

"On a basis of rhythm she has arranged simple little dances with the intention of studying the influence of the rhythm itself upon the coordination of muscular movements. She was greatly surprised to discover the educational disciplinary effect of such music. Her children, who had been led with great wisdom and art through liberty to a spontaneous ordering of their acts and movements, had, nevertheless, lived in the streets and courts, and had an almost universal habit of jumping."

It may be noticed further that, in the author's treatment of the relation of music to the development of rhythmic muscular movements, she has made an implicit denial of her law of *development through liberty*. For she states in regard to the condition of the children before taking these exercises that they "had been led with great wisdom and art through liberty to a spontaneous ordering of their acts," yet she is compelled to add that "they had an almost universal habit of jumping." Surely this is a serious commentary upon the effectiveness of liberty and spontaneity.

Moreover, when the author speaks of the influence of the rhythm of the music upon muscular co-ordinations she seems to imply that rhythm is thereby added directly to these movements; for, speaking of the effect of music, she says: it will "awaken a sense of rhythm, and give the impulse toward calm and co-ordinate movements."

The fact, however, is that rhythm or measured motion is a law of both our physical and our psychic nature. The reflexive acts of our organism are inherited instinctive acts, which endow us with combined harmonious or rhythmic actions. Moreover, the muscular organism is endowed with a law which tends to produce harmonious movement between the various parts of the body, and also in the rate of their movements. As a part, therefore, of the development of our aesthetic experience, muscular rhythm is not *given* us by external rhythm, though its development into an aesthetic judgment will be aided thereby. For this reason, in co-ordinating musical rhythm with muscular movements our best teachers use the former only as an accessory and are careful to see that the children have a conscious mastery of the movements, independently of stimulation through the rhythm of music. Viewed in the light of the above, one cannot but wonder what Dr. Montessori means when she says of the above experiment, that "it was certainly a beautiful triumph of our method."

Another interesting aspect of the author's theory of muscular education shows itself in connection with her treatment of the subjects of special gymnastic exercises. Because the ordinary gymnastic exercises of the school may bring certain muscles more prominently into activity than others, the author sees a similarity between these exercises and those used in medical gymnastics for the development of torpid or paralyzed muscles. But as the muscles of ordinary children are in a normal state, they seem to the author to require no special type of development, and she cannot see "what office such exercises can fulfil when they are followed by squadrons of normal children." In place of such exercises, therefore, the children are to be given free and educational gymnastics. The former resemble the games in use in our Kindergarten and primary grades, but seem inferior to them from an educational standpoint. The latter consist of certain activities in connection with the school garden and the muscular exercises connected