

not in single words merely, not in single sections or books, but inwrought into the very tissue of their historically unfolded doctrine. The gospel as taught by our incarnate Lord proclaimed it ; the gospel as taught by Paul proclaimed it ; the gospel as taught by John proclaimed it. The three agree in one.

ARTICLE VII.

MUSIC AND CHRISTIAN EDUCATION.

BY EDWARD S. STEELE, OBERLIN, OHIO.

[*Concluded from Vol. xlv. p. 723.*]

IN the former article conclusions were reached favorable to the Christian cultivation of music, both for specifically religious uses, and as an element in general culture. The inquiry now assumes the educational point of view, considering what the claims of music are relatively to those of other studies, and what the aims and instrumentalities of musical education in our time and country should be.

First, then, attention must be called to the large community of spirit and interest which subsists between the fine arts and the branches of an ordinary liberal education. Their sympathy becomes apparent when we consider that even the pursuit of the sciences, not excepting the physical, is largely prompted by an impulse which is at the bottom æsthetic. It is a quite mistaken assumption that the sole, or even the main, inspiration of the vast scientific investigations of modern times has been a regard for utility. This investigation, on the contrary, has been more an enthusiasm than a calculation ; and even when use has been the avowed end the real moving power has been the unquenchable aspiration of man toward an orderly view of the world, an insight into its idea or plan, as an attainment on its own account valuable. Francis Bacon, indeed, places the true end of

science in "the better endowment and help of man's life," and Herbert Spencer defines it as the function of education "to prepare us for complete living"—that is, through instruction in the sciences. While neither of these apostles of science lacks feeling for art, or works without the enthusiasm of his calling, yet neither of them seems to recognize the fact that a theoretic comprehension of the world is directly enlarging, ennobling, and satisfying to the mind, and so possesses a value quite apart from any efficiency it may have in endowing life with "new commodities," or even in instructing us "how to live."

Now a theory of the world is a teleological view of it; not, indeed, in the short-sighted popular sense, but in the large conception of it as a unified system of causes converging in a grand result. But teleology, as earlier seen, is the essence of the ideal; consequently, theorizing becomes a process of idealizing, and just this is the source of its fascination. In scientific investigation, indeed, the ideal is not to be constructed, but found—though even so the process of finding requires the invention of an hypothesis. But the ideal discovered is not less truly æsthetic than the ideal created; and if nature were not so constituted as to yield to study an ideal return, science would want its charm. There is an immediate beauty of nature, and there is a beauty of nature as theoretically conceived. The latter is broader than the former and may be present in its absence. If to our immediate apprehension the latter beauty is inaccessible, patient study brings it in some measure within our reach; induction supplies the deficiencies of direct insight, and the imagination enables us to grasp a unity which was too broad and deep for the senses. This inner plan of things, when once attained, is not merely *idea*, but *ideal*. It is doubtful if there ever was a theory of any breadth of scope, however strictly obedient to fact, that did not possess for the mind of its author an ideal significance. And just here lies both the strength and the weakness of science: strength, because the love of the ideal

furnishes science its impulse ; weakness, because a fascinating hypothesis often leads to the perversion of fact.

The distinctive feature of a liberal education is nothing more nor less than that it turns, not upon utility in the narrower sense, but upon the enlargement of the mind in the ideal realm. It were well if it were more distinctly conscious of its own intention. That a branch of study is requisite to the ideal life is its sufficient vindication ; it is wholly superfluous to search out for its defence some appertaining scrap of the lower utility. The study of geology does not need the excuse that it has sometimes pointed the way to deposits of coal, petroleum, and salt. That a person does not intend to be a surveyor is no reason why he should not study trigonometry. While the study of psychology sheds some light on the best way to use our own minds and to affect those of others, that is but a small element in its worth ; and even in the theoretic study of ethics, it is not the sole, perhaps not the main, end to learn how we ought to behave. It is possible, moreover, that even the study of the classical languages, examined in this light, would vindicate claims in these days but grudgingly allowed.

In laying this stress upon the æsthetic phase of scientific study, it is not intended to depreciate the splendid contributions of the sciences to "the better endowment and help of man's life"—though even this might be shown to consist largely in the fuller satisfaction of æsthetic wants—or to cast any reproach upon industrial and technical education, which, in addition to its other values, is a highly important auxiliary in the development of the fine arts. But the idea of practicality, now that it has come into vogue, is on the one hand so palpable, while, on the other, the conception of an immediate worth in theoretic culture is so hard to get between the thumb and finger, that even those who have a feeling for such culture often assign another reason than the true one for its pursuit ; whence the need of a showing in favor of the latter.

Such being the character of a liberal education, it is obvi-

ous that, in the matter of practicality, no controversy lies between it and the cultivation of the fine arts, since both move in the sphere of the ideal. Within that sphere, however, there are between them specific differences, which may sup-
posably give to one or other a decided, or even exclusive, preëminence. The first point of contrast has already been suggested, namely that in science the ideal is to be discovered in the actual, while in art it is to be created. At first blush this difference may naturally enough appear to afford a weighty presumption in favor of science, since the truth of the actual world strikes one as indefinitely preferable to any offspring of the human imagination. The case, however, deserves some reflection. It is to be remembered that man does not hold a merely passive and contemplative relation to the world, but is by constitution an agent and artificer, whose vocation it is, on the one hand, to regulate his own conduct and shape his own character according to a rational standard, and, on the other, to subdue nature, and make the world contribute the most possible to the good of its sentient inhabitants. To such a being the formation of ideals may not be so idle a matter after all; in fact, no man can fulfil his duty with zest unless his ends allure him onward with the power of ideals. Now while these ideals are in some sense created by man, they are not on that account perversions of nature, but much rather one of its fruitions, since the constitution of man is itself a factor in the general system of nature. But further, in the production of ideals in general, whether immediately practical or not, it is a mistake to suppose that the imagination swings unpivoted in space. The mind of man stands related to the great world, not as a nature independent and foreign, but as the *microcosm*, a nature kindred to the world and, as it were, its mirror. Not only can the imagination not transcend in kind the material presented, but in the artistic use of that material it is bound to a humble obedience; not, indeed, in the way of copying individual prod-

ucts of nature, yet very frequently in the appropriation of her types, and always in a thorough fidelity to her fundamental laws. It is certainly in no proper sense unnatural when fine art develops in ideal the possibilities of nature, and isolates and exhibits in typical perfection a form which in the struggling profusion of nature's enterprises was never quite able to come to itself. And if it is thought that some untruth or unreality lies in this, what shall we say of that practical science which, instead of accepting nature as it finds it, teaches us to do for ourselves what nature aside from us has never done? Nay, even of that theoretic science which, not content with a plain account of phenomena, constructs parallelograms of forces and orbits which are never described, resuscitates morphologies which nature has forgotten, and imposes its general types upon defiant individuals and species?

But supposing it granted that science and art have thus an ideal matter in common, the rejoinder is still possible that, from an educational point of view at least, science has a great advantage in its manner of holding and treating that matter. Science is intellectual, gathers facts, uses reasonings, fosters clearness and distinctness of view; while art addresses the senses, the imagination and the feelings, does not explain or prove anything, and, to express the objector's thought in a word, it is not scientific.

In response to this objection it is readily conceded that art does not primarily address the understanding; and its defence would be as weak as possible if based upon its services to the logical apprehension of facts. The æsthetic judgment has the manner of an instinct or intuition. Art criticism has its rules and these are referable to a principle; yet the actual appropriation of the work of art takes place through taste, as it were, a peculiar sense; while "in art production," as Hegel says, "the intellectual and the sensuous must be one," and in making poetry, for instance, the thought is not first conceived as prose and then decorated with images and rhyme. But the weakness of the objection lies in the

assumption that the information of the understanding, if not the only worthy end, is at any rate the only important means of a proper education. Art is certainly not science ; but it does not follow that it involves a less dignified mode of intelligence, or one less worthy of development. That the appreciation of art belongs to the merely spontaneous, popular, form of intelligence, or that it yields without cultivation whatever good it is capable of, is a position that cannot be defended for a moment. The great works of art render their best service only to culture. The Saxon peasant wanders through the Dresden Gallery staring vacantly at the canvassed walls. Mrs. Holmes quite overshadows George Eliot in the book market. The Boston street-boy is vastly more interested in the cuts of pugilistic celebrities in the shop windows than in the architecture of Trinity Church. But not only does it appear thus as a matter of fact that art is the affair of culture ; it grows out of its very nature that it should be so. This is not merely because art production requires the mastery of technical resources, or art appreciation implies a sensitiveness to discords and flaws. It is because it is impossible to seize upon the great ideal aspects of the world without breadth of view and depth of insight. If art apprehends things in a manner peculiar to itself, it none the less apprehends them. And while art does not address itself to the scientific understanding, it nevertheless profits by all which the understanding attains. Scientific progress, while it changes the form of poetry, does not, as sometimes supposed, destroy it, but enriches its material rather. Where science becomes a passion the art instinct may be held in abeyance for a time, but it will presently reassert itself. The artistic mode of conception and expression is one of our permanent constitutional needs. The knowledge furnished by science does not obtain its full worth for the mind until it is æsthetically interpreted. How much remains of the value of the world if divested of all its grandeur, nobility, beauty, pathos ? Especially how will the moral and spiritual life fare without the inspiration which flows from these attributes ?

But it is the work of fine art to develop and exhibit these aspects of the world; and were the achievements of science as complete as they can be, the art function would not only not fall into disuse, but would rise into a higher and more successful activity. But it is further to be considered that art expression anticipates the scientific, and brings into practical efficiency many truths which science has not yet mastered. Our most vital intuitions have never yet been reduced to science, at least not to a science which commands universal assent; but, without waiting for science, art realizes them to our consciousness, and makes them factors in our lives. An unripe science, moreover, is prone to superficial generalizations, finding in mechanics, for instance, the grand typical idea of the universe. But art utters the spirit's protest against the imputation; not dogmatically, but by revealing a life in the affections, aspirations, and inward convictions which stultifies such an interpretation. And while we must not commit the error of attributing to art under all conditions—cramped by a narrow understanding, misled by the lower passions—the glory of the art which might be, it still remains true that the affinities of art are with the spiritual, and that it can do something to save us from the barrenness of a soulless mechanics or metaphysics.

We reach the result, then, that while science and art have a common ideal motive, they differ in their mode of apprehending the ideal; not, however, so as to give either of them exclusive rights in the field of education, but so as to place them both within its domain as harmonious and mutually complementary departments. Accordingly, since music is one of the noble arts, and since Christian education must contain all the elements of a sound education—to say nothing of the special uses which Christianity has for the art—it ought to receive a regular standing in Christian systems of instruction. We are ready now to take up some more directly practical questions involved in the theme.

And first something needs to be said respecting the range of the desirable musical culture. It has already been sug-

gested that an adequate Christian cultivation of music will extend beyond the limits of the distinctively religious. This is for the same general reasons that Christian education includes the sciences and languages which have no immediate religious significance, and the case does not require special discussion. There is another question, however, which to the artist may appear superfluous, yet has a real pertinence to the present situation in this country. The thorough-going artist can tolerate nothing in art which is not genuinely good; and by good he understands that which is so regarded by those most competent in the art, and not that which most pleases the unskilled. And thus there arises a certain antagonism between him and the majority. For the latter care little for any music which they cannot at once enjoy, without preparation or effort, and are not seldom a little piqued that one should impeach their taste by urging another kind as better. And something like this is true of many people who in other respects are highly intelligent. The logical understanding has been the leading object of culture among us, and the æsthetic sense has been left to shift for itself. Thus the advocate of the higher music has to contend with the indifference, at least, not only of the ignorant classes, but also of a large section of the educated. And yet on its real merits the case of musical culture is not essentially different from that of culture in general. The question is the same for every discipline: shall that which purports to be education simply meet the mind on its own ground, satisfy the desires which it already feels, and leave it where it found it, or shall it awaken, by offering to satisfy, wants of which the mind is not yet sensible? There is but one possible choice in these premises. It is the very beginning of civilization to create new wants, and the very essence of education to lift the mind upon levels of which it had in advance no conception. Æsthetic culture is a refinement of the mind, not merely an enlargement of its contents, and an æsthetic culture which does not develop taste is almost a contradiction in terms.

So much being granted, it is impossible to set as the true standard of musical education anything lower than the best existing products of the art. In the first place, the best is the true standard in music for the same reason as in any other pursuit requiring an enthusiasm for excellence. It is the best that has the inspiration in it, and mediocrity is not the proper ideal even for those whose abilities are moderate. The educator who holds up the average man as an ideal deserves the hemlock as a corrupter of youth. One's practical ends should be within the limits of what he can reasonably hope to attain; but even one's moderate undertakings, to be truly successful, must be done in that spirit which is awakened by the contemplation of the best.

But the same principle has a peculiar application, where, as in the fine arts, the ideal itself is the very subject matter. It follows from the nature of the ideal, as tending toward the perfect, that he who loves it in principle—as distinguished from him who merely likes this or that pleasing ideal—always aspires toward the best. This thirst for the best is really the most vital thing in taste, though, in order to taste in the full sense, it must be supported by an educated judgment and feeling. It forms, indeed, the essence of the genuine artistic spirit; and that art education which falls short of producing it is a failure. It is obvious, hence, that any aspirant who knowingly contents himself with an inferior ideal, even though of a grade in itself fairly good, does not possess a fairly good taste, but one that is essentially bad. If he loves the best he knows, though not knowing the best, he is of course personally guiltless. But it is difficult to conceive how any teacher animated by the artistic spirit, and himself knowing better things, could willingly leave him in that condition. In short, it is totally repugnant to the spirit of art, and consequently of a sound art education, to be satisfied with any standard of taste below the best. That this position may not seem impracticable it must be remembered that taste is a matter distinct from executive capacity, and may be present where the latter

is moderate or wanting. Further, it should not be inferred that good taste forbids the enjoyment of all works which are not the greatest. But it does exclude, first, the approval of any work which is not genuinely good; and, second, it forbids us to glorify a star of the second magnitude as if it were of the first. It is legitimate to enjoy Longfellow because he is a genuine artist, though not so great as Shakespeare; but it would be a sign of bad, or at least unenlightened, taste to praise Longfellow as if he were the culmination of the literary art.

A pair of objections to the immediate adoption of a high standard may deserve some special attention. First, it may be urged that the development of musical taste must needs be gradual; and, second, that the adoption of a high ideal would limit the benefits of the art to a small aristocracy of culture.

As regards the first. The development of the individual pupil, whether in technical skill or in taste, must unquestionably be progressive. But so far as concerns the standard the question is, In what plane does the progression move? Under what inspirations is the pupil to be formed, and what sort of a taste is it which is now in process of formation in him? It is granted, however, that there are stages of human development at which it would be impossible by any course of training to raise the pupil to a high level of taste. Hence the practical question here is, Are our American pupils at our present stage of culture capable of attaining by education a taste for the genuinely good in music? It is not necessary to resort to theory; it is simple matter of experience that our earnest and aspiring young people, when brought under sound musical influences, learn to appreciate and love genuinely good music within the time requisite to a substantial musical education. The inference is that such influences ought to be supplied at once. Nor with regard to the general public taste is the situation materially different. If the case were that of a barbarous race, it would be necessary first to advance the people in general

intelligence and refinement, and only simple forms of music would be available in the process. But the actual case is that of a cultivated and susceptible people, whose general ideal life is of an order not inferior to that from which the existing good music has sprung. Moreover, if the rising generation of pupils can learn to appreciate good music, so can the public of which they form a part. Besides that we already have a musically cultivated public of considerable proportions. Under these circumstances the way to elevate the standard of music is to elevate it. The way to prepare people for good music is to give them good music; poor music is not the road to good music—unless by the round-about way of satiety and disgust.

The plea that the public is not prepared for good music is more a consideration of business than of art. But since the artist and teacher must live, and since any large musical enterprise requires great outlay, even the true friend of art is obliged to a certain extent to assume the business point of view. Apart from the money question, also, he may find some trouble in gaining the public ear for his good music or good instruction. In dealing with these difficulties, the largest possible faith is to be recommended in the power of good music to win its way. It is to be remembered, also, that the artist or instructor who has acquired a solid reputation is to a considerable extent taken by the public on trust, and can in a measure dictate what shall be heard or learned. In any case he must always work toward his ideal, and if he cannot obtain a hearing for the best, he must at any rate never offer anything below good. Doubtless the public education must be gradual, in the sense that when the truly excellent has been presented it will require some time to obtain a general appreciation. But it does not appear that the improvement of taste would be expedited by descending to a grade of music which simply conforms to, and so confirms, the taste that already exists.

But the second objection was that the adoption of a high standard would make the art aristocratic and impair its value

for the masses. It seems inevitable that, under conditions at all like the present, there will always be more and less cultured classes, and the highly cultured will be comparatively few. It is a mistake to suppose, however, that we are compelled to choose between the high culture of the few and the moderate culture of the many. The case is possible that for a limited season the learned may be so occupied with the diffusion of education as not to make the highest attainments themselves. But normally, under modern conditions, the more highly a few are educated the more widely the interest in learning will be extended; and, on the other hand, the more extended popular education becomes, the more there will be who catch the enthusiasm of the higher learning. Will any one claim that the extension of education in Germany, for instance, has lowered the standard of the specialist; or that that extension was itself hindered by the lofty ideal of German scholarship? And does any one imagine that the popular enjoyment of music in that country has been decreased by the high standards of taste which rule in artistic circles? The general principle is that the higher you insist upon having the apex of your pyramid the broader will be its base, and the broader you make the base the higher you can build.

But, further, the advocacy of good music must not be construed as a crusade against all that is simple and light in music. *Midsummer Night's Dream* is good Shakespeare as well as *Hamlet*. *Pilgrim's Progress* and *Robinson Crusoe* delight the very babes and yet are good literature. There is an analogous music with which no fault is to be found in its place. By all means let us have a home music and a children's music, only let them be good in their kind. By all means let us have a universal diffusion of the rudiments of a musical education. Only let it not be imagined that anything is rudimentary music simply because it is easy and popular. The college song, the tickling airs which go the rounds, the mass of insipidities which fill the market, have no artistic significance. They no more furnish the elements

of a musical education than the trash novel does the elements of a literary education. Elementary literature must be literature, and elementary music must be music. The Rev. Mr. Jasper, who affirms that "the sun do move," does not teach the rudiments of astronomy, nor do sea-serpent stories form the primer of zoölogy. Primary instruction in a science or art must contain something of the substance of the science or art; and even if the learner is never to go far in the study he ought at least to imbibe a true scientific or artistic sentiment and a reverence for what is beyond.

Moreover, when music is subordinated to some purpose other than the strictly artistic one—which is legitimate when the end is pure—the character of the music must be determined by the end. And this may relieve some apprehensions lest the improvement of music will detract from its usefulness for religious purposes. In the first place, devotional music for congregational use ought in the nature of the case to be rather simple. Severe effort in execution or high embellishment in style would distract the mind from the purpose of devotion. In like manner an elaborate poem does not make a good hymn. But it does not seem to follow that church tunes should be on the one hand absolutely insipid or on the other hand sensuous or sentimental. Successful devotional exercises require, indeed, simplicity of thought, but also genuineness, richness, and elevation; and this demand applies to the tune as well as to the words. The quality of music available will vary with the culture of the congregation, that which is perfectly easy for one being difficult for another. But the capacity of the congregation should not be measured by its mere gravitation; for the application of a slight stimulus will often develop latent powers. The anthem music may, in the nature of the case, be more elaborate than the hymn, because it addresses the mind in a different way, and because the body of the people do not sing, but listen. A good choir can easily educate the taste of the congregation up to a point corresponding with its general culture. But the purpose of the church must al-

ways be kept in view, and both the matter and the manner of the singing must be in full keeping with the spirit of the service, so that the audience shall not have occasion to feel that they have suddenly been transferred to the concert hall.

The case of evangelistic music must be judged somewhat peculiarly. Here the object is immediate effect, and often upon the classes least patient of any refinements. The circumstances doubtless require to some extent the use of a self-singing and impressional style of music; and he who has a taste for better must sacrifice his preference for the sake of the good he can do. Yet it is highly probable that many simple-minded audiences would soon enjoy and be moved by a better quality of revival music than that now current, were it only provided for them. But in any case the Gospel Hymns furnish an altogether too unsubstantial regimen for use in the ordinary services of the church—so at least if the music is to bear any part in developing a broad, steadfast, and mature Christian character. Their sensuous and childish mode of conception is inadequate to the sublime views which form an indispensable basis of an enduring piety.

The Sunday-school occupies a field of its own, and should have a music adapted to its ends. Being intended largely for the young, its music should be within their range. But it does not follow, because the babes need milk, that they ought to be put upon a diet of gruel and sweetened water. As a matter of fact many of our current church tunes are not above their reach.

But, again, perhaps some who look with suspicion on the improvement of religious music will find re-assurance in the consideration that there is no power to force upon the churches and schools a better music than they wish. The taste of a few in the congregation may, indeed, sometimes overrule the propensities of the many; though even in that case, generally, after a brief experience of the better, the people could not be persuaded to go back to the old. But in the general view, certainly, the force of inertia, assisted

by the corrupting influences of cheapness and easiness, far more than offset any influences tending to carry the music forward to a point beyond the capacity of the many.

And finally on this point, let us have done with the impression that insignificant, flabby, and sensational music, and crude or slovenly performance, have a special affinity for spirituality, or that good music savors of the pomp and fashion of the world. Good music, if rightly selected for the purpose, is not merely artistically, but spiritually good; it lifts, enlarges, edifies the soul. It is edifying for the same reason that thoughtful preaching is. Magnify simple and humble piety as you will, intelligence and refinement are absolutely indispensable to the thrift and safety of Christianity. A church which requires enlightened preaching and refined and genuine music is stronger for the purposes of a church than one in which these things are not true. As a matter of fact some of the finest church music in America is to be met with in churches abundant in labors and of high standing in spirituality. The dangers to be avoided lie in the direction of an unreligious music, or of a religious music desecrated by a worldly choir, or in intending music for a bait to a fashionable audience or for gratification rather than worship. But, in the first place, we must guard against supposing that all fashionable or showy music is good; and, in the second place, so far as these evils connect with good music they are its abuse, and to be treated as such.

We must now pass to our last general topic, namely, by what means a more general and deeper musical education, Christian in character, can be secured, especially in our own land. In entering upon the subject it is to be noted, first, that the culture desirable has naturally a twofold purpose, that is, to produce interested hearers and to produce capable composers and performers. The way to educate competent hearers is primarily to familiarize the people with what is worth hearing. This, however, is scarcely the whole case. Something to the purpose is accomplished by increasing

intelligence respecting the nature and history of the art, say through a book like that of Mr. Haweis, which imparts not only information, but also enthusiasm. Some degree of practical competence in the art is likely also to help in its appreciation, and in this regard, as otherwise, the general diffusion of elementary instruction in music is important. Added to this, some theoretic acquaintance with the structure of the various orders of composition, and with the elements of musical criticism, will be very useful. It is possible that a continual habit of analysis and technical criticism may detract from true musical enjoyment; yet on the whole the intelligent hearing is the more satisfying. It cannot be pretended, for instance, that one does not receive more satisfaction from a picture when its points of excellence have been indicated to him, or that one does not enjoy architecture better after reading Ruskin's "Seven Lamps." In like manner we are under necessity to study out, or have pointed out, the elements of beauty in nature before we can receive her best gifts. No amount of instruction, indeed, will create appreciation of art, but even a small amount will do something to assist it. Once led to suspect that there is a method in the madness of the sonata or concerto, the mind becomes receptive and inquisitive, and begins to catch glimpses of a meaning which mere spontaneity would not have grasped so soon or so vividly. To those who take a thorough musical education this help is a matter of course. Others can derive profit from lectureships, perhaps from school instruction, and from such books as Mr. Mathews' "How to Understand Music," which last can be used profitably with only a slight previous acquaintance with the art. But the listening to good music itself is the most essential thing in cultivating a taste for it; and the multiplication and cheapening of opportunities to hear is the most important thing which can be done toward the development of musical audiences, whether in number or quality. But this latter result will be secured when a thorough culture on the practical side of the art becomes generally extended. With

this we may pass to the other side of our topic, which must occupy the remainder of our space.

The agencies which may contribute to the advancement of musical skill are various. The extension of elementary instruction, aside from its immediate worth in affording the necessary basis of advanced work, would doubtless tend to awaken the susceptibilities of all classes and to arouse the ambition of those having natural musical gifts. The giving and receiving of private instruction is another obvious means to this end. The formation of singing-schools and musical associations, and the holding of conventions, contribute something. The organization of a chorus choir under a skilled leader, whose drill would compensate the singers for their services, is a means of improving music in the church, and at the same time of conferring a benefit upon the young people of the congregation, which is too little appreciated by the churches. But there is no other agency which can compare in consequence with good schools of music; both because they afford the most practicable, and to many the only practicable, means of obtaining a thorough musical training, and because they are able to call attention to, and dignify, the art, and to guide its cultivation into right channels.

It is obvious (1) that to great masses of our people—classes, too, from which much of the best material must come—it is impossible to secure, where they are, really excellent instruction in music; (2) that where good individual teachers can be found, it is still impossible to enjoy the inspiration of a community of musical workers, and the richness and variety of influences requisite to the formation of a good musician; and, (3) that in so far as these advantages are obtainable, they must be vastly more expensive when secured by each individual from many sources than when offered collectively by a school. In fact, the case of the school of music in this regard is not materially different from that of the college or university.

A well-grounded school of music can secure good in

structors because it can guarantee them steady employment at a regular salary, because there is a degree of dignity in their position, and because it surrounds them with congenial associations. At the same time the responsibility of the teacher to the authorities of the school, and the contact and friendly competition of his fellow-workers, can hardly fail to exert upon the teacher himself a wholesome stimulus. Moreover, his being there employed affords to the pupil a warrant of his competency which would otherwise often be wanting. As regards expense, a conservatory of music can furnish instruction and other advantages more cheaply for the same reasons that any other result affecting the interest of many can be secured more cheaply by combination. When our schools of music become endowed, as they ought to be, they will have a still greater advantage in this respect, as do the colleges already—upon which topic, more later.

But it is not merely cheapness, or individual excellence of teachers, which recommends the study of music in a school. Beyond his course of lessons, the student in a conservatory enjoys various general opportunities and influences. He has opportunity to hear much good music and view its rendering critically. He listens to performances in other departments than that of his own specialty, and thus gains breadth of feeling and judgment. He is himself called upon to play before the body of the teachers and his fellow-students, and thus gains needed confidence, and receives needed criticism. He is inspired with the enthusiasm generated by the united pursuit of common ends, and nerved by competition. He has the conceit taken out of him by association with equals. He is withdrawn from distractions and held to his work in fixed routine. He is delivered from the praises of incompetent and partial judges, and from the depraving influence of the low standards of taste which prevail in general society. He learns to regard himself and measure himself as a citizen of the grand republic of music; and frequently his aspirations are raised beyond any concep-

tion he would ever have attained, had he been left merely to local influences.

There are, moreover, some branches of musical study which imperatively demand association. Concerted playing and choral singing are evidently of this character. Co-education is a matter of course in a conservatory, and thus provision is made for choruses of mixed voices.

While in our larger towns and cities certain of these advantages can be obtained piecemeal apart from a school, the considerations are still greatly in favor of the school. A thorough musical education has many sides and branches; and the various forces and influences need to be selected, combined, and coördinated in order to produce the best result. As a college education is properly an organic whole, which amounts in the aggregate to more than the sum of its parts, so should it be with a musical education; it needs in its own kind the college method.

The conservatory appears to still greater advantage if we consider its possible relations to the general intellectual as well as the technical development of the student. Earlier in this article it was shown that the sciences and the arts hold a complementary relation in the full circle of educational interests. It was not there considered, however, whether or not these two lines of culture should be united in the same person, and conducted in the same institution. The present scope does not permit the discussion of these important questions in the large; but some things may be said with relation to the case of music which will not be without wider bearings. In the first place, the musician has no right, and does not need, to sacrifice to his art the qualities of an intelligent and well-balanced manhood. The want of personal breadth and dignity of which musicians are often accused might largely be remedied by a suitable early education. But, second, the artist as artist needs a thorough education outside of technical limits. According to the art theory which has been presented, a work of art is an embodiment of an ideal in some adequate material. Now a

technical education in music, in the first place, teaches one how to handle the matter of the art, and, in the second place, familiarizes one with the musically embodied ideals of other men. But such being the case, several questions are suggested. (1) Will the musician be perfectly competent to appreciate the ideals of other men if he does not participate in the intellectual life from which they sprang? (2) Is it sufficient for the artist to appropriate thought in the form of music, or ought he not also to go immediately to the world? (3) Can any originality, or even a manly independence, be attained, merely by studying other men's results? These questions must be left mostly to answer themselves. Notwithstanding the fact earlier adverted to, that the artist does not create by a merely logical process, it still seems evident that, in order to the requisite sympathy of the performer, or fertility of the composer, he needs such a wide and definite grasp upon the world of actual experience as can be gained only through the ordinary faculties; and that to supply this he cannot trust to casual impressions and unstudied inferences, but requires a comprehensive and orderly knowledge and a mature reflection.

If this view be accepted, it becomes manifestly important that the means of general culture be placed within the forming musician's reach. Now without putting forward exclusive claims in favor of any one method of securing this end, there seems to be no other plan so feasible as the incorporation of the conservatory with other departments in an institution of comprehensive scope. Something would be gained by proximity without combination; but an organic union makes the advantages for intellectual culture both more accessible and more commanding. A conservatory as such may doubtless provide, as supplementary to its main work, an amount of instruction as great as the majority of musical students are at present disposed to use. It cannot, however, furnish the amount which the genuine artist ought to have; nor can it give to that furnished the

prestige which attaches to learning where it is made a great end; nor can it supply that envelope of literary and scientific influences which, within the circle of a large institution, cultivate a man almost in spite of himself. The suggestion would not be unnatural that music ought to be treated as a graduate course, in which case the conservatory might very well stand on its own footing. For the more advanced stages of musical study this arrangement would really not be impracticable; and it seems advisable that those who are able to take a full college course as well as the training of a professional musician should place the completion of their musical course later than college graduation. This, however, furnishes no objection to the union of the conservatory with the college, while on the other hand it is to be considered, first, that the earlier stages of a musical education cannot be deferred to the graduate period. It is essential to a good executant that he begin his practice young. At the same time he cannot profitably, especially at an early age, give his whole attention to music, four or five hours of practice a day being the ordinary limit, even for a mature student. The natural plan is, therefore, to commence one's musical discipline at the fitting age, advance it gradually, and carry along beside it the general development of body and mind. Then, further, it is to be remembered that comparatively few intending to be professional musicians can, at the present stage of our ideas at least, be expected to proceed with their intellectual training to the length of a college course. Still further, there are very many who quite properly wish to pursue music for a time, not with professional intent, but in the way of preparation for ordinary social life, perhaps as amateurs with another main purpose. These generally ought to combine their musical work with other studies. To all classes of musical students, then, who seek any breadth of culture, except possibly the most advanced specialists, the privileges of a good institution of learning will be most acceptable. And in addition to the furnishing of instruction, various collateral advantages will be derived by

the school of music from the college. The general atmosphere of culture which surrounds the latter has already been alluded to. The earnest and definite purpose with which college study is largely pursued can hardly fail to exercise a wholesome influence upon the musical work in a companion department. The college connection, moreover, imparts stability to the school and insures soundness in its management. The presence of the college also implies a public in some degree appreciative of art, and susceptible of being moulded by sound influences; hence supplies audiences and moral support for musical enterprises of a high order. A conservatory in a large city possesses these latter advantages without the college, and will be able to avail itself of a greater abundance and variety of musical performances than can elsewhere be enjoyed. A conservatory in a college town, on the other hand, will be better able to govern the taste of the community and keep off corrupting musical influences. It will have its students more to itself, and be able to form them according to its own ideals. Being comparatively free from outside distractions, also, it will probably be able to secure more steady and solid work.

It is specially to be considered, too, that a conservatory united with a college which is conducted on a religious basis, can most easily afford to its students the moral and religious influences which their situation demands. The needs of musical students in this regard are in the main those of students in general. The musical vocation no less than others calls for reverence and consecration, and the musician personally has the ordinary spiritual wants and duties. He is exposed to some peculiar, if not unusually great, dangers, owing to the artistic temperament and some of the associations of the art. Especially if making music his specialty, the student must often be separated early and long from his home. The school which so largely claims his attention during these formative years has no right to assume an attitude of indifference toward his moral and spiritual welfare.

Without laying down any universal propositions as to what can and ought to be done, it may safely be asserted that a most excellent way of meeting these responsibilities is to bring the conservatory under the general discipline and influences of a Christian college. The independent school of music can do something if managed with this end in view; but it has not the same hold upon its students, does not touch their lives at so many points, has not the facilities of the college for instruction and persuasion. Becoming a part of a college, the conservatory largely participates in its advantages in this as in other respects.

But the conservatory as a department of an institution of wider scope is by no means wholly a receiver. From its resources in turn the college life is graced with musical privileges of high grade in the church, the chapel, the public exercise, the concert hall, and the private circle. It elevates the taste of the mass of the students and prepares them to enjoy good music in after life. For the student who wishes to learn music only incidentally it furnishes the needed instruction, whether in choral singing or some more special line. It qualifies the minister to make a full and enlightened use of musical resources in church and parish. It helps to develop in the student that sense for art which is requisite to a complete liberal culture. It becomes an important factor in that general refining process in the character of the student which it is an important function of college life to promote.

Thus far we have considered the school of music chiefly as meeting the wants of the student; but it has also bearings of great possible consequence upon the general interests of music in our land. And, first, the school of music will play an important part in bringing the art to the attention of the country, and giving it a settled and dignified standing. The very fact of its being embodied in an institution gives it consequence; and, with the establishment of well-equipped conservatories, music becomes one of the regular and recognized factors in our national culture. Their wide distribution,

moreover, will bring the attractions of the art to bear upon great numbers who would otherwise not have thought of a musical education as possible or desirable; and to many pupils who enter the school with only the smallest ideas and ambitions it opens possibilities in the musical world before undreamed of.

But, again, the conservatory can not only extend musical interest, but it can exert a powerful influence to determine the quality of the public taste and the character of the music which shall become prevalent. It will accomplish its mission in this regard, first, by adopting, and constantly holding its pupils up to, a high standard of taste and performance. This task may perhaps be somewhat less difficult than it appears. It is true that all schools, especially unendowed ones, are in a measure dependent upon the public tastes. It may possibly happen, then, that a conservatory achieves a temporary success, of the kind it craves, by catering to an unenlightened demand. But for a school aspiring to form a permanent element among the musical forces of the country no course could be more impolitic. In the long run it is the high standard that draws. That part of the people who favor the higher education are naturally disposed to the best; and they will generally trust the opinion of the most competent as to what is best. In this respect the school probably has an advantage over the purveyors of musical entertainment. The public will go to hear the music which takes its fancy; but it is doubtful if that same public would not prefer to send its pupils to the school which has the best reputation for thoroughness and soundness. Thus a good conservatory will presently attain a certain independence, and can take in hand and develop according to its own ideals the young talent of the day. But, second, a great conservatory will naturally acquire something of the powers of an Academy to stamp as reputable or disreputable the music which passes under its judgment. It will naturally be a centre of criticism, and its decisions will be respected, even if combatted. In this country at least, no one school is likely to attain a con-

fessed national supremacy ; but the rival opinions of several good schools are worth more than the authority of one.

Again, the school of music has a favorable relation to the internal development of the art. Doubtless it has been rather characteristic of schools to be conservative. It belongs to the school to set in order and teach what is already ascertained, and, in the field of art, to hold up the models which are already approved. The school not seldom has its pride of regularity or orthodoxy, and shrinks from innovation ; it belongs rather to the individual to originate ideas. Yet, on the other hand, it has become the pride of many schools to keep fully up with the latest discoveries and ideas, so that an excessive conservatism can hardly be said to be inherent in the nature of the school. Every one will recognize that a certain conservatism is requisite to soundness. But even if our schools of music should prove somewhat excessively conservative, they would still be indispensable to the healthful progress of the art, For genuine progress must be based on the mastery of that which has already been attained, all the more so as the territory already subdued grows larger. And this is true even when, as often happens, the step forward wears the guise of a rebellion ; for the new simply supplies a missing side to the old, or at any rate could not have been reached till the worth of the old had been exhausted. To apply this truth to our national situation, it is idle for us to expect to attain to independence and originality in music, or in any other art, by a sudden stroke of genius. How much aptitude for music we possess as a nation we do not yet know ; but even supposing it to be very considerable, a period of severe discipline within the existing lines is absolutely necessary to its proper development. When we obtain a thorough competence in the art as it exists, if there is anything original in us it will have the means at its disposal to assert itself. To secure this competence there is no agency equal to the well equipped and soundly managed conservatory.

But, once more, the conservatory affords an excellent means of imparting to music the needed Christian character.

The end here contemplated is not the exclusive cultivation of religious music, nor the sanctimonious or prudish treatment of the non-religious. The end is rather to diffuse through the whole domain of the art the light of a Christianity which puts the best interpretation upon all the functions and relations of human life, and lifts the mind into the highest range of moral and religious ideality. This is not to repress the free spirit of art, but to give it wings and clarify its vision. A Christian music doubtless involves the use of Christian forms of conception; but this is no injury so long as these are treated not as shackles, but as fountains of inspiration. And it is only fair to note that many important musical works, like the *Messiah* and the great *Requiems*, have set out from an even distinctly dogmatic conception of Christianity.

If the moral and religious wants of the student were provided for as his personal good requires, this would itself go far to impart the right spirit to the art and surround it with pure associations. In addition to this general provision, there is something required in the very musical training itself: the fostering of true ideas of the mission of art, and of a sense of responsibility for its right use, the cultivation of reverence in the handling of sacred things and of a fine sense of the clean and unclean in music. Of these two sides of the artist's spiritual culture, the former is the more fundamental; for the artistic character ought, and in a great degree must, be the natural outgrowth of the personal. The idea seems plausible, indeed, that in the case of the executant at least, personal character signifies little, since he has only to render a given score. But, merely to mention the corrupting influence of associating impure character with pure music—most obvious in the case of sacred music—and also the fact that the performer largely has the choice of music, it is further true that the effect of the rendering is in a considerable measure dependent upon his personality. No artistic rendering is merely mechanical; and the success with which an artist seizes and imparts a composer's noble thought will

depend upon his own spiritual equipment. And if such things are true with respect to the executant, the demand upon the composer for character is still more imperative. If highly gifted, his range of influence is wider; and what he offers must be in still greater degree self-expression.

Some regard must be had, indeed, for the undeniable fact that the ideal life may in a measure be separated from the practical, and that sin does not involve an immediate and complete depravation of sentiment—particularly in natures like that of Robert Burns, which we are inclined to call weak rather than wicked, where many noble and even religious sentiments maintain themselves at the side of a practice swayed by over-grown passions. But the fruit of these lives is at best ambiguous; and while the quality which makes these natures so temptable may be the same which gives poetic insight and fervor, it must be remembered that it is not passion as conquering, but as conquered, which prepares one to give to the struggles of human experience their true place in art.

A topic of no small practical consequence has been reserved till the last. If the art of music has the importance attributed to it, and if the conservatory has the power thus to guide its development and extend its benefits, then the public ought to bestow upon the latter such practical support as may be requisite to its thorough efficiency. And to this end it is necessary that a sufficient number of schools of music should be placed on a permanent basis of invested funds. No good reason can be assigned why art education should not be fostered by endowments as well as scientific and literary. If choice had to be made between the two the latter would doubtless take precedence; but there is no occasion to neglect either, there is money enough for both. The addition of this object would increase beneficence, not divide it.

The lack of endowment makes a musical education much more expensive than an ordinary one. In the same institution, sometimes, the tuition of the musical student is four or

five times as great as that of the classical or scientific student. The chief reason is that the musical department must be made to pay expenses, while the other departments are endowed. An additional reason is that musical teaching must necessarily be somewhat more individual than other, and therefore requires a relatively larger teaching force. This excess of cost on the side of music is a thoroughly bad adjustment. Music is no mere luxury to be enjoyed by the few who can afford to have it without regard to expense ; it ought to be a part of the common life of the people. Besides that, these pupils in many cases desire to use music as a means of gaining their livelihood; and there is no reason why the door should be closed against the poor who need to enter, and open to the rich who do not wish to. Further, as every one knows, much of our best material for the educated vocations comes from the classes who are in moderate circumstances. The case is not otherwise with music ; and the advancement of the art demands that the best resources for its cultivation be made accessible to our great, substantial, middle class.

The want of endowment, moreover, puts the conservatory itself at a great disadvantage. Being made dependent on patronage, it is tempted, if not compelled, to let down from the highest standard. It must accept all the material which offers, so as to make its income as large as possible. Since the beginners will always be much in excess of the high grade pupils, it is obliged to give a share of elementary work even to its strongest instructors, which is somewhat the same thing as to require the senior professors in a college to spend part of their time on preparatory classes. Indeed, without other resources than patronage it is hardly possible to attempt the most advanced work at all, its expense being naturally greatest and the demand least. There is always, too, a liability to fluctuations in attendance, which forms an embarrassing element of uncertainty in calculations for the future. The competition, moreover, between schools with which the number of pupils must be the first consideration is not of a

wholesome kind. The striving for pupils is not exactly equivalent to a striving after excellence. The competition for excellence will have its freest scope after the school is relieved from the pressure of financial anxiety. In Europe the conservatories as well as the universities receive governmental aid. In this country the endowment takes, in a large measure, the place of governmental assistance, and there is no reason why the parallel should not extend to the conservatory as well as to the university.

