

The Emergence of New Forms of Knowledge in Progressive Education ; the Concept of *Creativity* in the Frensham Heights School(1925-)

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1. Introduction

Since the end of the 19th century, the philosophy of progressive education has had a significant impact on educational thought and practice. The New Education Movement of the early twenties in particular attempted to institutionalize these ideas in a practical way and disseminate these practices internationally. Central to progressivism have been the concepts of freedom, individuality, and self-government.

In Japan, the new ideas of Progressivism had a significant impact on the development of educational thought via the many translated texts that originated in Europe and America. A particular issue that has preoccupied Japanese educators studying the New Education Movement has been how to understand the relation between freedom and creativity in the writing of the advocates of progressive education, which, as Boyd and Rawson have pointed out, formed the basis of the New Education Movement :

the New Education rests upon three essential ideas : wholeness, creativity, and the unique value of the individual. If we consider the last two first, we can see that they imply a complete change in the pattern of human relationships.¹

This paper, then, is concerned to elucidate the origin and meaning of the concept of *Creativity* in the philosophy of progressive education.² The paper focuses on a case study of the Frensham Heights School founded in 1925. Frensham Hights School was a typical new school in New Education movement. The silent film called *Frensham Heights 1930s-1990s*³, a cinematic record made by the school's insiders and used by them to appeal to outsider ob-

servers, reveals school life as it was in this early period and how the school provided children with an opportunity to learn to live critically as lifelong learners.

This discussion is based on an analytical structure using the viewpoints of 'insiders' and 'outsiders' as a way of attempting to extract the polysemous aspects of *Creativity* from the intersection with these two perspectives. As an 'outsider' myself, my own positioning will add a further layer of perspective in this re-examination. This analytical approach means that I, from the present, take out the reason why past Japanese visitors, as past 'outsiders', to Frensham Heights, failed to notice the concept of *Creativity*. Using this approach, therefore, will make it possible to develop a more holistic understanding of how progressive educationists, and the observers of these practices themselves, understood and used the concept. In this way it may be possible to uncover some vital history and the significant viewpoints or frames of reference of progressive education embedded in different narrative styles beyond the normal historical method of reading and analyzing documents.

The primary data to be used in this analysis is related to published observations of the Frensham Heights School expressed by two Japanese visitors, Sumie Kobayashi (1886-1971)⁴ and Munetoshi Irisawa (1885-1945), who were renowned professors and leaders in Progressive Education in Japan ; and observations of an insider, the school's founder Beatrice Ensor (1885-1974)⁵, who was a theosophist and a creator of the New Education Fellowship (1921-) which advocated New Education internationally, taken from some of her published articles.

2. What Impression did Visitors have of the Frensham Hights School?

The Frensham Heights School was visited by innumerable practitioners and academics, including international educationists, because the school became famous as a 'Laboratory' of Progressive practice soon after it was established in 1925. Amongst its many visitors were Japanese educators. By examining the published impressions of these Japanese visitors, we will see how they saw these new developments and more generally, it will enable us to illustrate how Japanese New Education innovators interacted with the progressive movements in the UK.

How impressed were they in their visits? The first of the impressions of these Japanese visitors that I want to introduce is that of Professor Sumie Kobayashi in 1927. He had come specifically with the intention of examining the school's facilities. He described his impression of Frensham Heights as follows:⁶

21st July⁷

When I arrived at the station at eleven in the morning, the train was about to leave. Having no time to buy a ticket, I explained my situation at the ticket gate and was given an exchange ticket. This is indeed a flexible British style. In the afternoon I arrived at Farnham and went to Frensham Heights School, the newest school in Britain, by taxi. I was kindly shown around the school by Mrs. Ensor and Miss. King-both are schoolmistresses. It was a very nice school; wonderful facilities, such as a complete arts room and library. And its flower garden and playground also left nothing to be desired.

This school is set on more than 330,000 square meters of ground and is large enough to educate only one hundred boarding pupils and several day pupils. I forgot to ask about the ratio of boys to girls but this is anyhow a co-educational public school.

A Montessori style nursery school is attached to it. This school is a community, like a family, where both teachers and pupils live together and learn to play together. It puts an

emphasis on providing maximum opportunities for individuals to express themselves creatively. I hear that any new education method regarded as being worthy is adopted there.

Though this school seems perfect, it is really as an aristocratic School. I think there are advantages and disadvantages because of it being so aristocratic. This school will become more and more important with the passage of time. It gave me many things to think about. I came back to London in the evening.

Professor Munetoshi Irisawa⁸ visited the Frensham Heights School during his visit to Britain in 1929 specifically in order to observe first hand one of Britain's Progressive Schools. He made the following entry about his visit in his diary as follows;⁹

Frensham Heights School is said to be the newest of the New Schools in Britain and is a secondary school that promotes the principles of the New Education along with the Docroly's School in Belgium, the Ecole de Roshe in France, and the Odenwaldshule in Germany.

On Monday 28th April¹⁰, Mr. K and I met on platform four of Camdentown station at nine o'clock. Later we were joined by Mr. S (Tokyo Commerce University¹¹) at Waterloo station, and we arrived at Farnham station after a little over an hour. We took a bus to Rowledge, and at last reached Frensham Heights School after about twenty minutes' walk, enjoying the country road in spring, altogether the school is about a little over forty kilometers from London.

A science teacher who joined in the meeting at Elsinore last summer showed us around the school. We saw each subject classroom. I thought the results competition of each group was typical of the British style but the atmosphere of this school was quite different from that of public schools I visited last fall. There are two Japanese pupils in this school.

After having lunch at the school, we spoke with a woman German teacher, who also went to Elsinore. She showed us to a dormitory, school girls on the second floor and school boys on the third floor, and a garden that was larger than that of Ecole de Monchele. We spent

〈Picture〉¹³



Source ; Professor Tetsunari Ishibashi, Memorial lecture ; thinking on New Education Movement based on the Development in both of the West and Japan, in *Journal of WEF Japan Section*, No.48,2000,p.9. Original picture was presented by Mr. Kazuhide Toyota.

more time in observing here than we had planned, so we gave up visiting the Bedales School.

Several points can be made here. Firstly, the reference in this extract to the fact that “there are two Japanese pupils in this school” reveals that this school was also regarded as an ideal private school by the Japanese upper classes for their children as well as being admired by Japanese progressive educators. There were in fact three Japanese pupils at the school when B. Ensor worked there. One was a boy, a descendant of the Shogun of Tokugawas, and the other two the children of an Admiral of the Japan Imperial Navy, a girl named Mino Toyota (Third, front from left), and a boy named Sadao Toyota (Fifth, front from left). (See a following picture 1)¹²

Secondly, the comments by these Japanese visitors emphasize that, as a kind of laboratory school of Progressivism, Frensham Heights also operated as a centre for the education of visitors, both in terms of the impact on the visitors of the physical features

of the school, demonstrating the importance of the natural environment and space, but also through the explicit work of teachers in explaining the school and its operation to visitors. Professor Kobayashi, as an outsider, referred in his notes to some of the key principles operating in the school such as, “*opportunities for individuals to express themselves creatively*”. He noted that “*I hear that any new education method regarded as being worthy is adopted there*”. This suggests that he understood these principles merely in terms of a method. He did appear to appreciate the underlying principles of the school curriculum, and teaching style let alone the philosophy of education, or take into account the influence of theosophy that underpinned the whole operation of the school. The Japanese visitors did not refer to the broader concept of ‘*Creativity*’, or show their awareness of the school’s concern for the children as human-beings or the importance of the need to recognize the principle of the unity of spirit/mind/body development of children.

The above comments of Japanese visitors as outsiders provided from 1927 to 1930, so we should

now turn to an earlier period in the school's history and consider ideas of insiders.

3. How did the Concept of *Creativity* in Insiders Perspective emerge?

Frensham Heights School was commenced at the end of Summer in 1925 by Mrs. B. Ensor and Miss I. King. It followed their resignation from the St. Christopher School (1915-) at Letchworth after a disagreement with the head mistress. The St. Christopher School was based on Theosophical principles and was established by the Garden City Movement. Mrs. B. Ensor was a schoolmistress at Frensham Heights until 1928, but actually she was a member of the governing body of the school until the early 1930s.¹⁴

In explaining their decision to leave Letchworth, Ensor commented that it was for

*"... a variety of reasons, some of which are too complicated to enter into here, but partly because Miss King and I feel we cannot accept the policy of the Trust but chiefly because we are both pioneers and feel the call to other work, Miss King and I are resigning from the work at Letchworth at the end of the summer term. We propose to establish another educational centre. We have a very definite vision of a dream school which the particular development at Letchworth, and the nature of the district, do not enable us to carry out there."*¹⁵

Frensham Heights might then be described as their 'dream school'. In *The New Era* magazine of July 1925, in which she first used the word 'progressive schools', Ensor included Frensham Heights in a 'List of Schools' which fulfilled the requirements of her 'Dreams in Child Education'. Frensham Heights exemplified a school in which "the New Methods of Education are practiced". Frensham was, she thought, a 'school demonstrating the principles of the *New Education Fellowship*'. These principles could be recognized by the presence of certain features such as "A co-educational public school, Individual

*group work, Montessori, Self-government, Open-air work, Special attention paid to the development of the individual child."*¹⁶

In the same article she defined in detail the 'principles of the New Education Fellowship'. These she saw as consisting of seven principles and three aims, and characterized by 'the supremacy of spirit over matter and it expressed that supremacy in daily life'. New Education she emphasized always 'aimed at preserving and increasing spiritual power in the child'. (See Figure 2 of page 149 of this paper)

Ensor's ideas about her 'dream school' can be traced back to her utopian story 'The Schools of Tomorrow'¹⁷ published in the same edition of the magazine of *The New Era*. It is possible to categorize her ideas in terms of four dimensions: 'national level', 'school environmental and building level', 'aims of education level', and 'system and methods level' as I have done in the following table 1.

The ideas Ensor defined for her vision of a 'dream school' seemed to derive primarily from her background in an interest in the Spirituality of human beings, in spite of her general disenchantment with possibilities of Theosophy and its beliefs such as Reincarnation or the Law of Cause and Effect.¹⁸ Her sentiments are encapsulated in her vision of a school 'as a small community and a colony', as suggested under number 3 above. As we have seen, the Japanese visitors in 1927 and 1929 recognized this but what they, nevertheless, could never understand was the idea of 'the supremacy of spirit over matter as expressed in daily life'. Their problem was that, in coming to England to observe the experimental school, in order to import the new system, they had also to understand and capture more than just its appearance. For this they needed also to understand the thinking behind why children needed freedom, the importance attached to 'the spirit of every child', and the importance of establishing a particular 'ethos of the school education' and so on. In considering the questions that these outside observers were asking, it may be possible for us today to grasp the many meanings embedded in the theoretical framework.

Abstract of *Schools of To-morrow* written by B. Ensor in 1925

〈Table 1〉

1.	National guarantee of the growth of children
a.	Under a national guarantee children can be brought up soundly and educated as occasion calls from the moment of their birth till they become a member of their society (after vocational education)
b.	Inequality caused by the distinction between the rich and the poor is corrected.
c.	The door to secondary and higher education is open to all the children.
2.	School space-school as a small community and a colony
a.	Schools are located in the suburbs and have enough area. School buses are equipped for learning while traveling to and from schools.
b.	School buildings are divided into three parts ; an infant school where working mothers' children are raised, an elementary school, and a high school. And each of them is surrounded by a garden that has roses and trees. Gardening is carried out mainly by children.
c.	These three parts are closely connected with an Infant's Welfare Center. It takes charge of the good health of children, recording their development from birth.
d.	Walls of school buildings are plain and design is simple so that they can be rebuilt if necessary.
e.	Classrooms are designed so that they let in maximum sunshine ; they are kept at a warm temperature, and allow gentle breeze and fresh air to enter.
f.	Each classroom is furnished with a large verandah and has a flower garden under the eaves. Entrance doors are wide and can be kept open.
g.	Beyond the school buildings and the windows of the verandah there are adequate shady places where reading can be undertaken in armchairs.
h.	Attached to the school are pilot farms and factories where handicraft, carpentering, ceramics, weaving and printing can be carried out and these are equipped by an organization like the former Guild Association where self-sufficiency is possible.
i.	A large hall is provided and equipped so that Eurhythmics, dance, and appreciation of films are possible and there is a fully stocked school library.
j.	Breakfast and refreshments are served for children who need them. All the facilities are completely equipped.
3.	Aims of education and research of children
a.	Schools aim to develop harmony amongst the children, by cultivating their ability of self-discipline.
b.	Schools inculcate attitudes of service, love and affinity as fundamental life goals and enable children to understand those things that have permanent worth.
c.	Schools make a study of children and aim to develop the character and personality of each child.
4.	System, contents, and method of education
a.	Coeducation
b.	Non-graded system is adopted but children are divided by age. Infant school is for children up to about five years old, and elementary school is divided into two groups ; one is for children about eight to nine years old, the other for children up to about twelve years old. Secondary education is for the students up to about eighteen to nineteen years old.
c.	Specific Educational materials are used, in particular the improving ones which Montessori developed.
d.	Each student makes a study plan of a year with the help of teachers and advisers and studies according to the individual schedule.
e.	Classes are made up of collective teaching and individual learning, and curriculum is composed of essential subjects (main subjects). All the subjects are treated from a spiritual viewpoint.
f.	Optional subjects (special subjects) are provided ; hand crafts, ceramics, weavings, printings, dances, cooking, and washings. These are for those children who show concentration and adaptability to those subjects rather than mental subjects, and who are fit to commerce or craftsmanship.
g.	In history subject students should not be compelled to memorize chronology, kings' names, and wars. Emphasis should be placed on how events of one county have had influence on other countries. In geography the process of development under geographical conditions and the way human beings have mutually negotiated should be learned. And in biology a function of body is mainly learned.
h.	Specific religion should not be taught but comparison and difference of each religious dogma should be treated. This is Christian thought in its widest sense. Religion is life and school life is one of the expressions of religion.
i.	Traditional textbooks are abolished.
j.	Competitive examinations are abolished.
k.	Corporal punishment, penalty, restraint and terrorizing are removed. Children with some problems are not corrected instantly.
l.	Self-government is put into operation. Schools are controlled by governing body composed of elementary and secondary children and representatives of teachers.
m.	Methods of education and curriculum are not stiff but flexible.

This table was made by author based on an article *Schools of To-morrow* written by B. Ensor.

4. How did the Concept of *Creativity* become Central to the Theoretical Framework of the School Curriculum? What was the Origin of the Idea of *Creativity*?

How and when did the ideas of *Creativity* appear? It is I think possible to trace this back to Ensor's ideas as expressed in the 'Outlook Tower' in the journal *The New Era* in 1922. In drawing up her Principles and Aims of NEF (see figure 2) in 1921, the concept of *Creativity* was not directly mentioned by Ensor at all. At that time her main concerns related to the improvement of education and tended to emphasize the issues of *Individuality*, *Spirituality* and *innate Interests* of children. It was in July 1922¹⁹ that she first used the word as an adjective, as in the phrase "creative self-expression"²⁰

"Art is one of the best mediums for creative self-expression, yet under the present disorganized state of society, especially in the industrial world, there are very few opportunities for creative for the mass of people. The creative instinct is fundamental in every human being, and creation being mental and emotional as well as physical, man should have outlets for his creative energy in all these directions. This is most important in the education of to-day, because we hope that in the world of the near future the hours of mechanical work will be much reduced. It is impossible to accept the extreme view held by men such as Gandhi and his followers, that progress depends on a return to hand-work and the abolition of the factory system and the use of machinery. On the contrary, it is likely that mass production will increase. This, however, should mean that in a properly organized state all that is needed for consumption will be manufactured with less labour, and, consequently, that the hours of mechanical work will be much reduced. Our children must therefore be educated for leisure. Craft provides scope for creative self-expression and valuable character training. When our children have experienced the joys of creative expression they will become active in refusing to follow the old ruining ways and in helping to herald a better age.

Expression through art provides a remarkable index to the degree of freedom of the psyche. The repression of the Victorian age can be clearly seen in the arts of that period. To-day the swing of the pendulum has brought use to the Freudian psychology and the art of the Futurists and Cubists.

Art demands *controlled* expression ; the psyche that is truly free is so because it is *self-controlled*." (emphasis added)

Speaking here about the importance of 'creative self-expression' in the arts and crafts, she emphasized the importance of "freedom of the psyche". She insisted on the importance of promoting, or facilitating, creative self-expression in education which she believed was brought about by the creative instinct and creative energy that was in every human being.

Where did her idea on creativity come from? What is it grounded on? Actually she referred to the existence of a 'creative faculty' and explained this as follows ; ²¹

"What is this inner self? Many of the lectures have spoken of it, giving it different names. Dr. Ferrière spoke of the angel in us, the angel trying to overcome the instinctive side of our natures. Dr. Jung suggested the difference between individuality and personality, naming them ego and psyche. But whether you call this "within" the angel, the ego, the unconscious, the libido, the life force, spontaneous activity, soul, higher self or God within, it matters not ; the fact is that we all realize that the education of to-day accepts a belief in the inner self responding to the God without—God Immanent in the self responding to God Immanent in the world external to the self. It is because God is in every child that it is possible to liberate the creative faculty that dwells within. We know that this God within must have a mechanism of consciousness ; must have a method of expression : and psychology too has accustomed us to such terms as physical, emotional, mental and spiritual aspects of our nature. M. Dalcroze showed us that, in the physical nature, there must be no inhibitions, that we must have sup-

ple, beautiful, health, pure and relaxed bodies, able to respond in every way to the soul within, the higher self, linking up and harmonizing the physical, emotional and mental aspects of our being and making a perfect whole through which the spirit can manifest.

Dr. Jung showed us how important it was that the emotional nature should be harmonized, pliable and free from inhibitions in order that the life force may flow freely through without repression, without becoming bound and wasted in complexes. It is important that the mental nature should be free, without prejudice, without bias.

We have realized that we have to provide for this inner being fit vehicles through which to manifest, and that the more we can cooperate with that inner self in its task of perfecting and controlling its vehicles, the greater can be the manifestation of the God within. Trough wrong education, the inner self is often bottled up, and we have the warped and petty personalities who are of no use to the world because their life force has been repressed.” (emphasis added)

These were her first statements concerned with creativity. Ultimately, then, she appeared to understand the ‘creative faculty’ in children as a manifestation of God or as the immanence of God. Also in this description, creativity is considered as a sort of power of children and expressive of the function of making *something*.

These ideas are distinctive features comparable with Japanese ideas based on Buddhism generally.

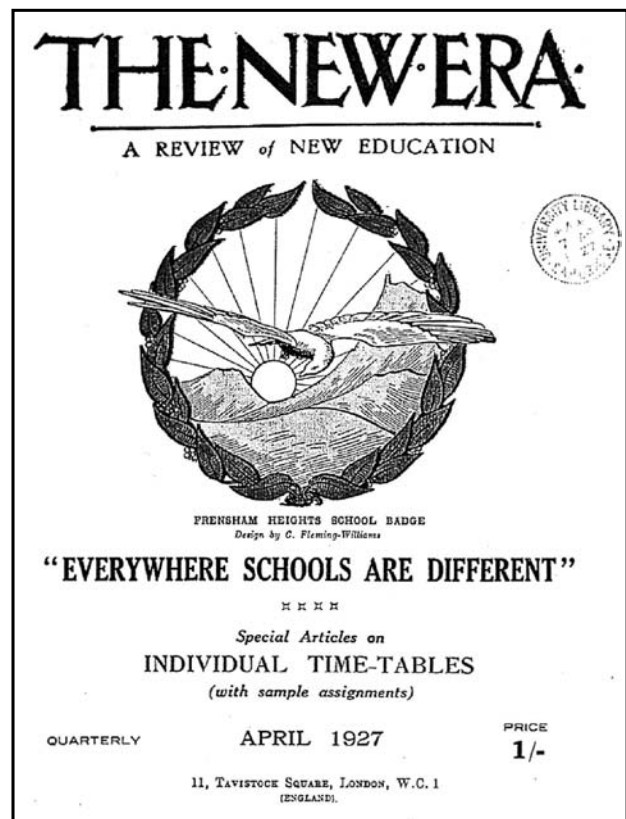
5. Conclusion: what was the concept of *Creativity* of New Education introduced by outsiders and insiders present?

Several key notions underpinned the concept of *Creativity* in Ensor’s New Education thinking. If we take one example, the title of her article in the April 1927 of edition *New Era* (See Figure 1 of page 9 of this paper), we can see that the concepts of *differences* and *freedom* were recognized as crucial features of the philosophy of education. Her title ‘*Everywhere Schools are Different*’ identifies some key-

words such as *freedom*, *spirituality*, and *differences* related to the concept of *creativity*. Difference as well as freedom to express it in a harmonious context is seen as essential to the ‘creation’ of anything: nothing is born where there are no differences.

Frensham Heights today is renowned as a boarding school that emphasizes an informal approach to aim *creativity* in education, so that it can be said that there has been a continuity of educational thinking from the days when these ideas were originally introduced and developed by the contributions of Head teachers such as B. Ensor, P. Robert, and A.L. Pattinson. The evidence for the continuity is shown in the mission statements on the website of the present Frensham Hights too, which declares that: “*No uniforms, no bullying, no competition, no house points, no prize-givings, creative learning, creative thinking, teachers and students all on first-name basis*” are still insisted on (<http://www.frensham-heights.org.uk/>).

〈Figure 1〉



Source ; The cover of *The New Era*, Quarterly Magazine New Education Fellowship, April 1927.

If we agree that the *new forms of Knowledge in Progressive Education* are orientated by the concept of *creativity* we as the outsiders today can also ask the question: generally how do people in Great Britain today comprehend *Creativity*? In a recent *Times Educational Supplement* article,²² ‘creativity’ was defined as follows;

“Creativity is a slippery concept. The ancient Greeks believed creative inspiration was a gift from the gods, and even today some educationists see creativity as the preserve of the chosen few. For example, Howard Gardner,²³ the Harvard professor who founded the concept of multiple intelligences, defines creative people as “those who make a difference in their chosen domain”. But this elitist notion—“the Big C” theory—is less popular than it used to be. Most experts now offer a more democratic definition.

Creativity is not the hallmark of greatness but a human characteristic which we all share, albeit to differing extents...”²⁴

Here we can see that *Creativity* is identified with the inner abilities of human beings and related to equality of the individual child, so that the current schools emphasizing child-centered education implement the value of creative education in their daily practice of education.²⁵ These situations are called New Progressivism²⁶ and ideas for *Creativity* are still alive in the Britain today.

Considering the current debate on the decline of academic abilities in primary and secondary schools and taking a glance at current attempts to seek development of children’s *individuality* in Japan, this attempt to uncover the ethos of Progressivism in education above will help us. We need to recognize how education is shaped by new forms of knowledge and we should recognize that the important concept of *Creativity*, the legacy of New Education Movement, is still a current theme in education as well as.

1 William Boyd and Wyatt Rawson, *The Story of the New Education*, Heinemann, 1965, p.191.

2 According to H.G. Wells the term of “*Creative*” in New Education can be ascribed to the work of F.W. Sanderson headmaster of the Oundle

School. Sanderson used the word twenty times in contrast to the word “salvation” which he used only once. Wells states he borrowed the concept from Bertrand Russell. (See H.G. Wells, *The Story of a great schoolmaster; being a plain account of the life and ideas of Sanderson of Outline*, Chatto & Windus, 1924, p.74.)

3 This film was presented by Mr. Peter Daniel who was an author of *Frensham Heights, 1925-49: A study in Progressive Education*, 1986 (Lakeside Printing).

4 He was a professor of Keio University in Tokyo, and after the Second World War he reorganized a Japan section of New Education Fellowship in 1955.

5 Her success in the New Education movement was astonishing. She had played important roles in the history of progressivism: she was the first woman Inspector appointed in 1910 by the Glamorgan County Council, an organizing director of the St Christopher School (1915-) in Letchworth, a General Committee of New Ideals in Education in 1916, an editor of the magazine of New Era (1920-), and a creator of the New Education Fellowship (1921-). Her book of “*Ethics of Education*” was published around 1915 by the Theosophical Publishing House. She also got a title of Dr of Honorary Degree by the University of Western Australia in 1937. (See Holders of Honorary Degrees in <http://www.publishing.uwa.edu.au/guide/honorary.html>)

6 Sumie Kobayashi, *Observation of the New Education in the West*, Meiji Tosho, 1928. pp.22-25.

This book was written in a research trip from 11th June to 17th October in 1927.

7 It seems it was in 1927.

8 On Monday 28th April in 1929, Professor Munetoshi Irisawa (1885-1945) in Tokyo University, who got a position of a research sabbatical abroad for a year from 26th March, 1929. He arrived at the school, which was near the Rowledge station, Farnham, in Surrey, with his colleagues, two Japanese researchers.

9 Munetoshi Irisawa, ‘Frensham Heights School’, in *The Impression of the West*, The association of Education Research, 1930, pp.269-70. The contents of this book were his report of observation in his research trip for a year and three months,

- from 26th March 1929 to 28th June 1930.
- 10 It seems it was in 1930.
 - 11 This National University in Japan was named newly Hitotsubashi University after world War Two.
 - 12 This picture was presented by Mr Kazuhide Toyota who graduated from Tamagawa School famous for a new progressive school in Japan, also who is a son of Mr. Sadao Toyota. Surprisingly a son and a daughter of Mr. Kazuhide Toyota are pupils in St. Christopher School since 1999.
 - 13 We may guess the year when this picture was taken was around 1926 according to a line-up of staff.
 - 14 In fact some problems was again occurred around 1928, so Mrs. Ensor moved to South Africa in 1934, she took role as the international president of New Education Fellowship there. (See, Peter Daniel, *Frensham Hights, 1925-49 : A Study in Progressive Education*, Lakeside Printing Ltd., 1986, p.18.)
 - 15 The true reason of her resignation may not have been due to friction inside the St. Christopher School. Even in her last years, she only said, "I wanted to do what I wanted freely." However, according to Mr. Snell, the author of the school history, the true reason was not any clear disagreement regarding the educational policies but it was more due to personal issues, for the two women who could not work with the difficult colleague trustees. The fundamental reason however, seemed to be that Mrs. Ensor became more interested in New Education rather than Theosophy in general and thus became increasingly separated from Theosophical bases of the school. (See, R. Snell, *St. Christopher School 1915-1975*, Aldine Press, 1975, p.101)
 - 16 List of Schools, *The New Era* July 1925.
 - 17 B. Ensor, 'Schools of Tomorrow', *The New Era*, Vol.6, No.23, July 1925, pp.81-87.
 - 18 R. Snell, *St. Christopher School 1915-1975*, Aldine Press, 1975, p.101-102. And she held some significant positions such as a director in 1917 and an organizing inspector and organizing director in 1920 of Theosophical Education Trust (1916-), but her interests increasing were directed towards an international perspective.
 - 19 B. Ensor, Outlook Tower, in *The New Era*, Vol. 1, No.11, July 1922, pp.65-68.
 - 20 Ibid., p.66.
 - 21 B. Ensor, 'Outlook Tower', in *The New Era*, Vol.4, No.16, Oct. 1923, p.215
 - 22 In *Time Educational Supplement*, Friday 27. 02. 04, p.11
 - 23 Naturally in Japan his famous books were translated *The mind's new science : a history of the cognitive revolution* in 1987, *Art, mind and brain* in 1991, *Artful scribbles : the significance of children's drawings*, in 1996, *Multiple Intelligences : the theory in practice*, in 1993. These books had a significant influence on Cognitive Psychologists and Art Teachers.
 - 24 Ibid., number 21 of footnote.
 - 25 I here have schools such as Eveline Lowe Primary School in mind. This school, influenced by the philosophy of Plowden Committee, was founded in London as a kind of experimental School in 1966, and the third head teacher believed in the significance of child-centred education, and progressive education. His belief in progressive education was shown by the fact that his school was given Gold award for the commitment to arts education from the Arts Council of England in July 2004.
 - 26 See Peter Silcock, *New Progressivism*, Falmer, 1999.

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PRINCIPLES

1.—The essential object of all education should be to train the child to desire the supremacy of spirit over matter and to express that supremacy in daily life. The new education should therefore—whatever in other respects may be the point of view of the educator—always aim at preserving and increasing spiritual power in the child.

2.—Particularly should this aim be kept in mind in the sort of discipline applied to the child. The educator must study and respect the child's individuality, remembering that that individuality can only develop under a form of discipline which ensures freedom for the child's spiritual faculties.

3.—All the education provided at the schools of the new type—whether it be for the purpose of imparting actual knowledge or for that of preparing the pupil for adult life by the development of character and right feeling—should give fresh rein to the innate interests of the child, i.e., those which come from the child himself, arising spontaneously within him. The school curriculum should always furnish an outlet for those interests, whether they be of the intellectual, æsthetic or social kind or be the synthesis of all these which are found in properly organized handicrafts.

4. The Fellowship advocates individual self-discipline tending to self-government of the school community in collaboration with the teachers.

5.—The spirit of selfish competition must be discouraged in every possible way by the new educational system, and the child must be taught to substitute for it a spirit of co-operation which will lead him to place himself at the service of the community as a whole.

6. The Fellowship advocates the co-operation of the two sexes both in and out of class hours, whereby opportunity may be given to each sex to exercise to the full its beneficial influence on the other.

7.—The new education rightly conducted on the aforesaid principles will develop in the child not only the future citizen ready and able to fulfil his duties towards his neighbours, his nation and Humanity as a whole, but also the man conscious of his own dignity as a human being and recognizing that same dignity in everyone else.

AIMS

1.—To introduce these principles as far as possible into the existing schools, by the methods best calculated to give full effect to them, and also to establish schools for the express purpose of putting them into practice.

2.—To promote closer co-operation between the teachers themselves throughout the different grades of the profession and also between the teachers and the parents in all types of schools, and

3.—To promote relations and a sense of solidarity between teachers and others of similar educational ideals in all countries of the world by the organization of an international congress every second year and by the publication of an international magazine in English, French and German.

The organizers of this New Education Fellowship have sought to establish a very elastic association which can be adapted to the idiosyncrasies and methods of each individual country. There are therefore no rules and no application for membership is necessary. Every person who subscribes to any one of the organs published under the auspices of the Fellowship becomes *ipso facto* a member of it.

The subscription to "The New Era," which is the English organ published under the auspices of the Fellowship, costs 4s. 6d. per annum, post free, and all communications with reference to it should be addressed to 11, Tavistock Square, London, W.C.1.

St. Stephen's Press, Tontine Buildings, St. Stephen's Street, Bristol.

Source; The back page of the cover of *The New Era*, the Quarterly Magazine
 New Education Fellowship, April 1921.

The Emergence of New Forms of Knowledge in Progressive Education

; the Concept of *Creativity* in the Frensham Heights School(1925-)

Yoko YAMASAKI*

This paper is concerned with elucidating the origin and meaning of the concept of *Creativity* as new forms of knowledge in the philosophy of progressive education, and focuses on a case study in Frensham Heights School (1925-), which was a typical new school in *New Education Movement* internationally. In this paper, I discuss the concept of *Creativity* using an analytical structure, using the viewpoints of insiders and outsiders as a way of attempting to illuminate the polysemous aspects of *Creativity* from the intersection of these two perspectives.

The primary data to be used in this analysis is related to published observations of Frensham Heights School expressed by two Japanese visitors, Sumie Kobayashi (1886-1971) and Munetoshi Irisawa (1885-1945), who were renowned professors and leaders in Progressive Education in Japan; and observations of an insider, the school's founder Beatrice Ensor (1885-1974), who was a theosophist and a creator of the New Education Fellowship (1921-) which advocated the International New Education Movement, taken from some of her published articles.

I make clear following three points; firstly Kobayashi in 1927 and Irisawa in 1929 did not refer to the broader concept of *Creativity*, or show their awareness of the school's concern for children as human-beings or the importance of the need to recognize the principle of the unity of spirit/mind/body development of children,. Secondly they could never understand Ensor's idea of the supremacy of spirit over matter as expressed in daily life, which she believed was brought about by the creative instinct and creative energy that was in every human being. Thirdly several key notions underpinned the concept of *Creativity* in Ensor's New Education thinking, in which creative faculty in children as a manifestation of God or as the immanence of God, and therefore the concepts of *differences*, *freedom* and *spirituality* related to the concept of *Creativity* were recognized as crucial features of the philosophy of education. *Differences* as well as freedom to express it in a harmonious context are seen as essential to the *creation* of anything: nothing is born where there are no differences. Finally because *Creativity* is identified with the special/instinctual/vital inner abilities of children and related to equality as the individual child, current schools which emphasize child-centered education implement the value of creative education in their daily practice of education. We need to recognize how education is shaped by new forms of knowledge and we should recognize the important concept of *Creativity*.

This paper consists of the following five sections ;

1. Introduction
2. What Impression did Visitors have of the Frensham Hights School?
3. How did the Concept of *Creativity* in Insiders Perspective emerge?
4. How did the Concept of *Creativity* become Central to the Theoretical Framework of the School Curriculum? What was the Origin of the Idea of *Creativity*?
5. Conclusion : What was the Concept of *Creativity* of New Education introduced by Outsiders and Insiders present?

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