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"On Educating Children in the Plastic Arts," Cecilia Beaux

Extracted on Apr-16-2024 11:55:10

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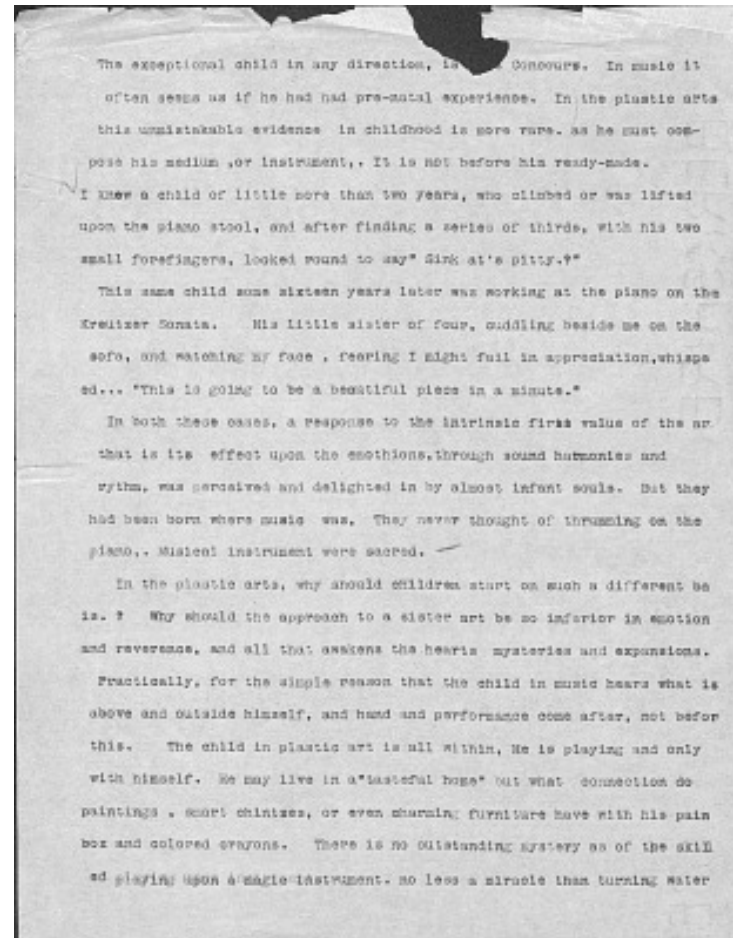
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The exceptional child in any direction is [[torn]] Concours. In music it often seems as if he had had pre-natal experience. In the plastic arts this unmistakable evidence in childhood is more rare. as he must compose his medium ,or instrument,. It is not before him ready-made. ^[[checkmark]] I knew a child of little more than two years, who climbed or was lifted upon the piano stool, and after finding a series of thirds, with his two small forefingers, looked round to say "Sink at's pity.?" This same child some sixteen years later was working at the piano on the Kreutzer Sonata. His little sister of four, cuddling beside me on the sofa, and watching my face , fearing I might fail in appreciation,whispered.. "This is going to be a beautiful piece in a minute."

In both these cases, a response to the intrinsic first value of the art that is its effect upon the emotions,through sound harmonies and rythm, was perceived and delighted in by almost infant souls. But they had been born where music was, They never thought of thrumming on the piano,. Musical instrument were sacred. ^[[--]]

In the plastic arts, why should children start on such a different basis. ? Why should the approach to a sister art be so inferior in emotion and reverence, and all that awakens the hearts mysteries and expansions. Practically, for the simple reason that the child in music hears what is above and outside himself, and hand and performance come after, not before this. The child in plastic art is all within, He is playing and only with himself. He may live in a "tasteful home" but what connection do paintings , smart chintzes, or even charming furniture have with his pain box and colored crayons. There is no outstanding mystery as of the skill ed playing upon a magic instrument. no less a miracle than turning water



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