


MASSACHUSETTS INSTITUTE OF TECHNOLOGY EST. 1860
WELCOME
1889 PHYSICAL TRAINING DELEGATES
HUNTINGTON HALL
I DUNNO... I GOT CONFUSED SOMEWHERE JUST AFTER THE SWEDISH SYSTEM AND BEFORE THE FRENCHMAN SPOKE!

The National Association for Physical Education in Higher Education: An Historic Synopsis

The National Association for Physical Education in Higher Education (NAPEHE) is among the youngest and, through corporate succession, the oldest organizations in the profession. NAPEHE, which began on July 1, 1978, is the derivative of two parent associations: The National College Physical Education Association for Men (NCPEAM) and the National Association of Physical Education for College Women (NAPECW). Both of these associations had enjoyed long, respectable histories.

The men's organization had been first established as the Society of College Gymnasium Directors in 1897 to answer the need for a specialized forum among certain of the administrative constituency of the American Association for the Advancement of Physical Education (A.A.A.P.E.). According to Sargent, too much time was wasted in the discussion of irrelevant issues:

> The only relief is the formation of smaller organizations composed of those of similar wants and common interests in which discussions and problems confronting them may be considered and discussed at short range, and where a satisfactory conclusion, or at least a working solution of those questions and problems may be reached (Sargent, 1897, p. 252).

The Society, which had been proposed by William G. Anderson and Edward M. Hartwell (Rice, Hutchinson & Lee, 1969, p. 232), held their organizational meeting at New York University in November of 1897 and

less than two months later had voted the acceptance of a constitution and elected Dr. Edward Hitchcock, chairman pro tem, and Dr. W. L. Savage, secretary (Scott, 1932, p. 3). From this rapid beginning with nine members, the Society grew steadily in size and influence. By 1960, this same organization had a membership of "675 [men] representing 45 states and 320 colleges and universities" (Rice, Hutchinson & Lee, 1969, p. 383).

After inception, the group changed its name three times: (1) undoubtedly reflecting the changes in the profession itself, to: "Society of Directors of Physical Education in Colleges" (1908); (2) later because of a relaxation in membership eligibility rules intended to include all male college physical education faculty, to: "College Physical Education Association" (1933); and (3), finally to embody its national and masculine orientation, to: "National College Physical Education Association for Men" (1962).

Throughout this period of rapid expansion the Association met annually during the Christmas Holidays at various locations throughout the Eastern and Middlewestern states, often "at the same place as the National Collegiate Athletic Association, the American Football Coaches Association, and the American Student Health Association" (Scott, 1932, p. 4), presumably to ease the financial burden of travel expenses. On occasion after the late 1950's, the Association held its meetings in conjunction with an autonomous geographic group called the Western College Men's Physical Education Society (Roby, 1976, p. 161).

From the origin of the national Society to its final dissolution as an Association in 1978, the objective of the group had been to promote

the best interests of physical education at the higher education level. At the beginning, this goal had been "to harmonize, regulate, and raise the standard of the work in the colleges" (Savage, 1897, p. 247) and later, when they believed these original aims had been met, the Association changed its object to reflect a continuation of the quality which had been achieved: "The object of this organization shall be the advancement of physical education in institutions of higher learning" (Scott, 1932, p. 4). There is ample evidence to demonstrate the realization of its continuing goals through research projects, publications and committee work (Proceedings [of the] Annual Meeting, NCPEAM, 1938-1977). The leadership of the organization is another such yardstick of quality: the Presidential roll of the Association included many of the most prominent men in the field of college and university physical education. Included in this list are the names of Dudley Sargent, R. Tait McKenzie, George Meylan, Thomas Storey, James Naismith, J. H. MuCurdy and Jesse F. Williams.

The women's organization (NAPECW) owed its national origin to the formation of three district groups: the Eastern Society (1915), the Midwest Society (1917), and the Western Society (1921), which met at the Hotel Baltimore in Kansas City in 1924 to establish their national group. The conceptual beginning of this organization, however, had taken place fourteen years earlier in 1910, at Wellesley College at the invitation of Amy Morris Homans, the director of physical education at that school. Six colleges were represented at the first meeting: Bates, Colby, Mt. Holyoke, Radcliffe, Smith and Wellesley. Although the general

atmosphere was described as "informal," the intent of the group was apparently quite comprehensive:

> Miss Homans opened the meeting by stating that its object was to ascertain the present status of physical education in the colleges of New England and to discuss the problems involved in enlarging its scope and getting for it just recognition as an essential part of a well-ordered college curriculum (News Notes, 1918, pp. 51-52).

This general exchange of information proved to be so useful for the increasing numbers of women physical educators who attended the meetings over the next few years, that the Eastern Association was formed in 1915, followed by the Midwest and Western groups. Eleven years after the establishment of the National Association, the Southern district affiliated its membership, and one year later in 1936, the Midwestern section divided into Central and Midwest Districts to accommodate the increasing membership. As was the case with NCPEAM, the women's group, NAPECW, began with a small national membership of 16 and grew steadily to include 1481 women by May, 1967 (Rice, Hutchinson & Lee, 1969, p. 384).

An early communication to the three districts cited three purposes for the 1924 affiliation: (1) the promotion of the ideals and interests of physical education, (2) the ability to give "greater weight to our support or disapproval of legislation and other vital matters affecting physical education" and, (3) the stimulation of interest in research (Elliott, n.d., p. 1).

The Association appears to have consistently adhered to those aims. As early as 1924 in the organization meeting, each district was assigned

a research project and there was a vote "to endorse the platform of the Women's Division of the National Amateur Athletic Federation" (Ainsworth, 1946). In 1932, the Association took a public stand against the participation of women in the Olympic Games at Los Angeles (Ainsworth, 1932, p. 4) and in that same year, the Western Society reported three-year studies on international competition for women and the measurement of improvement in physical education grading (Cassidy, 1932, p. 52). Moreover, the Association demonstrated a proclivity for "special" projects with other groups:

> Since 1949, NAPECW has joined with other organizations in a dozen or more projects: four international meetings, foreign aid in equipment and scholarships, improvement of professional preparation, production of the film "They Grow Up So Fast," and three Washington conferences on the college class and extraclass programs, as well as the Estes Park Workshop (Halsey, 1962, p. 7).

The women's membership, like the men's in NCPEAM, was first restricted to directors only, then relaxed slightly in 1932 to include other faculty as associate members (without voting privileges) and finally opened to all faculty on an equal status in 1942. The Association was incorporated in 1969 and remained a vigorous proponent for women's physical education programs in higher education from its founding in 1924 until its dissolution in 1978.

The eventual merger of these two historic organizations into the present National Association for Physical Education in Higher Education was more predictable than it might first appear. In retrospect, two significant changes--one substantive and one organizational--took place

in the 1960's which seem to have directly or indirectly affected the future of both organizations. The first was the sweeping change brought about by the new disciplinary thrust in physical education.

The idea of focusing on physical education as a discipline, rather than on its traditional posture as a profession, began as a 1962-1964 preliminary dialogue between members of the American Academy of Physical Education and was more formally pursued in a Design Conference co-sponsored by the Academy and the Athletic Institute in 1965 (Metheny, 1967, pp. 73-78). Additionally, Franklin Henry's famous article, "Physical Education: An Academic Discipline" (1964, pp. 32-33) appeared in print in 1964 and a Big Ten Body of Knowledge Project in Physical Education was initiated at the University of Illinois the same year (Zeigler & McCristal, 1967, pp. 79-84).

These projects and others tended to serve as catalysts in the promotion of new scholarly efforts toward smaller, self-centered academic specialities which later evolved into subdisciplinary groups demanding their own particularized forums and organizations. Moreover, physical educators in higher education who had previously been concerned primarily with the preparation of future teachers, were suddenly confronted with an immediate demand for expertise in at least one of the new subdisciplines. The pressure which resulted from the "re-tooling" process left little time for faculty, and professional preparation concerns became yesterday's relevancies.

Both groups, NAPECW and NCPEAM, sensing the changing professional mood, initiated introspective studies in the early 1970's perhaps hoping

to find a more acceptable organizational structure to accommodate the new physical education model (Jewett, 1976, pp. 151-152; Roby, 1976, p. 161). But the forthcoming recommendations were either too late (Jewett, 1976, p. 152) or unacceptable to the membership (Roby, 1976, p. 162).

As these changes were occurring within the physical education profession, other special pressures were mounting on college campuses across the nation. Students, angered by what they believed to be a lingering, meaningless Vietnam War and the inability of American institutions to respond to long, overdue programs of social reform in this country, challenged traditional symbols of authority using the university as both a target and a convenient platform for confrontation. The residue of the explosion left by the student revolts of the late 1960's and the early 1970's produced a different attitude toward higher education both inside and outside the university walls:

> One consequence is that the public is growing more skeptical about educator's claims for their institutions, money for higher education is harder to raise and autonomy harder to maintain. Another consequence is that educators themselves are far less sure than they were that their traditions and values are worth defending (Jencks & Riesman, 1969, ix).

It is interesting to note that two of the more infamous student confrontations, The Rudd incident at Columbia University in 1968 (Weaver and Weaver, 1969, pp. 133-140) and the second Kent State University incident in 1973 (O'Neil, 1972), had been triggered by the proposed construction of gymnasiums on those campuses. And while there is no direct evidence to support the contention, it does seem likely that

questions about the necessity for separate departments of physical education may well have been raised during this period. In any case, the trend to merge departments followed shortly after the student revolts and, as has been suggested earlier, tightening economic conditions and changing values among academicians were prime contributors to the trend.

Thus, the changing nature of the discipline and the tendency to merge men's and women's programs of physical education on campuses, inevitably led to the question of the necessity for the continuance of separate organizations of college physical education. It was certainly not the first time affilative efforts between the two organizations had been suggested. There had been a long history of cooperative projects between NAPECW and NCPEAM. The most successful of these ventures was the publication of Quest, beginning as early as 1963, and there had been other joint committees in the early 1970's to encourage scholarship and professional exchange between the memberships. Along with these formal overtures, individual members from both associations had urged consideration of a merger as well (Allen, 1970; Berlin, 1970; Hart, 1970; Cooper, 1974).

It seemed appropriate, therefore, that in 1975 NCPEAM would join NAPECW in the development and mailing of an opinionnaire to both association memberships to determine future joint efforts:

> The purpose was to sample opinions on (1) the preferred month or year for joint meetings, (2) which cooperative or joint projects should the associations foster, (3) what options should the association investigate with regard to future cooperative efforts (Roby, 1976, p. 163).

This last item of the survey openly addressed the question of merging the two associations to their memberships for the first time. It was one of eight alternative organizational models posed and the memberships were asked to "please indicate preferences in order of priority with one representing your first priority" (NAPECW/NCPEAM Opinionnaire, 1975). The tabulated results proved to be most interesting. The NCPEAM membership returned a fairly clear-cut consensus to "merge the two associations into one new association of college physical educators" (NAPECW/NCPEAM Opinionnaire, 1975). NAPECW results, however, were less conclusive: Of the eight options, the women's association ranked first among its priorities: "form an alliance of the associations whereby each association retains its essential discreteness but a governing body is formed to facilitate the concerted actions of both groups" (NAPECW/NCPEAM Opinionnaire, 1975). Secondly, NAPECW asked that merger be considered with a continuation of affiliated districts, and as a third choice, the merger option chosen by NCPEAM.

The results of the survey were published in association newsletters and discussed in an open forum at the 1975 AAHPER Convention in Atlantic City. A committee of persons representing both groups was appointed at a joint board meeting following the forum and given the following charge:

> (1) review the current statements of purpose of both organizations and develop a statement of purpose that would be appropriate for a combined organization, (2) develop and submit to both boards, alternate plans, including procedural steps, which could lead to an alliance or merger of NAPECW and NCPEAM (Roby, 1976, p. 163).

Eventually, this committee became identified as "The Council of Eight" and after four face-to-face meetings and extensive correspondence, the Council arrived at the NAPECW Biennial Conference at Asilomar, California, to present their case for the merger of the two associations. The business meeting held at the conference turned out to be one of the most spirited meetings of its type in the history of NAPECW. What had apparently appeared to the Council to be a small statistical variance between "merger" and "alliance" options on the opinionnaire, was not regarded as insignificant by the women members in attendance. A lengthy, heated debate exposed this misunderstanding. NAPECW members asked why only one plan for "merger" was proposed, instead of the two options--"the merger" and "the alliance" plans, mandated by the results of their part of the survey. The Council of Eight, perhaps confused by their reception, failed to understand or to respond to the question to the satisfaction of some of the membership and the debate continued. The statistical variance had proved to be highly significant. The business meeting ended with the acknowledgement that further work was needed before any new presentation would be made.

The new presentation was ready some six months later and presented to the NAPECW and NCPEAM memberships at a joint conference held in Orlando, Florida on January 6-9, 1977. Each group met in adjoining rooms and posed the question to their membership. The NCPEAM question was simply to merge or not to merge. The NAPECW question called for a choice between merger and alliance plans. NCPEAM voted to merge; NAPECW voted

against the merger and for the alliance. The associations returned to square one with some variation on the theme.

After the conclusion of the conference, NCPEAM indicated that since their membership had voted to merge, the officers felt that it was their responsibility to open their membership to women and that they intended to do this shortly. Further, that by following this course of action, NCPEAM would need to change their Association name to reflect their open membership, thereby legally severing business arrangements with NAPECW. The seriousness of this consequence was outlined by Marianna Trekell, President of NAPECW, in January, 1978:

> As it appears, a new organization may be formed for physical education in higher education which would affect all present joint publications and services. Particularly in jeopardy maybe the publication of Quest. If NAPECW continues to operate alone . . . there is a deep concern for the continuance of almost any publications because of cost and structure. Also, with the seeming lack of interest of members to vote on major issues, declining membership, decreasing monies on which to operate, and an increase in the number of professional-specialized organizations, it is apparent that much thought and effort will have to be given to the future of the association (p. 301).

This letter was sent to NAPECW members after Trekell received word from the NCPEAM President, Fred Roby, that their Executive Council had considered and rejected two requests from NAPECW: (1) to consider an Alliance between NCPEAM and NAPECW, and (2) to delay any action to open their membership to women for one year (Proceedings of the NAPECW/NCPEAM Conference, 1978, p. 314).

On June 2, 1978 at a business meeting in Denver, Colorado, the NAPECW membership voted to endorse the consolidation of NAPECW and NCPEAM by amendment of their articles of incorporation and Bylaws of the corporation. This mandate became effective on July 1, 1978 and the National Association for Physical Education in Higher Education was born.

See You At The Game?

Have you ever been to a real pep rally with all the trappings? Flames jumping twenty feet in the air, people screaming, cheering, chanting? Gets you all worked up, ready for the big game. They say its's a good thing--A demonstration of loyalty and support.

Usually, if it's a football rally, it's held the night before an important game. Lots of speeches are made about the big victory everyone is going to witness the next day. Hardly anyone ever mentions the possibility of a loss and when they do, everyone else boos them down. It's probably just as well, our society is not keen on losing.

I've often noticed, and maybe you have too, that some of the people who stage these rallies are missing at the game the next afternoon. I used to think the reason for this was that they had worked so hard during the rally that they were too fatigued to demonstrate that same support on the day of the game. But now I know that's not always true. Some organizers just like to organize no matter what the cause might be. They get their kicks out of staging the event and then they disappear. When they don't show up for the contest, you begin to wonder how much of what they said at the rally was just so much hollow rhetoric and how much was real conviction.

I think I must have attended some rallies like that in Asilomar, Orlando, and Denver. They were big ones. Fires, people screaming, cheering, chanting. All the organizers said we were going to win. They

said we had to unite and to show support for the new team and for the cause. Of course, there were a few people who suggested we might lose but they got booed down eventually.

Then we held the big game. It was at Brainerd, Minnesota. And guess what? Hardly anyone who had been at the rallys was there. In fact it was so poorly attended that there's a lot of talk about cancelling the team in the near future. Most of the early supporters are not even buying season tickets for next year. It's like I said, you begin to wonder how much of it was hollow rhetoric and how much was real conviction.

I've bought my ticket for one more year. I'm still hoping for a miracle, I guess. You see the problem was that beyond the rally there was no long-range game plan. Or, as near as I can figure it there wasn't. Well, I don't have to tell you that "all join hands and circle left" ain't much of a plan, pal. I think that's why we got zonked in the first game and a lot of the organizers disappeared. So much for the rally rhetoric.

Since we still have to finish the season, I'd like to suggest that we stop huddling in the middle of the field and do something. There seem to be a lot of players who used to sit on our bench in the old days who have been playing in more specialized games lately. A lot of them have gotten pretty good at their specialties from what I hear but a few of them have never played a complete game. So my game plan is this: Why don't we recruit those specialists and let them contribute their skills in some kind of modified platoon system? We can call it our synthesizing strategy.

Now, I'm no rally organizer so I'll tell you up front and right away, that it's a long shot and we might lose again. It will take a lot of coordinating and hard work but it's better than "circling left" forever. The plan has one more advantage worth noting here as well: if it does fail, the players will still have their specialties and if it succeeds, the players may see the importance of their specialties to the whole game.

If you like my game plan, fine; if you don't, that's okay too. Just don't expect me to stage a pep rally and light fires and cheer and chant. That's not my style. But I can promise you this much: Win or lose, I'll be at the game.


ASI
PERHAPS THEY'RE NOT QUITE READY FOR THE MERGER QUESTION JUST YET....
NAPECW

CHAPTER IV

PROCEDURE AND ANALYSIS

The procedures used to complete this study were accomplished in two phases: collection of data and treatment of data. The analysis of treatment followed the completion of the treatment. Each of the three phases will be discussed separately.

Collection of Data

The collection of data was obtained from primary and secondary sources, such as selected works in the history of physical education, journals, dissertations, newspaper articles, and archival materials.

Archival materials for the completed works were obtained from the following locations: (1) Harvard University (Sargent Papers), (2) The University of Illinois (NAPECW and NCPEAM Archives), (3) The University of North Carolina at Greensboro (Homans Collection), (4) The Pennsylvania State University (Academy Archives), (5) Samford University (Jesse F. Williams Resource Center), (6) Springfield College (Gulick Papers), (7) The University of Tennessee-Knoxville (Steinhaus Collection) and, (8) Wellesley College (Homans Papers). The AAHPERD Archives were unavailable for examination since they were sealed in storage and awaiting transfer to the new Reston Headquarters site.

The related literature was drawn from major physical education periodicals and history texts. The American Physical Education Review, Mind and Body, A Guide To The History of Physical Education (Leonard, 1923) and A Brief History of Physical Education (Rice, Hutchinson & Lee, 1969) proved to be the most generally valuable sources in this respect.

Although many dissertations were examined, two in particular: (1) A History of the Department of Health Education and Physical Education, Teachers College, Columbia University (Averitte, 1953) and, (2) Jesse Feiring Williams: His Life and Contributions to The Field of Health, Physical Education and Recreation (Ingram, 1963) were of particular value writing on the works of J. F. Williams, as the location of his personal papers, if they exist, was impossible to ascertain. Additionally four personal interviews were conducted. Each of those four persons requested confidentiality in providing information; those requests have been honored in this study. The collection of data was accomplished in two summer sessions. It was then sorted and coded by subject.

Treatment of the Data

The treatment of the data was done in two parts: the historic synopses and the satirical interpretations. Each topic was treated individually. The historic synopsis was written first and laid aside for a short interval of time. The waiting period was a necessary factor in the transition from historical to satirical interpretation. Ascertaining a workable methodological approach to overcome the differences posed by

the objectivity required in the writing of the historic synopses and the subjectivity demanded in the satiric compositions presented the most serious problem toward the completion of the study.

Scholars of satire have frequently pointed out the necessity for detachment on the part of the satirist. This posture was difficult to achieve given the nature of the work attempted. Feinberg (1967) explains the dilemma more precisely as follows:

> The detachment which is indispensible for satiric perspective limits the kind of character a satirist is likely to create; his emphasis is on seeing rather than feeling, and what one sees is the outside of things, the surface, the behavior--which is exactly what the satirist is criticized for showing . . . It is a dilemma few satirists have been able to solve, and then always at the expense of satiric effect (p. 238).

The detachment period varied from a few days to two weeks in duration. On one occasion, in the Homans work, the idea for the satirical interpretation came about prior to the writing of the historic synopsis. In general, however, there was a necessary waiting period.

Most of the ideas for the satiric interpretations emerged directly from materials encountered in the background readings. The only conscious consideration for methodology was that given to the form of the satiric work. There was no deliberate effort made to incorporate a specific technique or device in the interpretations.

The idea for the Sargent essay, "Will The Real Dudley Sargent Please Stand Up?", was conceived from the informal listing of his accomplishments made and set aside during the background readings

pursuant to the historical synopsis. The decision to satirically transform Sargent into an octopus necessitated further library investigation on octopi--a beneficial, concomitant educational experience.

The Gulick work began as a dialogue and accidentally emerged into poetic structure. Since there had been no initial intent to create works in this form, the purchase of The Complete Rhyming Dictionary (Wood, 1936) became an immediate necessity. The substance for the poem was taken from readings in Dorgan's dissertation, Luther Halsey Gulick 1865-1918 (1934, pp. 8-24).

The Williams monologue was written two times. The first attempt was a treatise on liberalism versus conservatism. This work was rejected on the basis that the essay was too far removed from the historic treatment. The second attempt, "Pausing To Give Thanks To Columbia's Gem Of A Notion," was the result of a concerted effort to treat the topic more subjectively. The essay was written in November, which accounts for the Thanksgiving emphasis.

The Homans work, "All Well That Ends Wellesley," was conceived during the archival visit to Wellesley College. The extensive tour of Mary Hemenway Hall was an added bonus to the trip and allowed for the inclusion of more detail in the satirical interpretation. The idea for the satirical work was never changed; only the title of the work changed.

The Teacher's College poem was a second attempt on that subject as well. There had been numerous articles and a few complete works reviewed on the subject of cloning pursuant to the writing of a simple monologue. However, the technical nature of the writings seemed to hamper the

serendipity of the work. The first treatment was subsequently rejected and the poetic form was used to recapture the intent and flavor of the original title, "Cloning At Columbia." The twenty names used in the poem were taken from a chart presented to members of the American Academy of Physical Education at a meeting in New Orleans (Montoye, 1978).

The Boston Conference of 1889 title, "For Whom The Bells Toll: Correspondence On A Hemenway Novelty," was changed only slightly from the proposed title. The change reflected the decision to use an epistle form in the satirical interpretation. The textual substance for the series of letters was taken from the Barrows (1899) account of the Conference. The historic background and supplemental information was obtained from supplementary readings in The American Almanac (Linton, 1977) to contribute historic credence to the work.

The Academy monologue, "I've Got Your Number or The Pinnacle Is Not Always Sharp," emerged from the data collection obtained during the visit to The Pennsylvania State University and Academy Archival search. The exchange of correspondence on the numbering confusion was found and identified for possible use in the satirical interpretation during that time. The introductory information on Joe Miller's Jest (Untermeyer, 1972) was recalled from previous readings done during the Review of Literature.

The Merger issue was written two times. The first attempt was written too soon after the historic synopsis was completed and there was a lack of detachment noticeable in the essay; it was deemed too serious and seemed to lack the necessary flippancy of a satiric treatment. The

second attempt was shorter but captured the desired flavor. There was a three-day interval between the completion of the first work and the initiation of the second attempt.

Of the ten satirical interpretations attempted, only eight reached a final stage and are presented in this study. One satiric work on Clark Hetherington considered earlier, failed to reach fruition due to the limited ability of the writer and the nature of the man himself. It was discovered that subjects are easier to interpret in a satiric manner when they exhibit a certain outward confidence and inner strength. Hetherington did not appear to display either of these traits. He was chronically ill throughout most of his life (Rice, Hutchinson & Lee, 1969, p. 328) and he seemed to manifest a marked insecurity in some of his correspondence (Hetherington, 1927; 1937). He was, therefore, abandoned as an appropriate subject for satiric treatment in this study.

Another proposed satiric work on the history of the AIAW conflict failed quite early due to the inaccessibility of archival documents at the time of the research. While some materials were available at The University of Illinois, the documents proved to be discontinuous and incomplete. There were no materials available covering the period 1975-1980. Hence, the inability to produce an historic synopsis, imposed as a necessary condition to this study, resulted in the abandonment of this second satiric topic.

The cartoons were all drawn prior to the writing of the historic synopses and the creation of the written satirical interpretations. Therefore, in some cases they coincided with subjects covered in the

written compositions and, in other cases, they remained as autonomous works. All of the cartoons began as pencil sketches and were formalized as ink sketches afterward. There was some early consideration given to using watercolor to enhance the ink sketches but a final decision was made to limit the cartoons to black and white ink sketches to facilitate reproduction. All of the cartoons were drawn either in 8 1/2" x 11" or 17" x 22" scale and reduced to accommodate the dimensions set forth in the Guide For Preparation of Theses and Dissertations (Graduate School, The University of North Carolina at Greensboro, 1980).

The written satiric interpretations were examined for satiric content by the writer and the analysis was evaluated by an outside authority. The evaluation was done by Mr. Thomas Quinn, Reference Librarian at Henry Ford Community College. Mr. Quinn was chosen for this task because he was close by and because he had previously done satiric criticism of this nature in his thesis, Irony in Huxley's Later Novels From Brave New World Forward (1952).

The analysis of the satiric content was accomplished by examining each work for evidence of satiric form, technique and device as proposed in the chart, "An Outline of Technical Aspects of Satire," presented in this study (Figure 1).

The cartoons were submitted to Mr. Ralph Hashoian, Chairman of the Art Department at Edsel Ford High School in Dearborn, Michigan. Mr. Hashoian is an established cartoonist and has had his work published in numerous periodicals, most notably, Sports Illustrated. The cartoons were critiqued and two technical suggestions were made to improve their overall appearance.

Analysis of The Treatment

Each of the interpretations was examined for evidence of satiric content using the chart, "An Outline of Technical Aspects of Satire," presented in this study. There were eighteen possible variations of satiric form, six satiric techniques and twenty-five satiric devices on the chart. The findings in each of these three underlined categories of satiric content will be discussed separately.

Form

All of the satiric works in this study were categorized as monologic in form except for two: The Gulick poem, "Odd Ode To The Peculiarities Of A Pioneer," is a narrative (biographical variation); the Sargent work, "Will The Real Dudley Allen Sargent Please Stand Up?" is a parody (burlesque variation).

Of the remaining six works, there were four monologues which belong to the variation: "monologue by the satirist." This group includes: "Pausing To Give Thanks To Columbia's Gem Of A Notion," "See You At The Game?" "Cloning at Columbia," and "I've Got Your Number or The Pinnacle Is Not Always Sharp." In this variation, the monologue is presented in a straightforward, conversational style. There is no attempt to disguise the identity of the writer.

The Boston Conference work, "For Whom The Bells Toll: Correspondence on a Hemenway Novelty," is a monologue in the form of an epistle. In

this work, a series of letters were used to indicate the passage of time and to report and make comment on the proceedings of the Conference.

The final composition, "All's Well That Ends Wellesley," is monologue as a prearranged dialogue in combination with some dramatic script. Highet (1962) describes this variation as: "a monologue, disguised and punctuated by pre-set questions" (p. 63). The Platonic dialogues are sophisticated examples of this monologic structure.

The modern-day characters who stand off to the side and make comment on the various characters described in the Homans work are not unlike the larger group of subjects used in the Greek Attic comedy, popularized by Aristophanes. Aristophanes used this chorus technique regularly and it was later borrowed and used by modern satirists. Highet (1962) describes the nature of the chorus as a "collective character" and their highly participatory function as follows: "Throughout most of the comedy, the members of the chorus watch the action, comment on it, and share in it" (p. 28).

Technique

There were six satiric techniques described by Feinberg (1967, pp. 85-100) and used in the examination of the satirical interpretations in this study. The six techniques are: (1) variation, (2) distortion, (3) indirection, (4) externality, (5) brevity and, (6) varieties. The evidence for each of these techniques will be discussed separately.

Variation is generally recognized by the presence of one or a combination of the following:

> shifting scenes, unexpected remarks, incongruous behavior, fast pacing, elimination of irrelevant details, and a freshness of approach which gives the impression of more spontaneity than is actually present (Feinberg, 1967, p. 84).

Variation is used by the satirist to maintain interest. The most frequent evidence found in the use of this technique was the variation between and among the forms of the eight interpretations in this study. The best evidence of variation found in a singular work was in the Homans and Academy monologues. In the former composition, variation was used in the shifting of scenes and the introduction of new characters. The use of the technique helped to alleviate the lengthiness of the work and to provide relief from long discussions. In the Academy monologue, variation was evident in the shifting between the satiric comment and the historic documentation. This format also produced a faster pacing than might have been apparent in a different style of presentation. There is also some evidence of variation in the Sargent work effected by the visual representation of the octopus--an example of the unexpected remark.

Distortion is a technique which includes exaggeration and overstatement. Almost all of the satiric interpretations relied heavily on this technique. The most obvious exaggeration was used in the Sargent composition in the genus transformation and the subsequent psuedo-logic used to defend that transfer. Exaggeration and overstatement were also used as a technique of characterization in the Bostonian profile used for the Hemenway Conference description and in the "cloning" phenomenon described in the Teachers College work. The Gulick work was not

distorted by the writer but assumes that appearance at times because of the unconventional manner and lifestyle of the subject. There is historic documentation for all of the traits and events described in the "Odd Ode." There was very little evidence of exaggeration and overstatement in the Homans work as well. While the incidents were contrived, there is ample historic support for the behavior described in that work.

The Williams essay contained only a few examples of distortion. The exaggeration of Williams' influence in the growth of the subdisciplines is the most prominent use of this technique. The connection between Mortimer Adler and Jesse Williams is definitely an overstatement as well. Although there was historic support for the event and the dates, there is no evidence to prove that Adler's later philosophic views about physical education were connected to his early swimming failure.

The Academy monologue had only one instance of exaggeration; the characterization of the Academy Fellows in general, as unerring and secretive, was distorted. The Merger essay displayed no examples of distortion.

Indirection is a technique of innuendo. It is the line the satirist draws between the suggestion of critcism and outright condemnation--the tongue-in-cheek approach. The clearest examples of indirection found in the satirical interpretations were in the Williams essay (pretense of thankfulness) and the Academy work (unmasking). In both of the former works, the writer used subtle, rather than direct criticism, thereby concealing the real satiric target. In the Homans monologue, there is a

trace of indirection in the narrator's comment regarding self-reliance. None of the other works revealed any evidence of this technique. By contrast, the Merger essay relied heavily on a direct method of innuendo.

Externality is a technique which emphasizes overt actions and dismisses any concern for "the psychology of the individuals who commit that act" (Feinberg, 1967, p. 94). This technique is used most efficiently by satirists who have mastered the detachment problem. There is great variation in the quality of the use of the technique in the satiric interpretations presented in this study. For example, in the Williams work, the external technique is pushed to an extreme; there is too much personal emphasis and the satiric "bite" is, therefore, ineffective. There is also a loss of an appropriate degree of externality in the Merger monologue. Although the latter work contains a sufficient critical level, the criticism is emotionally rather than rationally stated; an obvious lack of detachment. The Gulick poem also suffers from a loss of satiric detachment; it is closer to the comedic than the satiric because of this inadequacy. The Homans and Academy compositions display the best control of detachment and emotional distancing. The Boston Conference, Teachers College, and the Sargent works also exhibit an acceptable degree of externality.

In general, the satiric rule of brevity was followed throughout the study. The average length of each interpretation in this study was just slightly over five pages. The Homans work was the longest essay; the shortest essays, "See You At The Game," "An Odd Ode To The Peculiarities Of A Pioneer," and "Cloning At Columbia," provide visible evidence of the

logic behind the rule for brevity. The latter works maintained an air of crispness that was impossible to achieve in the Homans script.

The technique of varieties refers to the style of the writer. Feinberg (1967) classifies satiric writing style into two general categories: romanticism and realism (pp. 98-100). The romantic style is more flexible and is "more likely to require a creative imagination, to permit greater leeway in exaggeration, and to use devices as nonhuman characters and remote times and places" (Feinberg, p. 98). Realism demands at least a semblance of accuracy.

There is evidence of only one romantic style among the works. The Sargent burlesque appears to belong to the romantic school because the writer placed an emphasis on the 'unrealness' of Sargent's character. The realistic style is more evident in each of the remaining works; it is, no doubt, a reflection of the historic nature of the study.

Device

Incongruity, one of the four techniques used by humorists, "makes use of the fact that certain kinds of inappropriateness result in amusement" (Feinberg, 1967, p. 101). There are seven satiric devices which tend to promote incongruity: exaggeration, invective, caricature, paradox, understatement, the epigram and the aphorism. Each of the satiric interpretations in this study was examined for evidence of these seven devices. There were no examples found of invective, paradox, understatement or the aphorism.

Exaggeration was apparent in a number of the works. In the Sargent essay, the exaggeration device is used to dominate the entire work. In

the Homans composition, exaggeration is used as a more subtle device in the dialogue. This is especially true in the incident surrounding the student's dismissal from the school for petty misdemeanors. There was no historic evidence to support this contrived incident. Less severe descriptions, which were historically substantiated, were distorted and synthesized to create an extreme example of the Homans' administrative style. The use of cloning as a theme in the Teachers College composition is representative of another such exaggerative device which served to demonstrate the pervasive influence of Williams' philosophy of physical education throughout the United States.

Caricature is achieved in satire by oversimplifying an objectionable quality and attributing it to an individual or group (Feinberg, 1967, pp. 116-117.) This device was identified in two of the satiric works: the Homans monologue and the Academy monologue. In the former work there was an obvious attempt to caricature Homans as Queen Victoria. There are two direct examples of this type of association: the comment on Homans' dress and the Homans' remark: "We are not amused."

Caricature is also achieved in the Academy work by focusing on an error made by one member of the group and transferring that error to the entire group. The caricature presented is one of intelligentsia becoming befuddled over a simple numbering procedure. Elitism in almost every form is a common satirical target.

The only example identified as an epigram was found in the "All's Well That Ends Wellesley" title. According to Feinberg (1967), one kind

of epigram can be created by "changing a cliche slightly, so that an incongruous effect is produced" (p. 133).

Surprise is the main element in the second group of satiric devices. Of the six devices listed in this category, only one device--unexpected logic--was identified in one work. The Sargent burlesque does use this device repeatedly in the justification of the "new Sargent genus."

There are six satiric devices listed in a third group labeled pretense. The devices are: parody, persona mask, symbolism, allegory, verbal irony and Socratic irony. There was no evidence found of the use of symbolism, allegory or Socratic irony.

There were a few examples identified as verbal irony. Verbal irony uses such mechanisms as: sham praise, absurd suggestions, psuedo naivete', referring to important persons as nonentities, and overstating trivial details. The Williams work, "Pausing To Give Thanks To Columbia's Gem Of A Notion," contains numerous examples of sham praise. The title of the composition is one such device. The Mortimer Adler reference is an example of the use of the psuedo naivete' device: "I know that must have been a valuable learning experience for him and I'm thankful that he didn't let that 'loss' color his future educational philosophy" (p. 120).

The Academy monologue introduction with its detailed account of Joe Miller's Jest is an overstatement in trivial detail as are the various historic references given in the Boston Conference epistles. The information presented on the Irish immigrants, the Back Bay Swamp, the

Johnstown flood and the Nellie Bly trip were definitely of secondary importance to the primary topic.

The only evidence of parody as a device, found in any of the works was in three of the titles: "For Whom The Bells Toll: A Hemenway Novelty," "Columbia's Gem Of A Notion," and "All's Well That Ends Wellesley." The parody is generally an attempt to duplicate a known work in style or substance. Based on this definition, there was some consideration given during the analysis to the possibility that the Gulick poem may have been a stylistic parody on "Twas The Night Before Christmas." A re-reading of the Gulick Ode revealed some similarity in rhythm with that well-known work. There was, however, no conscious effort to parody that work, and based on that knowledge, the Gulick poem was judged to have an accidental stylistic likeness rather than to be a deliberate parody. The coincidence of the choice of couplet stanza patterns seemed insufficient grounds for justifying the Gulick Ode among the parodic considerations.

The persona, or persona mask, is a protective device used by satirists. This device is achieved by assuming another person's identity and speaking through that person. There was only one example of this device found in the satirical interpretations: The letter-writer in the Boston Conference of 1889 work. Even though the writer opted to use her own signature at the end of the letters (rather than a contrived name), the correspondent of those letters is a persona acting on behalf of the satirist. Feinberg justifies this evaluation in the following:

> An acceptable variation [of the persona] has the satirist speaking under his own name . . . as when a character identified as Horace speaks in some of Horace's Satires, or when Pope puts statements in the mouth of a speaker he calls Pope (1967, p. 195).

In a last category of humor entitled Superiority, there are six satiric devices listed: small misfortune, unmasking, exposure of ignorance, use of the banal, insult, and irony of irony. There was no evidence found of the use of the banal, or irony of irony in any of the works in this study.

The Academy monologue contained samples of the small misfortune and unmasking devices. In fact, the substance of the Academy work was built around the exposure of a small misfortune and the attempt of the writer to unmask the perceived lofty status of the Academy Fellows. This same unmasking device was also used to a certain extent in the dialogue of the Homans script, although the usage is indirect when compared to the Academy work. Unmasking and exposure of ignorance were also visible in the Merger essay. In that composition, there was an attempt to show that certain members had acted in an irrational and hypocritical manner. There was only one sample of insult identified in any of the works: The reference to Ohio as a place of residence.

Summary

After a careful examination of the interpretations presented in this study the writer found some evidence of satirical form, technique and device in each one of the works. There were, however, great differences

with regard to instances of samples evident in each of the works. The following summary exposes those differences more clearly.

In the analysis of form it was found that while all of the three satiric forms described by Highet (1962, pp. 24-228) are present, half of the interpretations are of one monologic category. There is only one parody and only one narrative.

A summary of the analysis of samples of satiric technique revealed evidence of the use of all six satiric techniques in the combined works but, again, with discernible differences between individual interpretations. The Academy monologue revealed evidence of all six techniques; The Sargent burlesque contained five techniques, The Williams, Teachers college, Boston Conference and Homans compositions each had four identifiable satiric techniques and the Gulick and NAPEHE works contained only two different techniques.

A final tabulation of the twenty-five possible satiric devices shows that only twelve devices were discernible in the interpretations in this study. The most commonly used devices in the combined works were: parody, exaggeration and unmasking. There were five instances of the use of satiric device found in the Homans monologue and three instances found in the Academy and Columbia essays and the Boston Conference epistle. The NAPEHE and Sargent works revealed two devices each and the Gulick and Williams compositions only one device each.

Given the highly subjective nature of this analysis it is impossible to form any substantive conclusions beyond the speculative. However, assuming there is any credibility in these findings, the results indicate

that the Academy and The Homans works revealed the most discernible satiric traits and the Gulick poem and NAPEHE essay revealed the least number. These results could, therefore, pose the possibility that the two former interpretations were closer to the satiric manner than the latter works.

Cartoon Critique

The critique of the cartoons was based on a criterion of technical competency. There were two technical suggestions made by Mr. Hashoian as follows: (1) not enough use of "solid black mass in the background" and, (2) not enough technical concern for a focal point. The lack of these technical details in the original sketches produced a bland effect in some of the works. This was especially true in the New York University/Columbia University cartoon and the NAPEHE cartoon. Both works contained a large number of characters. The lack of a central focal point produced a "busy effect" and added to the visual confusion. Additional shading and a bolder use of "solid black mass in the background" corrected both technical inadequacies.

CHAPTER V

SUMMARY AND CONCLUSIONS

The central purpose of this study was to create a series of literary and artistic works which would interpret the history of selected persons, events and organizations in American physical education in a satiric manner. Toward that end, related literature and archival documents were to be chosen and synopsized to substantiate each work prior to its treatment. A final problem was to examine each work for its satiric content.

The historic synopses were synthesized from archival materials and secondary sources. The written satirical interpretations were drawn from ideas and materials found in the background readings and supplemented by other unrelated sources. The cartoons were drawn prior to the writing of both the synopses and interpretations and kept isolated as autonomous works. Each topic of the written works was considered separately: the historic synopsis was written first followed by the accompanying satirical interpretation. Using this procedure, there were eight historic synopses and eight satirical interpretations completed and presented in this study.

The major problem encountered in the writing of the satirical interpretations was in overcoming the detachment problem. The method used to solve the problem was the deliberate imposition of a time

interval between the writing of each historic synopsis and its corresponding satirical interpretation.

All of the eight written works presented in this study were examined for evidence of satiric content in three areas: (1) satiric form, (2) satiric technique and, (3) satiric device. There were examples of all of the three satiric forms and all of the six satiric techniques found in the combined works. However, only twelve of a possible twenty-five satiric devices were discernible in that same examination. Both the visual and the written works were submitted to outside authorities for general comment and evaluation. The comments revealed a general recognition of satirical content in the written works and an acknowledgement of a fair level of technical competence in the visual works.

Both the written and visual compositions reflected an Horatian rather than Juvenalian style of satirical comment. There is, therefore, more emphasis on humor than criticism in the body of the works. This approach was deemed more appropriate for a study of this nature. The general categories for satiric topic suggested by Feinberg (1967, pp. 24-43) were followed in the selection of subjects in this study. There were four persons, two organizations and two events chosen for satiric interpretations.

Conclusions

There were two benefits derived from the study that had not been consciously and fully anticipated at the onset of this project. Foremost

among those benefits is a greater understanding for and appreciation of the published body of works labeled satire. There is a general belief that analyzing humor and its less esteemed relative, satire, tends to diminish its enjoyment value for the reader or viewer. This conclusion cannot be shared by the researcher.

A second concomitant value received from the study was a better understanding of the history of certain persons, events and organizations in American physical education. An investigation of the historic chronicles surrounding the topics in this study provided continuous, interesting reading and personally rewarding discoveries concerning the origins of American physical education. Additionally, the various archival and campus visits undertaken for the study, provided additional stimulation and proved to be most educative as well.

Aside from the personal values derived, however, other, more tangible conclusions can be drawn from the attempt to achieve the purposes set forth in this study. A fundamental question underlying the study was: Could satire be a possible means for interpreting historic data? Generally, it can be concluded that the series of satirical interpretations presented in this study has demonstrated that potential. Satire contributes to the general body of knowledge by providing a different, sometimes new, perspective to old problems. Satire also draws the recipient away from a persistently serious viewpoint and encourages a lighter reconsideration of his/her attitude toward a given topic. To date, the interpretation of historic data in physical education has generally been presented from that "persistently serious veiwpoint."

This series of satiric works has demonstrated the value of the lighter and different perspective that satire can offer when viewing the same set of data.

Another question raised as a result of this study is that of the compatibility between the historic synopses and the satirical interpretations. That is, how much did each one hinder or help the other? It may be concluded from the works presented in this study that these two different styles of presentation are not antagonistic and can prove to be mutually beneficial to an uninformed reader or viewer. The satirical interpretations were usually designed to expand on the ideas presented in the more complete historic synopses. It is, therefore, doubtful whether the satirical interpretations could be used as autonomous works in the history of American physical education except as supplementary sources. Therefore, although the historic synopses posed some initial barrier to the creation of the satiric compositions, they also served to give some additional balance and insight to these satiric works as well. The two styles of presentation, as they are arranged in this study, were therefore judged to be compatible.

Finally, there is evidence in the review of the physical education literature in this study to show that smaller satirical works have already contributed to the literature of the humanities in physical education. There is, therefore, little doubt that satire can be an acceptable addition to that body of literature. To date, however, satirical works have not been particularly encouraged in the profession. It is hoped that this initial attempt will serve to encourage additional

and diverse explorations into the potential advantages and benefits derived from this inaugural effort.

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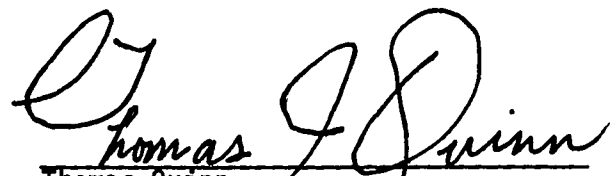
Appendix A: Literary Critique

February 24, 1981

I have examined the satiric works and the Analysis of Treatment. In my judgment the satiric pieces are both appropriate to and illustrative of a variety of satiric forms, techniques and devices. The accompanying Analysis of Treatment is an objective and acceptable criticism showing how the basic elements of satire have been used to achieve the author's purpose.



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Appendix B: Artistic Critique

March 5, 1981

I examined the eight cartoons on February 18, 1981 and made two technical suggestions for improvement: more solid black mass was needed in the background of some of the works and there was not enough concern for a central focal point in two of the cartoons.

I examined the corrected cartoons on March 4, 1981 and judged them to be technically competent.

Ralph Hashoian

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