

Howard, V.A. (1992). *Learning by all means: Lessons from the arts*. New York: Peter Lang, 158 pp., \$19.95 (softcover).

It is always pleasant to pick up a book by V.A. Howard and *Learning by All Means* is no exception. Howard's style is easy to read and simple (but not simplistic) and the issues he addresses are important. Here he presents a modern philosophy of education and the novelty is that it is specifically based on the aesthetic aspects of learning (rather than teaching). As he rightly says, the literature of the philosophy of learning is miniscule. The most recent philosophers of learning skate across psychology, sociology, anthropology, and semiotics but Howard's focus is clear and, commendably, he keeps to it.

His introduction reveals his perspective to be post-Deweyan and he declares that he is concerned with the "clinical aspects" of learning and education generally (p. xiii): "the place of controlling values in learning to learn" (p. xiv). Others important to his line of thought are Michael Polanyi, understandably, and Gilbert Ryle, oddly (considering Ryle's extreme positivism). Howard also addresses the domain of "getting to know" (pp. xiii) but curiously omits the advances recently made by A.J. Greimas.

Part 1, "Educating the Imagination," begins with a nice piece that reenacts Schiller's *Letters on the Aesthetic Education of Man* in a contemporary form which will be very useful to students (pp. 3-8). He then moves to imagination where he has some plain but important things to say about how it gets developed, how it is expressed by artists and how images, imaging, and imagination relate. In this part he reveals some unstated subtexts. First, through examples like a master class by Birget Nilsson and an interview with Alfredo Kraus, Howard deals mainly with arts education for the few (programs for artists) rather than for the many (programs for everyone else in the general program of studies). There are clearly differences between the two but post-Deweyans rarely acknowledge them. Second, by restricting himself to the philosophy of education Howard omits the significant work on imagination and learning by E.J.

Furlong, Jean-Paul Sartre, and Otto Weininger, among others. Third, by omitting the literature on dramatic education, Howard's discussion of "From Image to Action" is inadequate (pp. 47 et seq.). But his sections on useful imaginings (pp. 14-19), expression (pp. 27-37), and heuristic imagination (pp. 43 et seq.) should be recommended to all graduate students of education.

Personally I find part 2, "Ways of Learning," less interesting. This is not to say that other readers will agree with me for it is coherent and linked to the whole. My attitude, I suspect, is due to Howard's separate discussions of learning by instruction, practice, example, and reflection. My own inclinations are specifically holistic and, if I am eating a cake, I like it to be unified and not in lumps.

Finally, the publishers are to be congratulated on the overall presentation of this volume. It is not usual in the economics of the recession to find a significant, softcover, nonfiction book given plenty of "air" around the type and spare pages for reader's notes. These qualities help to make the book "a really good read."

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Pratte, R. (1992). *Philosophy of education: Two traditions*. Springfield, IL: Charles C. Thomas, 326 pp., \$58.75 (hardcover).

Professor Pratte has attempted to unite certain features of Ordinary Language Philosophy (one type of analysis) with certain features of Normative Philosophy. The first set of features he calls a "bag of skills"