

1770, one hundred and twenty-one cases; for 1771, one hundred and thirty-seven; for 1772, one hundred and fifty-four; and for 1773, one hundred and twenty-seven.

The foregoing figures apply only to his cases before the general court of the colony. Other sources of information show that he was engaged in a larger number of local cases.

Among his clients were many of the best people in Virginia. The Blands, the Burwells, the Byrds, the Carters, and the Careys did not come to him in alphabetical order, as their names are here arranged, but they all came. So did the Harrisons, the Lees, the Nelsons, the Pages, and the Randolphs, many of them.

In 1774 Mr. Jefferson apparently did not have as many cases before the courts as usual. This was probably due to the fact that he was giving more of his time to the great questions that were agitating the colonies in their quarrels with the mother country. In August, 1774, he gave up his legal business to Edmund Randolph, who was just then twenty-one years old. Jefferson himself was only thirty-one, but tasks of nation-wide importance were claiming his talents.

George Wythe, the great jurist and the great teacher, had at least two other disciples in the law who became world-famous. They were John Marshall of Fauquier and Henry Clay of Hanover; but in neither of them, we may be well assured, did he take a keener pride than in Thomas Jefferson, the blond giant from Albemarle.

JOHN W. WAYLAND

III

THE PSYCHOLOGY OF EATING

THE EVOLUTION OF THE NATURAL FUNCTION OF EATING INTO THE SOCIAL-ESTHETIC "FUNCTION" OF DINING

We must eat and drink, and the enjoyment of food is always legitimate. To live we must be fed, yet the feeding must be disguised, refined and appealing to the sensibilities before it becomes what is properly termed "dining". Its evolution begins in the sensory realm that directs the primary gratification concerned. The primitive instinct

of the child is to grab or snatch at anything in the shape of food. He has to be taught modifications of this grabbing element before he can be termed a member of society. The practice of some parents in not allowing their children to come to the table to dine until they have reached a certain age and have overcome this primitive tendency is the first point perhaps in their evolution of the natural function of eating.

Food is the first object of desire and all fins, legs, wings and tails were developed either to get food or to escape finding a grave in some other creature's stomach. The great epoch of fire and cooking evolved the hearth, home, and meal times. To dine was the first step on the highway towards civilization.

The infant will taste anything that can be carried to his mouth regardless of its edible quality; this desire lasts until about the third or fourth year. Then he wants to taste unusual things, mixtures of foods and drink, of foods in different stages of preparation. During adolescence curiosity demands new articles on the bill of fare, new flavors, etc. It is a period of unsettlement, fluctuation, and freakishness. Later we tempt the appetite by savory cooking, by seasoning and flavors, by rare and choice foods and by the elaborateness of the feast.

We order the courses of the dinner, the sequence following good taste and digestion alike, to give each its greatest effect. With the proper preliminary of appetizers we go thru soup and fish to the heavier, nutritious joints, tempered with sauces and relishes. Then we have the more piquant flavors and spices of game, counteracted with salads; we tempt the gratified appetite further with the lure of desserts and sweets. Formerly to aid digestion thruout and to give contrast we would use appropriate wines, but now we may only conclude with the aromatic stimulant of coffee. The cigar in the psychological sequence completes the series, leaving only the flavor—even the suggestion of nutriment is gone. All this belongs to the field of gastronomy which is by no means a despised esthetic art. The main point is that attention to eating and the enjoyment of it for flavor distracts from the satisfaction of eating for nourishment, however ready we are to admit that a natural appetite is the best sauce.

The very need of nourishment has, in certain countries, carried a sense of shame. This is suggested in some Oriental countries, by certain ceremonials in which the thought or sight of food is considered obnoxious. We feel it in the ban against eating on the street. And it used to be considered quite the thing for young ladies to be delicate and they only nibbled at food and disdained appetite. Fortunately a more natural and even athletic ideal is now the fashion.

Thus it comes about that a social occasion is the excuse for eating, the circumstance that raises it above selfish indulgence. Man is a sociable being and expresses life's sociability by neglecting no opportunity to eat in company. The sociability that is promoted by the companionship of the table is the reason for our clubs, societies, etc. The feeling of fellowship occasioned by this may be traced back to ancient times; for instance, the Arab would not betray anyone who had partaken of his salt. And many religious observances center around a feast.

But how endlessly far has an invitation to dine traveled from an opportunity to feed! In earlier days our social functions were what the boys call "feeds". The tables were laden with everything that the housewife could get; no thought was given to proper combinations of foods, suitable sauces, appropriate or seasonable delicacies. It was "food and plenty of it". Our great-great-grandmothers were all women who had "shaken hands with the sauce pan". And since they did most of their own cooking, their chief object was to feed the family and they did not have time to prepare or serve the dinners which now mark our social functions.

Today the appearance of the viands, their form, color, and garnishing; the service, the whiteness of the linen, brightness of the silver, the delicacy of the china, lustre of glass; the illumination; the flowers, central in the arrangement of the table because only ornamental; all these add to the impression of the dinner as to the mood of the diners and derive their effect from an appeal to the different sensibilities. The diners themselves must be worthy of the repast, the formal dress, the social and intellectual stimulus, the good feeling, the play of word and wit, the spirit of the occasion must justify the setting. And any marked defect or lack in

the food would mar the occasion. One writer has said "Psychologically the artist in tastes and aromas is exercising a function comparable to that of the artist in color or tones."

MYRTLE WILSON

IV

RHYTHM IN THE FIRST GRADE

One of the greatest needs in Primary work today is to make the step from the Kindergarten to the First Grade less formal.

In the Kindergarten the child begins to realize the actual joy of living, through his socialized work and play with other children. There is no formality; the spirit of happy freedom predominates. Then the child is sent on to the First Grade which is often a complete change from informality and freedom to a set, formal program where there is too little opportunity for free activity on the part of the child.

When I first stepped from Kindergarten to First Grade I felt the great difference in the work. It seemed to me I could not ask such small children, after the period of freedom to which they had been accustomed, to sit quietly at desks or tables; in other words to stand the restraint of a formal program. Each year I have tried to work for more freedom, with no set program and to continue the spirit of happiness throughout the First Grade life. This can only be done through much free work and play, and I believe there is another link of equal importance and equal educational value, and that is through music and rhythm.

Of course all Kindergarten rooms are equipped with a piano and in that way there is an advantage over the First Grade, but without a piano one can have birds flying, children skipping and dancing, ponies trotting, etc. If a teacher is fortunate enough to have a victrola she can accomplish wonders. I have been somewhat handicapped for lack of good records but from records on hand and some borrowed ones I have managed to work out some interesting Rhythm Lessons.

My first lesson was very simple: I found among our records a piece called the Indianola Patrol which was splendid time for skipping. I put it on the victrola and asked the children to listen and see if the music told them