

daily life, but never shaping itself into any explicit forms of art creation. It is not quite true that these particular spiritual energies are unmet with in the fine arts—for, in indirect ways, the most commonplace toil helps make the work of art possible (we all remember our nursery stories of how the farmer and the miller help prepare the child's breakfast for him),—and in a still higher sense, every noble inward life helps create a more healthy spiritual atmosphere for all other men to breathe.

But the fact remains that if we would direct our thought to the definite, tangible records of man's higher life, we must look for those records in the various forms of the fine arts.

Creative activity which brings forth the useful arts is service rendered in laying the foundation of material civilization. Creative activity which brings forth the fine arts is service rendered in building the superstructure of spiritual civilization. Man is so constituted, and human society is so constituted, that the higher powers and activities of the race naturally and necessarily ultimate in the fine arts as the very condition of ever-developing character.

Now if we accept the doctrine of evolution, man's soul or spiritual self is the latest and fullest revelation of the Divine cause of all that is; and this spiritual self coexists with the animal frame and the animal nature which constitute physical man,—the climax of physical creation. A constant struggle is going on between his animal nature, which is inherited from his animal ancestry, and which works for self, and his spiritual nature, which is altruistic and which is impelling him forward to work for others. Man's arts are at once the evidence and the result of this conflict.

This is the unanimous affirmation of science, history, and religion.

My next proposition is:

PROPOSITION III—The history of civilization is the record of man's progress in the creation of spiritual values through the subjection of his own animal nature and surrounding material nature to the service of his spiritual needs and ideals—hence the world of art. For the arts of man are not merely incidental to civilization. They are the supreme products of his creative spiritual activities, the condition and promise of higher civilization.

It cannot be too strongly emphasized that art is not a mere incidental phase of the life of man. Some people have an idea that it is so; that it simply happened in successive ages that people spent their playtime in building with blocks on a large scale, making "stone dolls," and composing tunes; rhymes, and fantastic tales—occupations whose remains are well enough to interest the idler of to-day, but which have no solid significance for practical people.

This notion of art is as far as possible from the truth of the matter. The fact is that in every age man's creative energies have embodied themselves in art forms in order to satisfy the irresistible divine instinct of creation within him, and make a way in which to share with his fellows his inward personal experiences.

The fact that we ourselves stand to-day where we do stand in the progressive march of civilization is due in no small measure to the earlier fact that generations of men before us, who lived and loved and suffered and hoped, and who wrought their own wonderment and desires, their aspirations and their hopes into art forms, have bequeathed to us their arts as their richest and most beneficent legacy. We hold this legacy now in the form of the world's great epic and lyric poems, and in its fiction and dramas, instinct with human passion and human aspiration, peopled with personalities of man's own imaginative creation, even more real in their in-