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The place of the fine arts in a democratic education

Ivine Shields

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THE
PLACE OF THE FINE ARTS
IN A
DEMOCRATIC EDUCATION

A Thesis
Presented to the Department of Music
The College of the Pacific

In partial fulfillment
of the
Requirements for the
Degree of Master of Music

By
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THE PLACE OF THE FINE ARTS IN A DEMOCRATIC EDUCATION

INTRODUCTION

The quest for beauty is common to all humanity, and mankind is constantly pursuing it. The savage barters his precious furs for the cheap, but brightly-colored beads and ornaments of the trader because they appear beautiful to his untrained eye. The major portion of the world today evinces this same urge for beauty in an effort to be attractively clothed, to make homes appear more pleasing and inviting, and to beautify public buildings and grounds of every nature.

We do not know how the feeling of beauty comes to us, for it is an element so mysterious and unfathomable that we are unable to analyze it. Nor has nature restricted the enjoyment of it. The rich, the poor, the old, the young, the brown and the white may each delight in a Raphael Madonna, a Bach chorus, or a magnificent cathedral.

The desires and the demands for beauty are continually growing. Not so long ago school and office buildings were built only with an utilitarian aim in view. Today, Americans insist upon beauty as the primary requirement for these buildings.

Beauty is an essential part of our being, for it awakens our highest aspirations, fills us with reverent devotion, and arouses love and wonder within us. Were we
deprived of these finer emotions, truth would die and leave our lives utter voids.

We need not seek far to discover beauty which may in­spire these emotions, if we have learned to discern it. We may find it in temples of worship or in the picture gallery; in perfect bodies and rhythm of movement on the athletic field or in a surging chorus of voices, whether of humans or of instruments; in the crashing of ocean waves, the song of a bird, or any other instrument of God.

The pure and the strong in the fine arts arouse a taste and a desire for what is lovely. In his Cutlines of a Phi­losophy of Art, R. B. Collingwood defines art as "the special activity by which we apprehend beauty." ¹

By the fine arts we imply music, literature, painting, sculpture, architecture and the dance. All of these, though achieving different effects, have a common origin. All are in some way related, for they spring from the same desire for an expression of the deeper emotions within us. The "feeling" side of our nature can find the outlet we crave for it only in the arts.

These subjects are not the special prerogative of any class or institution, but they offer to each individual of every sphere and race a revelation of the soul through the incorporation of a great ideal. To each human being they give opportunity for what Anatole France has so aptly termed

¹ R. B. Collingwood, Cutlines of a Philosophy of Art, 7.
the "adventures of one's soul among the masterpieces."

Through the study of the fine arts our sense of the beautiful will grow, but if we afford it no outlet, it will cease to exist. No man, though a great scholar, can be a fully rounded individual, until he possesses an appreciation of the arts. One would not claim that they are all of life; they are only a part of it. It is essential to have, as well, an appreciation of nature, history, science and other fundamental subjects.

"A sketch," however, "is frequently a more effective mode of conveying thought than either spoken or written words." 1

Architecture, painting and sculpture lead to a refinement of the human mind, an embellishment of those localities in which mankind congregates, the adornment of the habitations of man, and the perpetuation of the most pleasing representations of the works of nature, or of the creations of the imagination.

Music is a universal language by which men read one another's thoughts and expressions of beauty. In its yearning quality we hear the striving of the human spirit for self-realization, while in other moods it may give to us the keenest expression of joy, of the aspirations or the pathos of life.

True, music cannot describe a geometrical theorem or an historic document, but when listening to it, the emotions

hold sway over us, and as our feeling grows, we become con-
scious of the presence of the Infinite, the force behind all
laws, whether of mathematics, history, or world problems.

"The appreciation of these things is teachable, there­
fore learnable." ¹ The average individual needs little or
no technique in order to learn to appreciate them and be
lifted up. It is possible to respond deeply to the appeal
of art, even though in ignorance of the most technical prin-
ciples underlying it. Art is not something distant and eso-
teric—it is near and possible to every human being. The
appreciation for it should be instilled in the formative
period when it is a simple matter to lead children into its
magic realms.

The beginnings should be based on definite laws of
learning, developing through the elements into feeling and
understanding. Such procedure would lay the foundation for
a nation-wide perception and love of the fine arts. It
would break down the old idea that only here and there can we
find an artistic eye or a musical ear. Someone has said,
"What a dreary forest it would be if only one bird in the
forest sang." So it is with a nation.

But merely to respond to beauty, to feel the thrill of
pleasure in it, is not sufficient; for art must always be in-
terpreted, even though one possess an innate love for it.
There is a certain discipline which the mind must undergo

¹ J. B. Lillard, Address to Music Supervisors.
before becoming capable of seeing or hearing, for in reality we see and hear with our minds.

We must be trained to judge accurately a work of art; to take pleasure in subdued and delicately modulated tones in contrast to the ghastly white voice or the tremelo of the vaudeville stage; to delight in the delicacy and subtlety of a Corot or a Monet rather than in the flaring gaudiness of the picture painted merely for the purpose of exploitation.

Training in tone and color in these finer degrees adds tremendously to the joy of living. A knowledge of the technique, though we are not technicians, will greatly enhance our enjoyment of a picture, statue, musical composition, or ballet, for the technicalities of art are its language.

The mechanical devices such as the talking machine and projectors for pictures and slides make it possible for us, by repeated contact with great masterpieces, to come to understand as well as to enjoy; to measure and compare, as well as to listen and to see.

The difficulty with Americans is the desire to acquire knowledge in a hurry. An appreciation of any or all of the fine arts is possible to every normal individual but this appreciation must be acquired in the same way in which we learn our fundamental processes or tool subjects. The possession of innate genius is not essential but it is necessary to be constantly and understandingly exposed to the elements of beauty.

One of the primary functions of our democratic education
should be to awaken conscious relationships to our advancing ideals of beauty and to foster an appreciation for the fine arts, which will not only keep life from becoming sordid and existence sensuous, but will prove the sustenance of youth and the delight of old age. "Let the love of literature, sculpture, painting, and above all, music enter into your lives," said Theodore Roosevelt.

With these ideas in mind, it is the writer's desire to plead for more and better teaching of the fine arts in our schools, and to urge government aid and support manifested in the establishment of free schools of fine arts throughout the nation.

To show in a small way that the necessity for art and the place occupied by the arts in our lives is important enough to merit national support, this work will discuss briefly their influence upon the history of the race, the manner in which we may naturally and beneficially relate them to other subjects in the curriculum, and their ability to contribute in large measure to any or all of the seven cardinal principles of education.
THE INFLUENCE OF THE FINE ARTS ON THE HISTORY OF THE RACE

CHAPTER I

It is impossible to estimate definitely the influence of the fine arts upon the history of the race. Historians have made some effort to trace the development of a few of the arts in relation to the life of the people, but others have been totally neglected. Yet few will question their influence, even though it be one of the most unaccountable forces to which human life is subject. No science has given an adequate explanation of its subtle effect upon and power over all classes of people.

The arts have been to the race physical and mental refreshment and food, creators of a broader vision, kindlers of the collective and individual imagination and stimulators of ideals for self, community and nation. Life has received under their thrill a passionate reinforcement. Without them, man would have had no outlet for his emotions and he would have destroyed himself in his melancholy.

There is no human need, individual or collective, that cannot be expressed in beautiful form by one or more of the arts. They have been the builders of nations, and architecture, painting, literature and music has each played its own important part.

The fine arts began as the overflow of simple emotion
when all manifestations were crude and childish. They were employed solely for utilitarian purposes with no recognition of their aesthetic values.

"Very early in his history man began to worship something," 1 and as an aid to his worship, he built temples. The first of these was nothing but crude circles of stones, but "the father of all architecture," says Waterhouse, "was he who first discovered that he could build a wall by the simple process of piling one stone upon another." 2

Sculpture and painting too were utilitarian in their origin. Early man made images of those elements which he desired to control, and for which he craved protection from his deity. 3 Later, he wrought images of the divine power itself, so that he might, in his nearness, more successfully coerce it into preserving him from harm and danger.

Thus we see that religion began to influence human life far back in the primitive stages, and with it, art went hand in hand, for "in the earliest historical times they were interwoven and no one can say which was first,--they were not two but one.-----Religion has been historically the great fountain source of art, and the art of worship the mother of all arts." 4

1 John H. Blackie, The A B C of Art, 72.
3 Cf. A. Della Seta, Religion and Art, 6.
4 Von Ogden Vogt, Art and Religion, 18.
The heart and mind of the untutored, uncultured man received religious ideas more readily through a concrete embodiment in pictures and statuary than the expounding of dogma.

Throughout the centuries architecture has built temples, while painting and sculpture have adorned them. Through this adornment man has received finer and deeper spiritual perceptions and a revelation of the fundamentals of life and Christianity. Great cathedrals have for centuries proved an inspiration by their very beauty and grandeur to closer communion with the Holy Spirit. In them and through them man feels the sublimity and the majesty of the Infinite Presence. In many European countries, the cathedral is the very center of the life of each city--everything rotates about it.

While architecture has erected temples, music and poetry have concerned themselves chiefly with the worship within them. Ritual soon established itself in the first crude structures as a form of worship, and the art of the drama developed emotionally from the ritual. Later, this drama played an exceedingly important and influential part in the life of the church and of the people. ¹

Music, too, had a strong influence upon religion. It developed originally from the song which was a lucid reflection of early man--it was the man, for it was the instinctive reaction of his whole being. The savage voiced his prayer for rain, his thanks for good harvest, his cry of

victory, or his war song, as he danced with no inhibitions about his fire. His every utterance was a part of the man; not an artificial creation.

Little or no effort has been made to trace the influence of this important art upon the history of the race, perhaps because music makes no record of its existence unless it be performed. That is, it does not live unless it be heard; while the graphic and plastic arts remain always in evidence if not actually destroyed.

Religion has for centuries been almost universally expressed through music, for the reason that emotion is ever a requisite of religion and music is the most natural and universal expression of emotion. When united with poetry, it becomes the most obvious, as well as the highest expression of the religious feeling. It is regarded by pagans and Christians alike as a gift from heaven.

Christianity has its patron saints of music and its frequent references to the music of eternity. We like to remember that on the night Christ was betrayed, He and the disciples sang a hymn after partaking of the Blessed Sacrament.

We sing in our order of worship so that we may more fervently express our passion of entreaty and adoration. The words alone might leave us cold, but wedded to music, they bring our ideas into vivid relief, and create as well as express religious emotion.

Martin Luther understood fully the far-reaching sway of music and used it extensively to further his religious
purposes. It would require a great scholar of the history of
the movement to determine the influence music bore upon the
Reformation, which in turn, was a tremendously significant
event, affecting remarkably the histories of many nations.\(^1\)

Cromwell also realized the puissance of music and de-
creed that it be used only for those purposes he desired to
further. His restriction of its use in certain instances
paid as marked a tribute to its power as did his encoura-
gement of it at other times.\(^2\)

The Greeks developed the greatest civilization of all
history and it is interesting to note that music was one of
the fundamentals of their educational system, bearing enor-
mously upon its development.

Antcliffe, in his *Nature of Music* gives this valuation
of the effect of this art:

The history of music is at least as important as the
histories of wars and governments. Music has a direct bear-
ing on the life of the people, which even the most important
of political events have not. And even in these latter, mu-
ic has not been without influence, and especially on that
of war.\(^3\)

Such stirring songs as "The Marseillaise," "The Watch
on the Rhine" and "The Star Spangled Banner" have kindled
men's souls with love of country and fervor for its protec-
tion. Yet we cannot conceive of sending an army into battle

\(^1\) Herbert Antcliffe, *The Nature of Music*, 213.
\(^2\) Ibid., 214.
\(^3\) Ibid., 209.
reciting the words of one of these hymns, for no soldier's pulse would be stirred, nor his heart beat quickened without the throbbing pulsations of the music. "Martial music has won more battles than all the cannon that have rocked the earth." 1

In early history, "the drum became a particular object of worship," says Farmer. "Like the ark of the Hebrews it was taken into battle to give victory over enemies." 2

Few would be so bold as to claim that music did not play a highly important part in the World War. Hundreds of officers and private soldiers who took part in that conflict would testify to its worth and benefit in that tremendous struggle.

There have been nations with little or no painting, sculpture or architecture, but we are unable to find trace of any without some form, however crude, of poetry or music. While the race could have lived without speech or music, life would have lost two of its most blessed and precious faculties.

Art came from the heart of humanity, and "it is impossible to point out any great nation which has been insensible to its power and charm" 3 from the time when a mother


first crooned her child to rest and man erected his first altar, to the days of the early church, when music "was preeminently the art of consolation and healing," 1 to the advanced civilizations that have risen and fallen, down to the present age when we have evolved glorious symphony orchestras, celebrated opera houses and theaters, time honored art museums, magnificent buildings and famous ballets, all of which tremendously influence the lives of the citizens of today.

1 H. Tipper, The Growth and Influence of Music, 43.
CHAPTER II
THE RELATION OF THE FINE ARTS
TO OTHER SUBJECTS IN THE CURRICULUM

If we take the various fine art subjects, hold them at arm's length, and measure them against the background of human interests in general, we shall see them in relations we have never suspected and perceive affiliations with other subjects that contribute in large measure to a broader life; for all of art, whatever its nature, must in some way be associated with life itself.

It is not a mere matter of technique; it has a more human quality through which it touches us at every point. "The artist or the philosopher," says Pond, "who maintains that art is purely a temperamental expression unrelated to the solid facts of life,----is cherishing a fatal illusion," 1 for art has a "direct practical bearing on the daily life of everyone who buys furniture, wears clothes, sits down to meals, or reads newspapers and magazines." 2

We could go on and on with this list, if desired, to show at how many points one or more of the arts touches us. With this as an underlying thought, let us see how the

various arts could, in a democratic system of education, be related, not only to each other, but to many of the so-called practical subjects in our school curricula.

The sister arts are closely dependent upon one another, since the full consciousness of life must come to us through both the visible and the audible senses. Painting and sculpture go hand in hand. "Interpretative dancing was the basis of sculpture, and from sculpture with scarcely a line of demarcation, sprang painting. The singing was the basis of music; while the hymn itself represented poetry," 1

Music and literature are closely related, both being expressive arts with many similar characteristics. Rhythm, for example, is as necessary to one as to the other. While music is the only subject that makes a business of developing rhythm, yet, without it, all of the other subjects suffer. It is as important to keep step rhythmically in learning and thinking as in walking and dancing. 2

While music alone gives the thrill of melody, harmony is as necessary to one art or subject as to another. The better courses in music and art appreciation make an effort to relate and compare the harmony and form of one fine art with another. Such tasks should not be left only for courses in music and art, for every course in school should become a course in appreciation. Then the real meaning of

1 Edward H. Griggs, The Philosophy of Art, 57.
2 Cf. Edwin N. C. Barnes, Music as an Educational and Social Asset, xi.
The English by Shakespeare and the Prayer Book, the Greeks by the Parthenon, the American Negro by his folk melodies. So also we know an age by its art, the mediaeval time by the great Gothic buildings, the artificialities of early eighteenth century life by English poems and French palaces, the Classic revival by the Renaissance buildings of Italy and all Europe; and all the greater and lesser movements of human feeling by their records in stone or letters or music.

The arts constitute the description of the world as an age or a people apprehends it.----An age or a people that does not reach any self realization or any unity of thought or feeling that breaks forth into artistic expression is nondescript. 1

1 Von Ogden Vogt, Art and Religion, 9.
an outline of the growth of a nation and one of the growth of its art would be similar, for every movement in history has been accompanied by its art in one or more forms. Every outstanding period of art coincides with a period of unusual energy in the nation which produces it, whether that energy proclaims itself in discovery, conquest, or internal development.

We study always the political side of a nation, but we are seldom taught to look for the much deeper aspect—the expression of the very souls of the people. The drama and the passions of a whole race are reflected in its art, literature and philosophy. ¹

Man's visions of ideal beauty he has endeavored to realize in the various kinds of art, according to the customs and beliefs of his day and time. He no doubt found that though science and psychology could explain his thoughts and acts, only art could cross the chasm from one mind to another and permanently record the experiences of one age to bring enjoyment to another. So we today receive delight

¹ The men of any one land or period are in general so conditioned by like circumstances and environment, by similarity of customs, traditions and education, by widely-prevailing ideals and aspirations and even by popular taste and fashion, that they are unconsciously constrained into certain similarities of subject and of manner by which the art of their time and place is clearly distinguishable from that of any other. The social, religious, political and intellectual forces of the age inevitably mould the products of its art.----the fine arts are therefore rightly studied as the true exponents of the civilizations which produced them.

"Fine Arts," The Americana, VI.
from the great achievements of Hellenic art which are ac-
cording to Smith, "not merely the superficial beauty of cun-
ningly fashioned marble and bronze, but the deeper beauty of
faith and worship, of enthusiasm and endeavor, qualities that
our common humanity can share and understand." 1

So art comes to us as a messenger from every age and
nation. It did not come as a prophet to foretell events,
but it has unfailingly and indelibly recorded for us past
events and aspirations of the entire world.

Architecture is closely associated with the civiliza-
tion in which it develops. In their building, nations have
unknowingly written their histories, transmitted their
beliefs, their feelings and their hopes. Small wonder then,
that through architecture we may grasp so easily the spirit
of the past. There is a permanence about it, as about any
work of beauty; though it be old, yet it is ever new. It is
as though the fathers of our race were communing with us
through the medium of wood and stone. If we know how, we
can read the language of art as easily as we can read print.

What more vital and compelling method could be found
in which to study history than in these enduring forms?
Its results will be remembered long after an unimportant
date is forgotten, and will bear fruit in enjoyment and
growth throughout life. In the teaching of history, in-
structors should come to realize that "paintings are more

1 S. C. Kaines Smith, Greek Art and National Life, vi.
eloquent of human life than politics, statues than statutes; what the people of a nation at any time think is beautiful tells more about them than their wars, reforms and revolutions, simply because it is less accidental." 1 A visit to a museum or the viewing of a set of lantern slides could do much for the history student who could thus observe the perpetual records of the noble deeds of a nation as expressed in its art. Edward Griggs thus poetically sums up the value of an art work to future generations:

A work of art is like a wondrous shell thrown upon the shore of Time by the ocean of Humanity. We hold it to our ear and hear, clear and strong, the music of the artist's life and character; deeper and fainter, but still definite in melody is the sound of the epoch's spirit; while graver and sonorous, but still more vague and dim, is the deep undertone of the race. 2

There is no better way to understand foreign peoples than by their music. In the study of both history and geography it should be utilized, for it reflects nationality most vividly, and gives us a deep insight into the spiritual as well as the material tendencies of a race.

Especially does the study of the folk songs of a nation aid in teaching tolerance and the brotherhood of man; make clear the ideas of a people, the way in which they live, their manners, dress and customs.

While the physical conditions of a country can have

2 Edward H. Griggs, The Philosophy of Art, 139.
no direct bearing upon the music which it produces, they do have a distinct effect upon the people, who in turn, make the music. Thus, Italy, a land of sunshine, will not have the same ideas of art as will Russia or Montenegro. The folk songs of a land of warmth and plenty will reflect those attributes in carefree, buoyant melodies and rhythms, while a land of dreariness, want and oppression will find expression in the wail of a minor song of plaintive lament and unrest.

The folk music of any country is necessarily sincere, for it is not produced by deliberate reflection and thought; it comes from the very heart of a people who are not cosmopolitan. Therefore, we may learn from it many important lessons in racial psychology.

The mother crooned her child to sleep. These lullabies were learned from one another, printed only upon the manuscript of humanity's consciousness, and in them we find reflected the divine quintessence of many mothers' souls. ¹

Men sang as they worked and breathed their longings for themselves and their country into their songs. So music became the finest kind of autobiography of a race. It began voicing their most poignant emotions and securing an enlargement of thought where words and pictures failed them. Now, in the present day, "music is by all odds," says W. H. Squires, "the one subject that touches and assists the

¹ Redfern Mason, Address before Teachers' Institute, Sacramento, California, October, 1929.
greatest number of educative and social activities." 1

Literature and the drama also are strongly related to history and geography. Through the potent effects of great plays history may live again, and "poets," says Shelley, "are the unacknowledged legislators of the world." These two arts have perhaps the most obvious relation to a subject outside the realm of art, and so are more likely to be correlated.

The mechanical arts would appear to be the portion of the curriculum which educators fail most utterly to relate in any way to the fine arts. Yet "the fine arts and the mechanical arts are intimately akin," says Gertrude Turner, who is devoting her life to the welding of the two.

Any trained draughtsman or modeler in clay can reproduce a dead likeness of face. Only the artist can fix the fleeting expression which calls the statue to life. But what would become of the sculptor if he could not master the laws of his medium. 2

It is this writer's belief that the steel which levels the wheat for the world's breakfast food is an expression of poetry, as is also the laying of bricks by the man who can envision the people and the scenes to be sheltered by


that dwelling. 1

How interdependent are the fine and the mechanical arts in the radio, telegraph, telephone, airplane, talking picture and the like. Each of them concretely embodies the imagination. Without the mechanical arts there would have been little music. The men of the Amati family, and Stradivari, famous violin makers, were artisans with great souls. Pianos and the mechanical reproducers of music were all fashioned by artisans and their mechanical skills. Could not these two types of art then be more satisfactorily related in our system of education?

"The old mechanic arts," runs an inscription over the entrance to the Union Station in Washington D. C., "controlling new forces, build new highways for goods and men, override the ocean and make the very ether carry human thought----Man's imagination has conceived all numbers and letters, all tools, vessels and shelters, every art and trade, all philosophy, poetry and politics." Why then, do we not correlate the mechanical training of the boy who is to become an artisan with training in those subjects which will kindle his imagination,--namely, the fine arts?

One might go on indefinitely showing the interdependence and interrelation of the fine arts and other subjects, through science, which is really poetic, for each new factual

discovery leads to a new poetic mystery; through mathematics, psychology and others.

If these relationships could be established, the arts would never be thought of as an isolated field in which only the few of artistic bent and unusual opportunity or background might find expression and delight. Rather would each child appreciate and take part in some form of art, not at an indefinite time in the future, but here and now. The knowledge and love of it would deepen and enrich their lives as they reached maturity, but few who fail to find the pathway in their early years will have the opportunity of entering art's magic portals in later life.
CHAPTER III

THE EFFECT OF MUSIC UPON HEALTH

Primitive peoples have for centuries used their crude music for healing purposes. Tribes of practically every land have uttered incantations as a means of combating disease. The Indians on our own continent sang and danced as they appealed for divine mercy to descend upon their sick, and the "medicine man" sought to cure by his weird chants and dances. 1

The ancient Greeks believed strongly in music as a curative agent, utilizing special instruments to counteract certain diseases. "In the old world of Greece and Rome, in the ancient civilized communities of Asia, as well as in savagedom in every quarter of the globe, singing has been cherished by those who sought health and happiness." 2

In Germany, Justus Hecker tells us, a "Dancing Mania" started in the year 1374, just after the horrible Plague. Under the influence of this mania entire communities joined hands, leaped about, screamed and shook for hours, after which they dropped in exhaustion. Men and women stopped their work and followed the example of the leader.

Music seemed to be the only successful means of treating


2 Ibid., 81.
this strange malady. Experiments showed that lively, shrill tones on the trumpet or fife intensified the ailment, while softer, calmer harmonies, changing from fast to slow and from high to low soothed and calmed the sufferers. 1

Probably a better known illustration is that of the treatment evolved by the Italians for the cure of the tarantula's bite. Many of the symptoms were brought on entirely by fear, yet the patients became weak and pined away.

Music again proved the only aid for the sufferers and even the most uneducated responded to it. To be effectual, however, it had to vary with the degree of illness, diminishing from lively and impassioned to slow. 2 The rhythmic quality played a vital part in the healing.

Rhythm has tremendous effect even upon the animal kingdom 3 but its power over human beings is better known and more readily observed. How frequently we see at a musical performance the involuntary rhythmic movement of feet, head, or hands of the individual listener. These outward movements are generally unconscious, and no doubt innate, for we notice in small children a desire to dance or clap the hands with a rhythmic selection. It is difficult for many people, and practically impossible for some, to so

1 Agnes Savill, Music, Health and Character, 151.
2 Ibid.
3 Cf. Ibid., 153, 154.
disregard the rhythm of music as to voluntarily make motions which do not correspond to it.

An irregular rhythm is disquieting to most people and serves to irritate or fatigue. Listening to a musical performance in which the rhythm is repeatedly distorted, or to a speaker who continually stutters will prove both trying and tiring. It is claimed that a lack of rhythm causes actual pain in some sensitive people. On the other hand, its regularity has a decidedly beneficial effect since any regular sound possesses a soothing influence. The drip of water from a faucet, the ticking of a clock or metronome, the steady flow of a stream and many similar sounds will, in most people, induce sleep, and in some, produce a state verging on hypnosis.

Similar states may be brought about by rhythmic music. In this condition the individual is especially susceptible to suggestion for good or evil and the possibilities for uplift are immeasurable.

It is interesting to note how often the rhythmic selections on a concert program receive the most applause from the audience. Even the "unmusical" will respond to them, for rhythm is one of the forces underlying the whole universe. We find it in the ebb and flow of waters, the hum of myriads of insects and the sighing of wind through the trees. Nature will not allow us to escape its power.

The laws of health include it in no small measure. We must eat, sleep, exercise and rest at rhythmic intervals
or suffer serious results. We need to alternate our work and play, activity and rest, as the strong and weak beats of a measure in music are alternated if we would get the most out of living.

Rhythmic training of the body will bring about balance and poise of mind. It is even claimed that rhythmic movements performed to a musical accompaniment will prevent or cure nervous diseases. The writer has used with numerous students the fundamentals of the Dalcroze system of Eu-rhythmics. The effects have been ingratiating, for those to whom an appeal could be made in no other way responded to these rhythmic movements, and through them became more amenable to suggestion.

The beauty accompanying the orderly poise of the movements of athletics and the dance is associated with a perfectly adapted adjustment of mind and body. Moreover, the corresponding activity in the nerve and brain cells conduces to the development of an equilibrium of the entire nervous system. The character is influenced for good; it does not show the disordered, unbalanced emotionalism and ready excitability so commonly met with in undisciplined natures. Grace of movement and demeanor implies a harmony within; and similarly, clumsy and ugly movements or gestures are usually the index of imperfect balance of the nervous system. At the root of physical and mental health, beauty of movements and rightness of conduct, there lies a correct functioning of the law of rhythm. ¹

Rhythmic impetus will serve to lighten the task of laborers. From time immemorial men have sung at their work. Probably the much used and oft abused "Song of the Volga Boatmen" is to non-musicians the best known example of this.

The accompaniment of music lightens physical effort, perhaps by the tonic effect of the vibrations as well as by lifting the mind from thoughts of drudgery and monotony to more cheerful things. Laborers will wield hammers, oars and other implements with greater abandon and zest when the task is performed to the accompaniment of music. The work output is invariably increased by fitting the muscular movements to a regular rhythm. Dr. Xavier Verdier, who has done much work along this line, performed his tests under as normal conditions as possible, and proved that music can not only dispel fatigue, but will bring about a far greater output of work. 1

Alma Webster Powell convincingly discusses the need for rhythm in national bodies. Abnormally heightened or lowered bodily agitation needs a rhythmic stimulus, whether for the individual or the group.

"Those social and individual bodies manifesting abnormal states of agitation 'need' contact with such a body of rhythmic musical vibration as will calm and impose a normal rhythmic motion upon the disturbed motion represented by the agitation." 2

Opposed to these are the bodies manifesting states of phlegma. They need contact with a rhythmic vibration which will excite the low motion states. 3

2 Alma Webster Powell, Music as a Human Need, 42.
3 Cf. Ibid.
While all music does not stress rhythm, still, in all of it we feel that forward urge toward some definite goal. It invariably stirs some emotion within us, unless, of course, we approach the work in a critical manner, entirely preoccupied with the analysis of the form and structure.

Naturally, we feel less effect from intellectual than from what we term poetic or emotional music. The effects vary necessarily with the temperament of the individual as well as with his musical and educational experience. In some people there is awakened a train of thought and memories that greatly arouses and stimulates; in others there is no conscious or consecutive thought, but only a direct and stirring emotion. The fact, says Dr. Savill, that the predominating physical effect of music is emotional rather than intellectual, implies, of necessity, that the condition of the heart and circulation is modified in some manner——sudden emotion causes rapid action of the heart and raising of the blood pressure. Pleasant and continuous emotion causes a rise of blood pressure, a slower rhythm and a finer action of the heart, with consequent improvement of the general health. ¹

The study of the emotions is an absorbing one, but one on which we cannot dwell in detail. Briefly, let us group the physical conditions arising from emotions under the two headings, contractile and expansive. From the emotions of fear, envy, anger, worry, or depression, we receive such contractile results as labored heart action, shallow and hurried breathing, or facial pallor. These physical

manifestations are accompanied by a shrinking of self and an abasement of personality. When this type of emotion is unduly prolonged it causes a lowered vitality and even disease. Examinations by the X ray and other means afforded substantial proof of this during the World War, when officers under stress of grave responsibility were examined. 1

Opposing these are the expansive emotions such as courage, joy and sublime or noble aspiration. They bring a sense of expansion and liberation from the confines of the flesh. Respiration is deepened, the blood vessels and skin muscles relax and a comforting sense of well-being surrounds one.

These latter emotions and their accompanying effects lead to a fuller and richer life. They are the natural results of the best in music. Great art of any kind will induce the expansive emotions, not the contractile.

Man oftentimes leads a dreary life inspired by little or no expansive emotion, yet the feelings are such vitally important functions that we cannot disregard them. They are the foundations for our useful life and work; the powers that spur us on to produce our best results, and nowhere can they find expression as readily as in the field of music.

Quick, lively music is known to be of great benefit to people with slow circulation and lowered vitality or melancholia. Soft, soothing music will counteract night terrors, high blood pressure and delirium. Nerve specialists

have found that people who normally appear entirely indifferent to music show great discomfort at discordant notes when in an hypnotic sleep. ¹

When nerves are unstrung and one is depressed, music of such nature as Gluck's "Gavotte" from "Iphigenia" will increase the vibrations and uplift the spirit. If nerves are stretched almost to the breaking point they may become relaxed and put into sympathetic vibration by certain types of music. They are then ready, says Harriet Seymour to carry the message of health, hope, faith and courage to all parts of the body. Breathing becomes normal and rhythmic, awakening the circulation, and the spirit of harmony pulses through the whole human organism.

Over and over again men and women who have not rested for weeks fall quietly to sleep under the influence of musical therapy. Those who have insufferable worries are able to unbosom themselves, headaches disappear, depression is relieved and severe fevers are assuaged. And why not? Musical healing is not merely an emotional thing which takes the patient's mind off his troubles for the time being. It is a scientific fact and its benefits are lasting. ²

It was the privilege of this writer to be intimately associated with a group of physicians absorbed in this study of music and healing due to a dual interest and talent in those fields. Because of his experiences with them he feels no timidity in presenting the following examples culled from reading, since many more of similar character could be quoted from direct experience.

Dr. Savill tells of an officer whose foot was painfully

² H. A. Seymour, What Music Can do for You, 149, 151.
injured. He was forced to march nine miles and progressed with great difficulty about half the way, when he felt that he had reached the limit of his endurance. Then his regiment was joined by a military band and to the strains of rousing music he covered the remaining miles with ease, according to his own testimony. 1

Some years ago a movement to further the study of healing through music was started by Eva Vesaolius. Some of the work done by one of her groups is related by Harriet Seymour. One striking case is that of a young woman who was dying several weeks after her baby had died at birth. The physicians declared that there was no hope for her. Then she asked for music and was driven many miles to these students of musical therapy.

The first day, old familiar tunes and Chopin's works were played to her. She relaxed, breathed deeper and slept throughout the night. The next day she seemed stronger and music of a gay and forceful character was used. Folk dances and some of Grieg's works brought a flush of color to her cheeks and from then on she improved rapidly. 2

The use of music in hospitals and during the World War bears out these same ideas. One could go on and on with countless illustrations to show the beneficial effects of music upon the health and physical well-being of individuals

1 Cf. Agnes Savill, Music, Health and Character, 164.
and groups. "To ancient philosopher," says Guy C. Rothery, "so apparent was the influence of music on mind and body that education without its assistance seemed inconceivable." It should likewise be inconceivable to educators of the present age, since health is one of the objectives of education as conceived by our democracy. If, then, music be empowered with such benefits to health, it should be given a more important place in our educational system in order to aid that most vital of objectives.

CHAPTER IV
THE ARTS AND THE WORTHY USE
OF LEISURE

There was, formerly, little or no leisure for any but the wealthier classes. The pioneering and settling of a continent required long hours of work each day from men, women, and even children.

When, at length, conditions grew more settled, the grandparents of the present generation looked with horror and dismay upon leisure time. Since their lives had allowed of no freedom from labor, they naturally believed that the devil would find work for idle hands.

Now we have acquired longer periods of leisure through the limitation of working hours. If "Americans have not invented leisure," says Percy Scholes, "they have certainly, by their wonderful capacity for mechanical contrivance and for business organization, greatly increased the stock of it in the world." ¹

This English scholar flings the following challenge to our democracy. "You have, then, although reckoned the world's busiest people, taught the world how to gain leisure, and it is 'up to you' to teach the world also how to use the

leisure it has gained." If America is to retain her high place in the esteem of the world, she must take up that challenge.

The destiny of our nation no doubt rests upon the manner in which it will find use for the hours of ease. In order to live completely we must be happy as well as useful, and to be happy, one must enjoy his leisure as well as his work.

Man cannot live by work alone and recreation is as essential to work as to life. "Amusement and recreation," wisely said Henry Ward Beecher, "are the very things that make our working hours profitable. He who carves so steadily that he has no time to sharpen his knife, works with dull tools, and cannot make much headway." 2

Leisure should be used for recreation in the true sense of the re-creation of body, mind and spirit grown weary and powerless through long usage. Our first step toward this must be relaxation, in order to put body and mind into a healthy condition. Pleasure is not only a relaxation, but it also brings about the frame of mind we desire for re-creation.

Our problem now lies in the selection of the most worth while things we can employ to secure these pleasurable


2 Kenneth S. Clark, Music in Industry, 2.
emotions. John Ruskin contends that "all good art has the capacity of pleasing." 1 It may be so used as a means of recreation without losing its dignity. In fact, it will fall short of its goal if it does not become a means of recreation.

Mental culture should be one of the aims of every great democracy. If our spare hours can be used as a means toward this aim in America, then we shall indeed have taken up our challenge.

All of the arts may function to a high degree in the worthy use of leisure time, providing the schools and the nation give the youth of the land the training necessary to form a desire and an appreciation for the good, as well as a discrimination against the bad in the line of art. All men have a right to share the beautiful things of the world as much as the useful ones, and if each individual be given the proper background, it is possible for him to receive mental and moral re-creation through a visit to an art gallery or a beautiful building. Opportunities for travel are growing daily and if the schools have prepared the individual for it, he may derive untold profit and pleasure at little or no cost from any fine work of architecture found upon his way.

We have learned to play with automobiles, aircraft, golf and other sports, but few have learned to play with art. We have not known how to "treat art as a way of getting more fun out of life, as an exquisite kind of game----

1 John Ruskin, Lectures on Architecture and Painting, 15.
adventure—an exploration of the unknown by means of form and color."  

As a nation we could not do this while a prejudice existed against art to the extent that red blooded, virile men would not enter its realm for fear of becoming objects of derision.

Now, "at Harvard and elsewhere, even the athlete has ceased to look upon the arts as unworthy of his notice," and they are finding that the art game is as engrossing and as re-creating as golf or motoring.

We read statements from many well known men of the industrial world concerning the power that art has exercised over them. "Music has meant much to me in my life of affairs," says the well known Charles M. Schwab. "Again and again it has refreshed me when I was dog-tired; taken me out of myself and away from the problems of business."  

This is precisely the effect of all the arts. They liberate and lift us out of ourselves. Through them we may give our minds a complete vacation; crowd out discordant thoughts, and escape to another world for the time being. There we may experience vivid delight, awe and wonder. These effects it achieves, not because it is made beautiful, but because it is in its very essence, beauty.


2 Ibid., 160.

3 Kenneth S. Clark, Music in Industry, 3.
The love of beauty is as necessary to us as is a love of truth and goodness. All three are closely allied, and though beauty, like truth, seems never to be completely attainable, yet if we make it our goal, we find an exhaustless source of pleasure in traveling toward it. Today, it is being sought the world over as a relief from the sense of monotony, the dread sameness of every-day life.

All humanity longs to capture a bit of the elusive and the romantic quality we find expressed in art and literature. This probably accounts for the mad rush of America to the motion pictures, whether good or bad. "In Europe," Dr. Riesenfeld declares, "every city of 50,000 has its municipal theater where people go to hear beautiful music; in America we have the motion picture theaters instead." ¹

Society in general wastes much of its time and energy in activities that appear, when we stop to think of them, absurd and foolish, merely because the desire for better things has not been wakened within them in their youths.

Many cannot discriminate between a tawdry motion picture and a tragedy of Shakespeare. We need particularly to instil in students a discrimination with regard to the theater, for the best of the drama will supply all of the color and imagery needed to lives that are barren and commonplace. The stage should minister to the craving for the artistic within each one.

¹ Editorial, Review of Reviews, LXXVII (July, 1928), 106.
Especially in our great cities do we need to implant an appreciation for good drama, since in no way can city dwellers find greater compensation for their lack of grandeur in the mountains or beauty of the fields so far removed from them, than in the best that the stage can produce.

The drama sets us free from our conditions of life for the time being, and serves to quiet an age old restlessness within us. It tends to counteract the effect of deadening our emotional nature, which the restraint of our daily routine often brings to us. By its democratic influence class distinctions fall away and the brotherhood of man seems a less remote possibility.

If we know how to read and to interpret, the "Iliad" of Homer can still throw its glory across the chasm of years and nationalities; and though we no longer search the hill-sides for fairy creatures, the "Midsummer-Night's Dream" may still cast its spell over us, for, like all great literature, they portray beauty—and beauty is eternal.

If young people could be taught the love of such great works rather than the more technical aspect of them, the desire to search out others of like nature for themselves would naturally follow. If these pursuits could replace the mania for jazz and speed that obsesses much of youth today, more happiness and good would accrue.

To replace the pool hall and its influences with the string quartet or the choral club would be to fulfill our obligations as a democracy in teaching the worthy use of
leisure. Could we but direct the search for the thrill, so prevalent in America today, and afford that desire an outlet in the thrill to be found by any individual who puts his small tone into a group and hears a resultant harmony so soul-satisfying that his entire outlook upon life is changed.

The writer has had numerous experiences in this field and has watched with interest the change wrought in many who belonged to choral groups organized among the working classes. Those who appeared sullen, downhearted and restless invariably rose sooner or later to the mood of the music, forgetting the sordidness of their lives and the monotony of their "jobs" in an outburst of song.

We cannot plead too urgently the cause of the fine arts as a most worthy use of leisure. Sports have rightfully occupied many spare hours and should continue to do so, but there is ample time for all to find some expression in art, and for those who cannot indulge in any sport they should prove an especially great boon.

Man must play in some form or other. "To speak out once for all," says Schiller, "man only plays when in the full meaning of the word he is a man, and he is only completely a man when he plays." ¹

¹ Friedrich Schiller, Essays Aesthetical and Philosophical, 71.
CHAPTER V

THE ARTS AS AN AID TO ETHICAL CULTURE
AND GOOD CITIZENSHIP

In discussing good citizenship, David Brewer tells us that "our first obligation is good character," and that good character is what "makes the chasm which separates us from the brute." ¹ To form and keep "a high and noble character is one of the duties of the individual to the nation and to be numbered among the responsibilities of good citizenship." ²

Unless we untiringly seek to cultivate good character in the youth of our land, America's future is doomed. The home, the church and the school must all combine to uplift the hearts of the young through the highest and noblest influences available.

Anything that awakens the imagination has considerable educational potency. Its effect depends upon the feeling it excites, since man's character is composed of his feelings. So, in our schools, we should make use of those things which will arouse the imagination to a healthy activity, and stimulate emotions which will be desirous of pressing forward to culminate in some worthwhile deed.

¹ David J. Brewer, American Citizenship, 36.
² Ibid., 41.
Art and literature, aptly says Henry C. King, make an appeal that no abstract principle can make. We can never speak in general. We can never act in general. We can never be good in general. It is all in particulars. We have no way of expressing a general principle but by putting it into some definite, concrete, individual action. Now art and literature give us always such a concrete embodiment of an ideal, and so approach the strongest of all influences--the influence of a person.

Works of art are not things isolated from our lives. They are intimate experiences which become a part of us forever. This permanent virtue makes them vitally important factors in the formation of character, for "a spirit communicated is a perpetual possession," says Robert Louis Stevenson.

"Not pleasure but the sense of power----is the true object of the fine arts," De Quincey tells us, "and their final purpose, therefore, as truly as that of science, and much more directly, is the exaltation of our human nature." 2

Youth needs every aid to keep flying aloft the flag of purity and idealism. Great art inspires these virtues, for it is always so strongly in earnest, so deep and sincere, that it appeals to an almost religious sense of the individual. Religion and humanity in general have ever valued truth, goodness and beauty, and these attributes have invariably found expression in the fine arts.

We have been taught that the aim of education is the development of character; yet most educational systems seem

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1 John H. Blackie, The A.B.C of Art, 46.
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to aim at fitting the child to earn his living, not to develop character.

Scholars have said that education is the bringing out of what is within us, but the most important things within us seem to be almost entirely overlooked in the schooling of today. If our characters be made up of our feelings, then we need more of those things which act as intensifiers of the best feelings we have. A large portion of the task of education should concern itself with the feelings, for man lives by his feelings. The real man is found in what he feels, not in what he thinks or does, for feeling is the very essence of self consciousness.

Education should develop the whole nature of man—not merely a part of it. Though our feelings go with us into the schoolroom, little is done there to further the growth of this part of us, for we are trained by an educational system which stresses the reasoning and the memory side of us. "What sort of science is that," said Thoreau, "which enriches the understanding but robs the imagination?"

Many educators do not yet realize that all aesthetic study results in great educational influences, oftentimes of a most subtle nature. The inherent qualities of art seek for response in the soul—therefore in the character. "He who is slow to hear the voice of truth speaking of morality and religion, and who is callous to all reasoning may hear
them in music." 1

The arts stimulate a love and appreciation for beauty, and beauty is so closely tied up with truth that the cultivation of it will insure better ethical experience. "Without art there is no thorough spiritualization of life," says Professor Eucken. "If we lack its formative and ennobling activity, even the most eager and rapid ethical advance will not be able to preserve life from barbarism." 2

Man's spirit is constantly striving after light and the ability to express the utterances of the human soul. The arts are the language of that soul—they speak from the emotional side of man's being. Nothing else so constitutes an antidote to materialism by developing aspirations, ideals and imagination. The latter element enlarges man's life by suffusing it with emotion.

The art of music, says Yorke Trotter, is the most useful of all the arts for the expression of the part of our nature that lies beneath the surface. The rhythmic flow of the musical utterance, wedded to beautiful tone, is preeminently adapted to express the feeling-flow that goes on in each one of us——it is the language of the inner nature. 3

Where emotion could no longer be expressed in words music took up the theme. This desire to proclaim the feelings in sound and rhythm seems to be intuitive throughout the

1 Henry Jones, Lecture, 1921.
2 Rudolf Eucken, Main Currents of Modern Thought, 304.
3 T. H. Yorke Trotter, Music and Mind, 29.
world, doubtless because music reaches down to the very source from which our lives come and to which they go; that part of us which is so extremely real to us, though no scientist has been able to locate nor define it,—namely the soul. When we are expressing real enthusiasm in music, it is the soul which wells up in us in the form of feeling or emotion.

Unless the emotions be kept elevated and passionate the human being can never rise to great realities. The feelings are, however, amenable to suggestion; they will respond to the highest and noblest thoughts presented to them. How important it then becomes, and necessary in our democracy, for us to utilize the agencies which produce inspiring feelings, thus inculcating the highest and noblest ideals in our young people, the citizens of tomorrow.

In art we have the embodiment of the supreme moments of life in a form so permanent that we may return to it again and again for inspiration. Just as contact with fine people makes our characters finer, so contact with the loveliness of art will add more loveliness to our souls. Every bit of art that we see or hear leaves a definite impress upon us. We may believe that we have forgotten it when its immediate exhilaration has passed, but it is stored up in our inner consciousness, forming a criterion for other sights, sounds and sensations of all kinds. Even the most shallow and obvious forms of art make an indefinable but ineffaceable mark
upon us. The better forms go directly to the imagination and from there proceed to the heart. The poorer types, however, stop with the senses. So if we are educating for character and better citizenship, how important it is that the educational systems of our democracy awaken to the need of greater care, time and effort to be expended in the teaching of the fine arts.

The oft-quoted statement of Walt Whitman, "I hear America singing," has been prated about with great fluency by music publishers. But what do we hear America singing? As a nation, we do not hear her singing folk tunes, opera, or oratorio. In Europe it is not unusual to hear a ragged newsboy of the street whistling an operatic air, but such is seldom the case in this country. The reason for this is apparent. Europeans are "brought up" on opera and symphonies while we are fed upon the jazz and popular ditties attendant upon the moving pictures. ¹

If we could but include enough of the proper training in our schools, boys and girls would love the right kind of music and carry that cultural influence with them into the home, thus serving another of the educational aims, that of

¹ The writer is not one to belittle American music or musicians, nor to believe that Americans must go to Europe to study, (the view held by the majority of people until very recently). Many of the world's greatest artists now make America their home and the young musician need no longer go abroad for lessons. However, we are not discussing in this work the education of future artists and teachers, but rather of the children who are to form the great mass of listeners. Our aim should be to make them artistic listeners.
worthy home membership. Singing and instrumental groups would become more prevalent in the home, thus enriching family life and social intercourse. This would inevitably carry over and effect the bringing of better music to our moving picture theaters and radio stations.

But, you may say, the proper training is going on in our schools at the present time. True, in many towns and cities of this nation, the arts are sponsored by cultured men and women who are trying earnestly to implant a background of culture through their work in the schools. But you may be unaware of the hundreds of children in America who are subject to no such influences for character building and better citizenship.

The writer had in several college classes in 1928, a young woman, who in her first year of college enrolled in three music courses. Her desire and love for art were inherent, but she had been denied any suitable outlet for them. During all the years through the elementary and high schools she had been taught only two songs--"America," and the "Bullfrog on the Bank." We commend the school for the inclusion of the national hymn, but since there could be only two songs to influence the lives of those children, the second choice might well have been a more uplifting one.

In this town there was no orchestral or choral organization to bring good music to the people. Aside from the school, their repertoire of music came only from the radio, the motion picture theater's poor organ, and the mechanical
reproducers in the home.

There are many similar towns and cities of from five thousand to thirty thousand inhabitants, with no better art background than this. There are also larger cities where the arts are suffering seriously in an atmosphere where they might most easily flourish, did not politics play such an important role in school government.

The natural effect of music, as of all art, is elevating, and it is the school's business to bring it with all its attendant attributes of worth to the growing mind. If these ennobling influences can be continued, they will in time form permanent habits for good. It is in raising the ideals of the American people, says James F. Cooke, in addressing a convention of music supervisors, that the value of music to the state ascends to its highest level. For years—I have been advocating a regular period—in all school work, to be devoted to character building, with a background of music. Music itself is neither moral nor immoral, but it has been scientifically established that it is one of the most potent means for elevating the emotions of the people. While the student is exalted by music, the precious truths of higher codes of ethics, finer citizenship, finer patriotism, richer spirituality—everything to make a nobler man or woman—may be instilled. ¹

The study of the drama may likewise become a great source of inspiration and idealism. Thus it aids in character building and ethical experience. "Much is claimed for the moulding influence of the characters portrayed in history

and literature. Marked instances of moral inspiration and uplift received from these sources are frequent. 1

Each individual in the audience sees others yielding like himself to the admiration for heroism or pity for injured innocence, and rises to a belief in the nobility of his emotion, of which before he was half ashamed. Virtue appears truly admirable, not weak and far-fetched, and vice does not attract, but repels. 2

If the educational system of our democracy can succeed in instilling a discrimination with regard to good and bad in drama and other forms of art, a love for the good will naturally follow. The consequent enthusiasm for and interest in the best music, pictures and drama will keep young men from the low places of the streets. Their ideals will be too exalted by association with beauty to sanction or desire such contacts. Art will afford a safe outlet for the emotions constantly stirring within them. We do not need preaching to counteract the effects of bad verse, pictures, music and dance, but better examples, for "the only thing that can kill an idea is another idea." 3

Festivals, pageants, symphony orchestras, mass cho- ruses, operas, operettas, community theaters, and municipal art museums afford excellent opportunity to implant right

3 Anon.
ideas and ideals in the hearts and minds of all participants, and possess rare formative powers over boys and girls as well as a refining and moulding effect upon the characters of men and women.

Humans are by instinct gregarious beings, and these activities afford many opportunities to "get together," thus bearing an unparalleled socializing influence by establishing a communion of sentiment in the hearts of all. It is a fine thing to feel the unity with our fellowmen which we experience in enjoyment with them of some great work of art.

Singing is, of course, the one form of art in which the greatest numbers with the least experience may participate. The result of singing by a crowd of untrained voices is often surprisingly good. The writer has watched this with interest when in charge of a Rotary Club "sing" each week. Many of these busy men of affairs are hungry for music, and deeply regret the lack of it in their youth, especially since practical matters must now occupy too much of their time to allow for that training. Those who sense a keen disappointment in this early deficiency have told the writer at length of the great delight and stimulation received through group singing and its resulting harmonies.

This phase of music affords matchless opportunities for training toward better citizenship, but it should be begun in the earlier years. The gang instinct, which is a well-known factor in the life of every boy, may be satisfied by a band or other artistic organization. Truancy records
prove that a school band cuts down the truancy rate of its members; that it improves student body morale, trains for punctuality, alertness, concentration, coordination and teamwork. 1 During the writer's residence in Chicago it was said that the Union League Boys' Club with its fifty piece band of boys under eighteen years of age had reduced the juvenile delinquency in its district by eighty to eighty five per cent.

Song is, however, a more universal and natural means of emotional expression than instrumental music. In the majesty of great hymns of brotherhood and patriotism, the fellowship of student songs, the loyalty and love of folk songs, we find an outlet for our every feeling, and experience through them an ecstasy beyond that produced by any other agency. Concert singing, says W. H. Squires, psychologist, fuses the many into community life and feeling.

Music is socializing. It induces consonance of motive and a nicety of judgment that are the supreme quest of all high and noble education. If morality is the most perfect agreement of the individual with the sum total of his environment, if morality is secured by unswerving loyalty to accuracy in tasks undertaken and performed, then music, both vocal and instrumental, is the most successful means of attaining the ideal of the moral life. 2

There seems to be something almost akin to the divine in the sharing of a noble work of art by a crowd of people,

1 Cf. E. N. C. Barnes, Music as an Educational and Social Asset, iv.

for "art forms a binding link between men and draws them to­
gether toward God," ¹ says Archdeacon Freemantle.

Bearing these effects, art, and especially music, be­
comes startlingly important in industry. Every firm desires
that its employees acquire higher ideals and nobler charac­
ters, thus becoming better citizens. In so doing, they de­
velop into better workmen. Even the most avaricious employ­
er cannot but wish for these results.

Our educational system must reach out into the indus­
trial world and strive to lift the great toiling masses
there through the vision of art, "The supreme aim of art as
of morals is to lift the individual out of himself and iden­
tify him with his race," ² says Guyau.

Kenneth S. Clark, one of the pioneers in the field of
music in industry, tells of numerous cases when the "grind
became a job" under the influence of music. Men who wield
the sledge hammer throughout the morning go to a band re­
hearsal at noon feeling fatigued and worn. According to
their own testimony, the end of the rehearsal finds them
refreshed and invigorated. ³

"Music is a friend of labor," says William Green,
president of the American Federation of Labor, "for it
lightens the task by refreshing the nerves and spirit of the

¹ Von Ogden Vogt, Art and Religion, 26.
² Camille Bellaigue, Musical Studies and Silhouettes, iv.
³ Kenneth S. Clark, Music in Industry, v.
worker and makes work pleasanter as well as profitable." 1

Thus we see that art may reach out in one form or another and leave an indelible mark upon the character and life of every individual in the nation. It is equally potent in any one of the five fields of citizenship in which all normal men live, namely, at work, at home, in recreation, social intercourse and organized community life. 2

In each of these fields art may bear a tremendous influence, render a surging impulse for good, and uplift the soul of every human being. Nothing can take its place nor fill the need for it, and if our democracy seeks to further ethical culture and good citizenship it cannot deny nor ignore such a vital factor in educating toward these ends.

1 Kenneth S. Clark, Music in Industry, 18.

2 Cf. Dunn and Harris, Citizenship in School and Out, 6.
CHAPTER VI
THE NEED OF NATIONAL SUPPORT
FOR THE FINE ARTS

America, as a democracy, has fully sensed the necessity for education, but the tremendous import of art in that education she has not yet apprehended in all its larger aspects. She has not realized that "art and education are the two aristocracies that make a real success of democracy."

It is logical that the fine arts should have been long neglected in the United States for the reason that our young nation was too engrossed with the practical side of living. Our citizens were kept busy subduing a continent, pioneering, blazing trails across rugged mountains and perilous deserts. Making the uninhabitable places habitable demanded too much time and energy to allow for art, which requires both leisure and settledness.

Our Puritan ancestry also proved a handicap. While it produced the splendid American conscience, it did not stimulate any profound enthusiasm for the fine arts. These good people had no idea that aesthetic interests were universal, and vitally related to the progress of both the individual and the community. Rather did they associate a certain feminine quality, a weakness, to the things aesthetic. The charms of art in any form seemed to conflict with their moral laws, and whatever they produced was of a cold, formal, severe
nature. In place of the inspiriting hymns we now sing, they
 gloried in such forbidding and austere compositions as "For
 Such a Worm as I." Anything of a more cheerful nature was
 looked upon with fear and distaste, for they failed to per-
 ceive that in place of being merely a wicked form of delight,
 art was a means of touching the eternal world.

 These beliefs, added to the hindrances of pioneering,
gave a decided setback to the fine arts in this country.
While education in general has been thirty years behind the
social and economic development, the arts have been fifty or
sixty years behind that. 1 Not until the nineteenth century
did we begin to grasp the idea that art is a necessity for
the common people as well as for the leisure classes. Human
beings knew and loved art before they had ever gone to school
or hoarded wealth. The production of a mass of beautiful
folk songs and dances is ample proof of this.

 Art is not a mere ornament of life, but a part of life
that develops in every age. "Art is serious business; beau-
ty is the most useful thing we know.----Art is for life's
sake." 2

 "It is important," says Victor Hugo, "---to bear in
mind that the human soul still has greater need of the ideal
than of the real. It is by the real that we exist; it is by
the ideal that we live. Would you realize the difference?

 1 J. B. Lillard, Address, 1930.
 2 Edward H. Griggs, The Philosophy of Art, 17.
Animals exist, man lives." 1

The aim of the arts is the further expansion of our lives. Their study releases an inner vigor and a joyous sympathy with the life of the world and of man. This we know as culture. Countless human beings in our democracy have not yet been touched by its influence. Hence the deeper beauties of the world still lie beyond their vision. To them the power of spiritual and emotional perception is unknown, for they are but half formed men, knowing only facts and problems.

This is due in large measure to the materialistic tendencies of the educational system in which they were trained. The World War, however, taught us the absolute transitoriness of material things and the utter futility of basing our standards upon them. There are higher qualities which cannot be swept aside by war nor any other element, and education should lend itself to the development of these qualities in order to keep us out of a material rut. "What science and practical life alike need," said President Nicholas Murray Butler, "is not narrow men, but broad men sharpened to a point."

Yet our educational scheme has not been broad enough to include the elements necessary for developing fully rounded men. Science, mathematics and philosophy discipline the memory and the understanding. Why should the education

1 Edward H. Griggs, The Philosophy of Art, 286.
of the imagination and the emotion be left to chance, when life is really governed by them? "The brilliant students,--Leopold and Loeb, here in Chicago, and Hickman in Los Angeles--suffered from a system which trained their brains but ignored their souls." ¹

Aesthetic habits of mind are as necessary to completeness of culture as scientific habits. Every normal individual desires to live a full life, whether he be conscious of the desire or not, and without an appreciation for art, a life cannot be full and rounded.

Three great men have given definitions of education which should be of particular interest from this angle. According to Comenius, "education is a development of the whole man," while Rabelais believes that "the aim of education is the forming of a complete man, skilled in art and industry." Huxley tells us in his now famous words that a liberally educated man is one "who has learned to love all beauty whether of nature or of art." ²

To acquire that love of the beautiful, and to be liberally educated, one must have some appreciation of the fine arts and their embodiment of beauty. They are, as Basil King says, "like water in their relation to humanity," but how many universities and colleges offer the same opportunity

for training in them as they do in science or mathematics?
In many schools they are neglected or frowned upon with dis-
trust because their pursuit may afford pleasure to the stu-
dent. Yet if we miss the joy of life we miss all.

The writer listened to a college president relate the
following episode which illustrates this situation.

A famous European composer and performer had just been
heard in an inspiring concert on the Harvard campus. One of
the instructors of that institution said to Dr. Rinehart,
"Isn't it a commentary on American education that we cannot
produce something like that?"

Dr. Rinehart replied, through a vision of understand-
ing, "If he should offer some of his compositions for a
Doctor's degree would you grant it?" The answer was, of
course, in the negative.

We must in some way change this manner of thinking
which is so common to a large majority of people in our de-
mocracy, and government support of the fine arts would do
more to improve the situation than any other means. Could
America but set out in quest of the life of the spirit with
the same marvelous energy she has used in creating a splen-
did material civilization, we should witness equally great
achievements in that realm. But, at present, we are told in
The Necessity for Art, we have two false beliefs about art

which almost prevent it from existing. One is that we can
get it without paying for it, and the other is that, if it
is good, it will in the long run pay for itself. But art
cannot exist unless there is a public ready to pay for it
-----and this payment must be collective, as it has been
whenever any form of art has been both secure and grandly practised. It is not merely the individual who expresses himself in terms of art or who can support it. A whole society must do both—in architecture, in drama, in music, in painting, in sculpture. Art, in all its forms is the business of a civilized society, and is one of the proofs that it is a society and is civilized. 1

We, as Americans, "have got to begin thinking about art and thinking extremely hard. Otherwise we may banish it forever, and where there is no vision the people perish. Not until people have begun to take a serious interest in it, will America produce a great, individual and worthy tradition of her own." 2

Government support of art would offer such an impetus as is necessary to make America an artistic and a singing nation. Not until it becomes such can we produce composers and artists to rank with the greatest of Europeans, who are superior, not because of greater intellectual powers, but because their nations have for centuries thought in terms of art, and for many years their governments have supported art both morally and financially. 3 When such a condition prevails in this country, American musical poets will "survey the giant natural, social and industrial dynamism of America, and recreate it into symphonies vocal with the true spirit of the people who gave the world a Lincoln, an Emerson,

1 A. Brock, P. Dearmer, The Necessity of Art, 75.
3 Cf. Alma W. Powell, Music as a Human Need, 91-137.
a Whitman, an Edison, a Sargent, and a Lindbergh." ¹

Since our public schools have not as yet provided training in the arts equal to that provided for the so-called practical subjects, it is desirable that we now endeavor to stabilize the status of these aesthetic and cultural courses in their curricula. Little opportunity has been afforded the artistically inclined person in our schools, yet in a democracy the would-be artist should be able to receive the same degree of training as does the scientific or literary person, for a democracy falls short of its ideal when it offers special privileges in the gratification of intellectual taste. While we have been making educational history and have gone from the stage coach to the flying machine and from candles to electric lights, we have not kept pace in the realm of art with the rest of our development.

In only one way can we hope to take the forward strides necessary to raise our standard of art to the heights of our standards of material achievements. That will come only when our government becomes sufficiently aroused to the need to afford national support for the fine arts. It is a matter for surprise and deep regret, says Alma W. Powell, that the United States Federal Government should show a lack of interest in musical education. But our young country is not likely to remain for long behind smaller lands. Our hope is secure in the fundamental generosity and wisdom of our national mind, which now squanders vast sums upon musical diversion, but spends nothing at all for the free musical

education of its gifted citizens.-----Our musical talent is of the finest order, but, not having any governmental aid in free instruction, is obliged to go to Europe-----The land cries out for its own musical culture, as strongly in rural districts as in urban.-----Only the well-to-do may study music in the United States and, strangely enough, our real talent often lies not in this class, but outside of this charmed circle.-----United States gold should be showered over the health-giving and joy-bestowing field of National Music, so fondly loved by the people, and so necessary to mental and physical relaxation from the maddening strain of modern life. 1

Everything that Dr. Powell says of music is equally true of all the arts, and it is high time that we are catching up with other nations, which, though older, are both smaller and poorer. Half a century ago, James Russell Lowell said: "Till America has learned to love art, not as an amusement, not as a mere ornament of her cities, not as a superstition of what is comme il faut for a great nation, but for its humanizing and ennobling energy, for its power of making men better by arousing in them a perception of their own instincts for what is beautiful, and therefore sacred and religious, and an eternal rebuke of the base and worldly, she will not have succeeded in that high sense which alone makes a nation out of a people, and raises it from a dead name to a living power.

Not only because of the great benefits to the individual, but also because a national realization is impossible without art, do we urge an early awakening of our democracy to this great need, and a speedy proffer of governmental support for schools of the fine arts, subventions to gifted but needy composers and artists, and maintenance of orchestras, choruses, art galleries and similar institutions. "A bright

1 Alma W. Powell, Music as a Human Need, 91-96.
star will adorn the administration of the first president to take this need in hand." ¹

¹ Alma W. Powell, Music as a Human Need, 96.
RESUME

The importance of the fine arts in a democratic education should be recognized readily. Any element which has so tremendously influenced the history of the race as have the arts, cannot easily be ignored nor slighted. Their beginnings have been traced far back to the time when all of man's manifestations were crude and childish, and their development has gone hand in hand with religion, as well as with home and community life. Their influence upon the histories of nations is immeasurable, and through them nations have recorded for all future generations their beliefs, their aspirations and their noble deeds.

Since these recordings were made spontaneously and with no thought of perpetuation, they impart to us the truest sense of nationality, and express most faithfully the deeper ideas and ideals of the peoples who wrought them. Hence, it is apparent that there exists naturally a strong correlation between the study of history or geography and that of art.

In like manner, the fine arts may be correlated to some degree with practically every subject in the curriculum. Through such correlation the arts become more vital and every child is enabled to comprehend, enjoy and participate in them in one form or another. This ability for enjoyment and participation becomes especially desirable when we consider how the pursuit of art may contribute in large measure to the
Objectives of education as conceived and given to the world by our democracy.

We are increasingly realizing the value of music as an aid to physical and mental health of both the individual and the group. From the time when primitive man used his incantations as curative measures, we have observed the value of music as a remedy for nervous and other disorders. Even in groups, rhythm has proved of great value in quieting agitation by the development of an equilibrium of nervous systems.

The arts are producers of joy and other expansive emotions which we desire to arouse in some way in our leisure hours. Since they provide these valuable elements, no more worthy use of leisure may be found than the pursuit of the arts as recreation.

Other objectives such as worthy citizenship, ethical culture and worthy home membership may likewise be aided, since the arts make an appeal for good character that no generalization can make.

Our democracy has been remiss in the support of the arts and it behooves us now to put forth every effort to obtain government support for them in order that we may take our place alongside of European nations; for as we grow in these finer things, so will our nation come to a true realization of self and reach the goal envisioned by the forefathers of our country. National support of art is essential to any such realization.
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