

Sinai, the sacrifice of Abraham, the martyrdom of the apostles, or the crucifixion of the Saviour? What impressions could be more forcible upon the patriotic than the death of Cæsar or of Gessler or the public execution of an oppressive king? What more indignant sentiment could arise against oppression than the judicial murder of Mary Stuart or of Raleigh or of Sydney or of Hayne? American history is filled with illustrations of the heroism of Washington. He crosses the Delaware in an open boat to rescue the cause by an act of desperation. He is at prayer amid the wintry privations of Valley Forge. He is protected by Providence when plain men arrest Andre, then on his way to consummate the destruction of American independence, and these men refuse the bribe of guineas offered by the dangerous spy. He receives the sword of Cornwallis in one picture, and in another lays down his own upon the altar of a liberated country. How then are children taught by the eye the sacrifices which men have made for the cause of liberty, and how are they taught the rewards of a grateful people for the services of virtue! Thus the pictorial illustration of the statute and the canvas inspired the freemen of Rome and Greece and Holland and England with a devotion to the fame and an emulation of those whose actions had deserved to be perpetuated by the highest designs of Art. Thus the perfection of modern invention has transferred to the cheaper medium of the school-book, the chromo, and the magazine copies of the works of the most renowned artists of ancient and modern times.

There may be no obvious connection between music and social utility: yet the divines of all ages have employed the agency of this art to dispose the soul to accept the reasonings of abstract truth. It has been by a moral metempsychosis taken from earth to explain the harmonies of heaven. It has been even assigned as one of the enjoyments of a soul emancipated from the sordid cares of earth. The culture of modern music involves the study of the higher order of mathematics, and, however curious it may seem, the principles of color and painting and the chords of harmony in music are governed by analogous laws of combination and of contrast. It is perhaps in the lyric music of nations that the most practical impression is produced upon the actions of men. All nations have their battle songs, their great national hymns their odes descriptive of the scenes or sentiments of their people India, Egypt, Greece, Rome, Persia have produced their songs of devotion or triumph. The most impressive history of the Hebrews is found in the songs of Miriam or of Solomon. Germany, France, England, Spain, the United States—but why specify when there is none without such an expression of national pride, sorrow or success.

We might even add that the dance has been adopted by most nations in ancient times, as it has been also by savages, as expressive of religious or war-like sentiment. Molière has perhaps gone somewhat too far in assigning to the dance a political significance when he makes his professor of dancing ask, "Have you never heard of a statesman who has taken a false step?—assuredly, how could he then have taken a false step if he had been taught to dance well?"

The drama as written or acted should be assigned a high position in its influence upon society. It was with the Greeks what the modern press (and more than the modern press) is in its open censure of wrong. Æschylus, Sophocles, Euripides, Aristophanes taught reverence for the gods, contempt of riches, devotion to virtue, applause for great deeds. In modern times the drama has been rendered useful and illustrious by great authors in all languages. Many of their works come next after the books of natural religion. Goethe, Schiller, Corneille, Racine, Molière, Ben Jonson, Shakespeare, all are classical, all are canonized in the public admiration of the people to whose improvement they were dedicated: Then let us see how each of these arts may contribute to the prosperity of a people.

Drawing, painting and engraving are applied to the manufacture of all we use. Cloths, porcelain, all textile fabrics owe their beauty to the figures printed upon them. Iron, stone and wood are formed with the proportion and embellished with the figures of Art. We even see the best works of the best masters multiplied and placed within the observation of all by the improvement in the modern arts of manufacture. Music is in like manner made popular by adaptation to words of various languages. It is in every form brought within the range of popular

enjoyment. The anthems of religious worship, the gems of the best masters of music, are so reproduced in every community as to present instruction and pleasure to every order of society. It is from the popularization of the Fine Arts arises the development of native genius. The sculptors and painters of Italy derive the first suggestions of culture from the fact that Florence or Rome or Naples is each a magnificent gallery or studio. Each is at once a primary or principal school of art. The musical perfection of the theater diffuses among the people, and forms a body of untaught pupils from whom are not only recruited the coryphæi and choristers, but from which springs often the higher grade of artistic talent and genius of composition. The dramatic authors have undoubtedly contributed much to improve the patriotic, religious, and literary aspirations of the people. Many elaborate essays, orations, even sermons, are indebted to dramatic authors for some happy quotations. Perhaps there are no better masters of the abstract philosophy of our nature than those dramatists who owe the best effects of a plot to a thorough study of the moral influences upon human action.

Of the dramatic profession it is difficult to speak without exciting dissent from those who form their opinions from the individual abuses of the theater. Certainly the beauties and truths of the drama would fail of much usefulness were they not translated and presented to the popular mind by artists capable of explaining and perpetuating them. The stage has been in all earlier ages an ally of liberty, virtue and religion. Even in the earlier days of Christianity scenic exhibitions of leading incidents in scriptural history were enacted with the sanction of the church, and even at the present day in some parts of Europe faint allusions to these events may be perceived in the ceremonials and processions sanctioned and enjoined by the church. There may be drawn from the acted drama much that is useful in forming the manners and deportment. The gesture and action of the English and American school, while perhaps somewhat exaggerated, will serve to impress the importance of correct emphasis, pronunciation, and gesture. Many dramatic artists are in these respects models for the senate, the hustings, and the pulpit. Perhaps there were never finer natural dramatists than Wesley and Whitfield. They moved the people to tears or anger at their will. Nor have the most eminent in all those professions which address themselves to forming the opinions of men been indifferent to the school thus afforded them. The spectator may also see upon the stage striking representations of the ridiculous in the absurd characters presented. The great object however, must be with each to draw from dramatic reading and acting all the advantages of instruction without contracting any of the immoral effect which may be incidental to either. A good and resolute tone of principle and intellect may accomplish this desirable result.

It will then be seen that the great and kindred arts of music, painting, sculpture, and the drama contain principles of refinement and of public usefulness every way deserving the thought of the moralist and the scholar. To regard them as the sole enjoyments of a higher class, and the society of their professors as the sole pursuit of an educated mind, would be an error; to condemn them as frivolous and tending to moral degradation would be perhaps still a greater error. It should be the object of every well-regulated mind to give the Fine Arts their proper place on the pyramid of learning, but not to forget that they are in every respect useful in forming the material and adjusting the proportions upon which that pyramid must be projected.

THE TEACHER AND HIS MISSION.

BY WM. J. BARBEE.

From what I have said in previous papers it is quite evident that I am deeply impressed with the important truth that a teacher is a rare character. Now I am not aware that I have any very remarkable fastidiousness about me; I am not hard to please, but the difficulty is in finding the man that can please me. I am acquainted with more than a hundred teachers in our country—men who stand very fair in their respective communities, men who are pronounced *good*, *very good*, "*FINE*,"—yet I am compelled to say that not more than twenty-five of them come up to my ideal. Does any one ask me this question? I simply reply *they can'*