

This thesis explores Tatsuo Miyatake's (1892-1960) early childhood art education methodology. Miyatake's methods and ideas were evaluated alongside the art educator Tomlinson's in 1950s Japan. Tomlinson switched an inflexible and objective drawing education in England to a new approach which realized a free and creative art education.

Japanese education in the 1950s had changed greatly from the pre-war state-centered education to one that nurtured individuality and creativity. However, in early childhood art education, the imitation-centered education common in prewar Japan continued. Miyatake revolutionized art education with the idea that expression is born from the ways infants' lives play against restrictions. Miyatake thought that infants were born with inherent creativity—like an instinct of "the live creature," even if they were not taught to imitate the behavior of the adults in their world.

Miyatake thought that the scribbling (tinkering, scrawling, kneading, daubing) children start at about one year of age was an innate instinct; the beginning of a creative artistic process. Based on this assumption, Miyatake created the idea of "scribbling with the whole body"—a methodology of early childhood arts education that involves paint and craft playing with the whole body. He conceived the whole body as the foundation of "the live creature"—that is, playing with the whole body was "interacting with the outside world (=scribbling)." He practiced early childhood art education in which "scribbling with the whole body" activated infants' own senses and emotions, and as such created expressions that tracked the continuity and necessity of their own lives and plays.

Consideration from Chapter 1 to Chapter 4 leading up to the above conclusion resulted in the following:

In Chapter 1, it was clarified that Miyatake's art education model, carried out before and after the war, was "the live creature." When he graduated from Tokyo Art School in 1915, Miyatake embarked on a journey of primitive art exploration in search of "wild primitive beauty." In 1959, he designed a giant playground structure which he called "Châtelet." Miyatake considered Châtelet the culmination of early childhood art education; he called it "the white live creature." He intended Châtelet to involve infants' activity such that their whole bodies became fluid and dynamic, their "live creature" was awakened, and the accumulation of intangible elements in their brain cores (= mind and body) was the source of their creativity.

In Chapter 2, Ruth Shaw's finger painting, Grözinger 's scribbling theory, and Florence Cane 's scribbling exercise theory were considered. All proposed drawing methods were based on scribbles using both legs and hands, with the whole body considered "the live creature." Grözinger proposed that the infant's scribbles are the locus of memories from the time his body was an "aquatic animal" in his mother's womb. Subsequently, as he left the womb and was reborn as a land animal, he began "interacting with the outside world" through both hands and legs. Moreover, it was clarified that Ruth Shaw and Cane practiced art education to encourage expression from the unconscious domain by taking advantage of mental health (psychoanalysis) viewpoints.

In Chapter 3, the formation process and case study of Miyatake's methodology of early childhood art education was taken up. Around 1957, Miyatake recognized that the art education theory to foster the innate creativity of children

had been exhausted and it was time to seek concrete methodology. He took advantage of Shaw's finger painting characteristics and practiced clay work. In this work, the infant's "the live creature" was expressed in the process of kneading (scribbling) the massive material (clay) with the whole body, and thus the image (expression) had been born from the infant's own identity. He further created the methodology "scribbling with the whole body" to cure the infant who painted a molded picture. In considering Miyatake's case studies of the five-year-old infant's scribbles from around the age of one and the infant who focused on the thing about which he was most interested (a necessity for him), it was clarified that infants' senses and emotions as the live creature were revived, and their paintings were generated in energetic pictures. When Miyatake practiced the concrete method which foster the innate creativity of infants, he found that their minds and bodies repressed by the values and disciplines of the parents who did not understand their developmental stages and mentality in the 1950s. Therefore, he introduced a psychoanalytic perspective into early childhood art education to liberate them from parents' repression.

Chapter 4 addresses the *Evaluation of Children's Pictures Series 1* published in 1959. This book was produced in response to the confusion concerning the children's pictures due to Miyatake's principle focused on sense and emotion, against persons of recognition principles in the late 1950s. As a result of the examination, two directions were found to overcome this confusion. The first direction was to evaluate the infant's picture in conjunction with his developmental history. The second was the common understanding that infants' paintings evaluated as "good" had the emotional motivation and opportunity from their initial interest, thus they started to express their emotions vividly as they connected to the object they wanted to express—even if the principle insistence of evaluators was different.

The significance of Miyatake's methodology of early childhood art education "scribbling with the whole body" centered on how it linked early childhood art education to the life and play of infants. Miyatake thought that infants' play developed dynamically; however, their drawings of play were static pictures. This was due to the inculcation by adults and the imitation of type. Therefore, Miyatake re-raised the infants by restarting from "the live creature" scribble and moving through the developmental stages of drawing, leading the infants to express what they had absorbed. At that time, the body where "the live creature" of the infant dwelled was considered to be moving; the best time for infants' bodies to move was when they were playing. Thus, in order to break through conventional early childhood art education, Miyatake came to practice painting and crafting as a continuity of play in which the infant's body was moving. He called this process "scribbling with the whole body."

It can be said that infants in the 1950s were repressed because their parents did not understand their developmental stages and psychology. Therefore, it was difficult for infants to exhibit creativity inherent in an unconscious domain such as the instinct of "the live creature." With the aim to free infants from repression, Miyatake held an infant painting exhibition that combined the children's paintings with their developmental histories. This leads us to address the modern meaning of this exhibition.