

Serious nations, all nations that can still listen to the mandate of Nature, have prized song and music as the highest; as a vehicle for worship, for prophecy, and for whatsoever in them was divine.

. . . . . The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the infinite and lets us for moments gaze into that.—CARLYLE.

**By means of the wireless, everyone can learn to appreciate music—the most mysterious and enchanting of the arts—and by so doing acquire a gift which enriches the mind and character.—DR. AGNES SAVILL.**

. . . . . who can estimate the effect on the mass mind of the world of the broadcasting of fine music and great thoughts. . . . . the feeding of the million with the soul food hitherto reserved for the few?—H. DE VERE STACPOOLE.

*The power of enjoying and loving the best music is not a rare and special privilege, but the natural inheritance of everyone who has ear enough to distinguish one tune from another, and wit enough to prefer order to incoherence.—SIR W. H. HADOW.*

On all the liberal arts, music has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement. A well composed song strikes and softens the mind, and produces a greater effect than a moral work, which convinces our reason, but does not warm our feelings, nor effect the slightest alteration in our habits.—NAPOLEON at St. Helena.

*As the Folk Song is to be sung rather than listened to, so the Morris is to be danced rather than watched. What kills both is the attitude of mind which calls them quaint or picturesque, or uses the one for "relief" at the end of a formal concert, and the other as "just the thing" for a colour-scheme. But they are "just the thing" for those who want to be happy with their friends without fussy preparations, expense or advertisement.—THE TIMES LITERARY SUPPLEMENT.*

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Throughout the ages civilized man has found delight in the Drama, and it is, perhaps, this power of attraction which makes the Drama unique in its service to Education. Its power to promote thought and intellectual development can scarcely be overestimated. In the words of Miss Fogarty of the British Drama League and Child Study Society, "*The understanding and knowledge of Dramatic Art is the most vital part of Aesthetic Education, and that which most concerns the English race and the whole fellowship of English speaking peoples . . . . . In Greece, dramatic training in its widest sense formed the foundation of all Education in the Dance, in Rhetoric, Music and Acting.*"

There has always been an intimate connection and relation—though sometimes it is obscured—between religion and the drama. The great ideas and feelings, sympathies, emotions, and passions which move and inspire man's life are the theme and spiritual substance of both religion and the drama—at its best. . . . . Indeed, the drama, in every age, may be said to be conditioned by the great religious ideas and conceptions of the age in which it appears. . . . . The modern drama is dominated by psychological motives and the development of character and personality . . . . . the psychological delineation of character and the development of personality have become a dominant influence in modern drama, and that these may be called deeply ethical and religious motives.

"Before we can learn how to die we have to learn how to live. In that sort of education, drama, and especially the modern drama, may be a great help. For while the ancient drama and the mediaeval mystery-play made the spectator merely an onlooker of the actions and sufferings of men, struggling in the hands of the higher powers—Fate, Nemesis, the gods—the best modern drama (especially the dramas of Ibsen, Shaw, Galsworthy, and others, the drama of discussion and personality) makes the spectator a part of the drama—for good or ill a creative personality in the making of life and the ordering of the spiritual forces which determine the destiny of the soul. As we see our own foibles, weaknesses, casuistries, hypocrisies, and cowardices laid bare before our eyes we feel ourselves to be not merely, as Shaw has said, passive or 'flattered spectators,' but 'guilty creatures sitting at a play,' and so become a part of the drama, like the guilty King in Hamlet."—R. BLAMFORTH.

**The story and the message of the Drama, like that of every other art and every other institution, is simply one chapter in the larger story of the intellectual and spiritual evolution of the race.**