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THE THERAPEUTIC VALUE OF MUSIC:
INCLUDING, THE PHILOSOPHY OF MUSIC
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THE THERAPEUTIC VALUE OF MUSIC

The basic principles of music therapy were recognized throughout the ancient world. The concept may be traced in the writings of the Greeks, Egyptians, Persians, Hindus, Chinese, and other learned nations of antiquity. It was, and still is, a part of the religious ceremonies of primitive peoples throughout the world. It must therefore be assumed that modern researches in this field are inspired by the earlier tradition, and the approach to the therapeutic value of music is not a recent discovery but a restoration of older knowledge and the extension and organization of ideas long held to be valid. The entire subject is still in the experimental stage, but data is rapidly accumulating and the ancient art is gradually being transformed into a modern science.

Pythagoras of Samos is usually accredited with the discovery of the diatonic scale and the correct measurement of music intervals. He was also the first to conceive of the universe as a vast musical instrument, and it has been recorded of him that he was the first mortal to hear the 'music of the spheres'. He advanced the theory that all things—animate and inanimate—were constructed upon harmonic patterns and that it was possible to translate these patterns into basic chords. On one occasion, he accompanied his disciples into a nearby town and played upon the lute the chords and melodies of the various temples and public buildings.

Two interesting accounts are preserved relating to the use of music by the members of the Pythagorean community. It seems that a certain young man had been jilted by his sweetheart and, in a mood of revenge, was piling fagots around her house with the intention of burning it down. A Pythagorean approaching

comprehended the situation and struck a series of chords on the lute he was carrying. Almost immediately the anger of the would-be incendiary subsided, and in a few moments he removed the fagots and returned quietly to his own house. On another occasion, a demented youth forced his way into the dwelling of a prominent judge who had recently sentenced the boy's father to death for a criminal offense. The frenzied lad, bearing a naked sword, approached the jurist who was dining with friends, and threatened his life. Among the guests was a Pythagorean. Reaching over quietly, he struck a chord upon a lyre which had been laid aside by a musician who had been entertaining the gathering. At the sound of the music, the crazed young man stopped in his tracks and could not move. He was led away as though in a trance. Unfortunately, the records of the Pythagorean community were destroyed, and it is not known whether any of the formulas of its musical philosophy have survived.

Orphic mysticism permeated Greek culture throughout the classical period and the followers of Orpheus were renowned for their songs and their skill upon the lyre. In the myths of this Thracian bard are numerous accounts bearing upon the mysteries of music. Orpheus gained admission to the abode of the dead in search of his lost Eurydice because he charmed the spirits of the underworld with his melodies. Later when he wandered forlorn in the forest, the animals gathered about him and the birds formed a retinue of singing attendants when he played upon the seven strings of his enchanted instrument. Even the Ciconian women with their frenzied orgies could not destroy the heavenly musician until first they drowned out his harmony with their fierce cries.

It is not surprising, therefore, that the Greeks legislated strongly to preserve the purity of their music. Composers were fined and even exiled from the state if their compositions were

considered to be detrimental to the public good. With the development of the Greek theory of modes, music was divided into several kinds, suitable for different occasions and for the worship of the various deities.

Even today such divisions are broadly recognized—as for example, martial music, sacred music, and romantic music. Many of the great philosophers, including Socrates and Plato, gained distinction as musicians and regarded the art as indispensable to the health of the soul. It was customary to entertain expectant mothers with songs and compositions upon the lute. The melodies were gracious and gentle and calculated to evoke a mood of peace and security. It was believed that the unborn child would be benefited in general, but especially the procedure was a protection against physical, emotional, or mental deformity.

Plato is said to have requested that musicians should be present at his funeral, not so much for the good of his own spirit but to preserve his friends from sorrow and dejection.

Experiments with tuning forks led to an early recognition of what was first called tonal sympathy. Water glasses placed near large church bells can be shattered by the ringing of the bell. Enrico Caruso could break a glass with his voice. He would tap on the edge of the tumbler with his fingers to discover its tone, and then sing the corresponding note. It has also been found that candles can be extinguished by sound. Some have suggested that this might be the true explanation of the falling of the walls of Jericho when the trumpets blasted. The study of ancient music has been seriously complicated because we have no accurate knowledge of the scale then in use and no adequate means of reconstructing it. After the closing of the Greek schools, the entire subject languished for lack of interest, but there were a few occasions on which music therapy was revived.

The medieval physician frequently called in minstrels to play and sing to convalescing patients. The beneficial effects of soothing melody were carefully observed, and it was noted that fears and worries which usually accompany serious ailments responded to gentle melodies which relieved the tendency of the sufferer to dwell upon his own condition. Originally, it was assumed that certain musical compositions possessed magical virtues and were in themselves therapeutic, but experience gradually led to the conclusion that it was the mood invoked by the music which tended to relax the body and free the mind and emotions of excessive anxiety.

During the early eighteenth century, French dentists traveled about the countryside in wagons. Arriving at villages along their route, they opened office in the principal public square. Here they set up a platform, hung out signs and banners, and served the local clientele. Needless to say, a considerable audience assembled to observe the proceedings. Most of these dentists carried a small orchestra in their caravans. The musicians performed a double duty. They attracted the citizens and announced the festive occasion, and they took the place of local anesthesia. When the time came to pull a stubborn molar, there was a flare of thunder and a loud twanging of guitars. It was assumed that this orchestral accompaniment would so distract the patient's attention that he would feel less pain and therefore suffer less nervous shock from the crude dentistry of the period.

The tarantella was a musical form popular in the seventeenth century as an antidote for the bite of the tarantula. The rhythm induced the victim to a violent and vigorous form of dancing. This extreme bodily activity is believed to have kept the blood in circulation and to have assisted the body in throwing off the poison. In any event, the remedy was often successful and be-

came an accepted form of therapy among the peasants of many districts.

Pythagoras, and after him most of the other Grecians, favored stringed instruments for therapeutic and religious purposes. He actually warned his disciples against the per- cussion instruments and the woodwinds and brass. It was his opinion that any strident, sharp, or sudden sound was detrimental to the psychic nature. To him, the human body was a kind of sounding board which responded immediately to the vibratory effects of sound. Therefore, music should restore equilibrium and relax the soul from all excesses, mental or emotional. Also, music should never incline to a feeling of melancholy, but should pacify, inspire, relax, or strengthen, as the condition demanded.

On the level of therapy, the Greeks were observationalists; their science of medicine was based upon clinical experience. They were not permitted by their religion to perform surgery, autopsy, or dissection because these mutilated the human body which they regarded as the living temple of a divine being. Music was used at the healing shrine of Asclepius, and there is a tradition that it was included in the clinics of Hippocrates. If such was the case, exact records were kept together with the records of other types of therapy employed.

The Chinese were profoundly concerned with what they called the great tone, or *Rung*, which is believed to be associated with the middle fa on the keyboard of the piano. To them, it was the tone resulting from the various voices and sounds of Nature—the roaring of the sea, the ripple of the brook, the motion of wind through the forest, and the dull hum of a great city. This is the tone that is forever pressing in upon man. He constantly hears it, and it must therefore have a profound effect upon his internal life. We must remember that the universe is never still, but gradually man has lost conscious awareness of the collective sound within

which he exists. This naturally leads to certain reasonable speculations. First of all, the auditory function can be divided into listening and hearing. Perhaps we use these terms arbitrarily, but they contribute to our immediate purpose. Listening is a conscious action accompanied by attention and requires a certain amount of specialized energy. Over the listening power we have certain control. We may choose to listen or not to listen, either to music or to good advice. Conversely, hearing—which is the inevitable acceptance of sound—is not under the control of the human will. We are always hearing, but we are not always listening. Research suggests, however, that things heard pass almost immediately into the subconscious regions of our minds and emotions.

In the course of ages and in the growth of empire, we have moved our center of existence from the world of Nature to a man-made environment of cities and towns. Here, we are constantly hearing the sounds of our own activity and industry. These have a different tempo, and it is not safe to assume that this gradual change is without essential consequences. It is quite possible that the dissonances of our intensive, mechanized program of living are responsible—at least in part—for the rapid increase in nervous and psychoneurotic ailments. The great Rung of China is no longer heard amidst the noises resulting from intensive material progress.

In defense of progress however, it should be remembered that through the phonograph, radio, and television more good music is available to the human being than ever before in history. There is also ample proof that great music has a large and enthusiastic audience drawn from every level of society. The rapid increase in music appreciation bears witness to the recognition of a real need personally experienced. There is a definite relationship between types of music and social pressures. Some music is defensive and some is escapist. Like all other art forms, it is influenced by public

taste which in turn originates in private pressure. It is rather obvious that the enlightened Greeks would be properly horrified by much of our popular music. They would never advise this sacred science to be employed as an artificial stimulant for jaded nerves. It is not part of the present lecture to pass judgment on the work of modern composers, but we should remember that we must endure the consequences of their ingenuity.

Pythagoras believed that, as a man must select his food wisely and wear such garments as offer adequate protection plus a certain charm, so in religion, philosophy, art, and music, we must use discrimination if we wish to enjoy peace of mind and soul. The listener is responsible for what he hears, and the composer for what he creates. Many products are sold today with profit as the main consideration. The same is true of music which is distributed to us without any sense of responsibility for the results. It is up to the citizen to choose either what he likes or what he needs. Because man's life is a harmonic pattern, his natural inclination would be to choose that which is most beneficial to himself. If however his mind and emotions are distracted, his sense of values uncultivated, and his desires unrefined, he may well choose that which does not challenge his standard of conduct and caters to his delinquency. If this occurs, the proper end of music is ignored and art is debased.

It is observable that man's appreciation for music changes with the growth of his character and the unfoldment of his internal life. Those who have studied musical theory have a different standard of values than those unfamiliar with such principles. When the hearer resolves to become a listener, he must call upon faculties which require special tutoring. Great music is not immediately acceptable to all mankind or even to those otherwise educated. Wagner is an interesting case at point. Probably the greatest of Wagner's musical works is Tristan and Isolde, and I know music

lovers who have attended more than fifty performances of this opera. For many, however, it is tedious and interminable when first approached. They feel the lack of the simple melodies to which they have become accustomed and for which they have developed a distinct taste.

It is reported that the first time Brahms was played in Boston, signs mysteriously appeared over the doors of the auditorium reading "Exit in Case of Brahms." In a few years, however, the music developed a strong circle of admirers and supporters. Substantially the same situation was repeated in the cases of Anton Bruckner and Gustav Mahler.

As already suggested, the study of the therapeutic effect of music has not yet been advanced on a scientific level. In time, all phases of vibration involving sound in relation to the neuropsychic centers in man will be investigated. Until then, the clinical method must continue through processes of trial and error. We all know that music affects us, and under the spell of a great overture we are deeply stirred, even though we cannot always accurately describe our own reactions. Nor can it be said that we all react in the same way to a composition. There is a definite individuality within each of us which demands its own right of expression. Gradually, however, the thoughtful person develops a certain selectivity, based either upon appreciation or upon his own psychic requirements; sometimes both factors are involved.

Music and art have long been closely associated with man's religious instinct. As most primitive cults included ceremonies for the healing of the sick, it was inevitable that ritualistic medicines should employ songs, chants, and mantrams to which were attributed magical curative power. Music also established an appropriate mood for holy observances. Congregational singing brought the members of a sect into a closer sympathetic accord. It

served as a medium for the transmission of sacred truths because it relaxed the mind and heart away from the pressing concerns of the outer world. Music generated a subtle atmosphere of piety, and invited the participants to share in an experience of spiritual grace.

The influence of music is more powerful and continuous than that of other arts because of the factor of repetition. We may attend a play once or twice, and then have the feeling that we have exhausted its meaning for us. The same is true of a good book, unless it be one of the scriptural writings or some well-loved classic. Even then, we tire of it and pass on to other reading. It would not occur to the average visitor to an art gallery to return daily to contemplate a certain painting or piece of sculpturing. Once the symbolism has been impressed upon the mind, we are satisfied and seek elsewhere for further stimulation. In the case of music, however, the reaction is entirely different. We hear the same pieces repeatedly and seldom tire of them. We attend concert after concert, and each time we feel an enlargement of understanding and the original pleasure is renewed and intensified. Many music lovers have heard selections of Beethoven or Bach fifty or a hundred times without wearying of the harmonies or melodies. We select phonograph records with the full intention of playing them repeatedly.

The secret seems to lie in the fact that music is invisible and therefore does not immediately reveal its full significance. We weary of forms more frequently because they impose upon us the full picture of themselves. They invite acceptance on the level of preachment or teachment. They tell us what they mean, whereas music draws persuasively upon our own understanding. We must give more of ourselves to music if we are to share in its meaning. In fact, we are often inspired to create and bestow meaning from within ourselves. Although we hear the same selections on

numerous occasions, there is always a difference because in the passing of time and the vicissitudes of living we become different. The countless changes in our own psychic life cause old music to seem new, and the friendly themes seem to adjust themselves to our immediate requirements. Thus, music is friendly, lovable, and intimate; and we turn to it both in joy and sorrow and find it forever gracious.

It follows that because it lacks formal definition music makes the greatest demand upon the listener. Under its spell, he creates mental and emotional images and forms, drawing upon his own memory and imagination. There are reports that composers have frequently found it difficult, if not impossible, to select names or describe specifically the meaning of their own works. Perhaps they have intentionally merely numbered their compositions, in this way further liberating the consciousness of the listener from any preconception or forced interpretation. The great patterns of sound, obedient to the laws of harmony, invite admiration and cast their magical spell. Words are unnecessary. They would merely break the enchantment.

It may be interesting to note that several elements unite in the complete experience of great music. First there is the composer whose creative genius devised the tonal scheme. Then there is the conductor who seeks to be the faithful interpreter of the score, but seldom fails to introduce something of himself into the performance. Next is the orchestra—all trained musicians who must unite their skills and obey the magical wand of the conductor. They are like the keys of a great instrument upon which he plays, and it is a mistake to assume that they could perform adequately without him. Last of all, there is the audience which must be receptive and open to the experience which awaits it. If any of these parts fail, the performance cannot be truly satisfactory. Some conductors go further. They rearrange

their instruments according to their own concept of fitness or to compensate for some accoustical problem. Thus, a symphony—as the word implies—is a total integration of elements, resulting in a total impact of skill and artistry.

In the study of the effects of music upon the human personality, we may learn something further from Greek philosophy. These older peoples divided music into three parts—rhythm, melody, and harmony. Rhythm, they associated with the physical life and the functions of the body; melody, with man's psychic being, emotional and mental; and harmony, with the totality of his spiritual existence.

This is more or less consistent with the historical record of musical development. Primitive man depended heavily upon the influence of rhythm, and the drum is one of the oldest of musical instruments. There are countless forms of drums, differing in shapes and sizes. Specialists in this field have been able to discover more than two hundred and fifty distinct drum rhythms in the music of a single tribe. Many of these rhythms are so intricate that modern musicians find it exceedingly difficult to copy them. In ceremonial dances, the accompaniment is usually provided by drums and a chorus. The voices of old men unite in strangely repetitive themes. After listening to a chorus for several hours, I asked for a translation of the words and was told that they were essentially meaningless. They were merely sounds, at best a short phrase, repeated thousands of times.

The theory behind primitive rhythm is its hypnotic effect upon both the dancers and the spectators. They are carried away into a pulsing world of endless tone, until it seems that the very atoms of their own bodies vibrate in unison with the drums. It is certain that this ceremonial music affects the rate of the heartbeat and has a subtle but insistent influence upon both the mind and

the emotions. The Indians in the American Southwest insist that certain drum rhythms can cause rain, heal sickness, restore fertility, and protect the village against evil influences. Song and dance make the grass to grow and the corn to ripen. The gods in the distant mountains hear the rumbling of the drums and remember their children and send blessing to them.

Strictly speaking, a melody is a succession of simple tones, having the relationship of a given mode or key, and a rhythmic structure. More familiarly, it is a tune or a pleasing sequence of musical sounds forming a pattern agreeable to the ear. It will be noted that melody includes rhythm, but introduces a new dimension—the melodic line. For thousands of years melody was the highest form of music. Even in Greek choruses melody was the principal consideration. It is reported that each singer sang according to the convenience of his own voice. This means that each artist was a rugged individualist with no concept of musical integration with his companions. I once discussed this problem with a court musician of one of the native princes in the Dutch East Indies. He explained that it was not unusual for a singer to compose his melody as he sang, expressing his own mood at the moment, and fitting the story he had to tell into whatever melody came to mind.

The melodic line is powerful in much of the religious music of the Near East. It is intimately associated with the psychic nature, and is a spontaneous production of the emotional pressures of the moment. When barbaric man was sad, he sang—in that strange minor key which is familiar to all travelers in distant places. Every mood expressed itself through song, and the best of these spontaneous compositions have contributed to folk music which, in turn, has been heavily drawn upon by modern composers. Melody tells a kind of running story; it provides a natural release for pressures and intensities.

Harmony is the combination of tones into a chord, and the laws governing harmonic interval are the ones believed to have been discovered by Pythagoras. The development of harmonics seems to have paralleled the enrichment of man's spiritual life. Harmony must be experienced before it can be translated into an art, and it always implies the reconciliation of apparent differences upon some level. Orderly total progression makes harmony possible; and harmony in turn has helped to build cultures and civilizations where men could dwell together in spiritual, ethical, and moral concord.

In music, harmony is the total symbol of pure beauty, and it appeals directly to consciousness which is itself composed of harmonic elements. On the level of therapy, harmonic music contributes to the complete integration of the person, and therefore is associated with wisdom and understanding. Man's health follows the reconciliation of all conflicting parts of his own nature, and therefore harmonic music includes both rhythm and melody but transcends these less perfect forms.

Already there has been some research to clarify the problems involved in the concepts of music therapy. Music is primarily vibration—which may be accepted through the ear but may also strike directly upon the structure of the body where, as vibrations, it may well produce an effect. Helen Keller, though both blind and deaf, learned to dance because she could feel the dance rhythms with her feet. In other words, the slight vibrations of the floor due to the music or perhaps the feet of other dancers were communicated to her. It is also possible that she was aware of sound vibrations in the air around her. Her sensitivity was due in part to the lack of interference by other sensory functions. Had these been operating, they would have obscured the subtle vibratory impulses. It has also been noted that sounds are modified by the temperature of the room, and differ in various localities. Thus,

the distribution of sound becomes a problem of acoustics—a science in which the great Roman architect Vitruvius excelled. He was able to change the acoustical properties of a large public building simply by placing brass urns in certain places.

In India the human pulse beat is called the "drum of Shiva," and in certain Yogic exercises the disciple is taught how to change the rhythm of the pulse in order to produce modification of bodily structure and function. According to this doctrine, the pulse rhythm is completely individual and determines the integration of the personality.

The Chinese have diagnosed disease by the pulse for thousands of years. A skilled Chinese physician, well versed in the healing traditions of his race, can diagnose more than three hundred ailments from the pulse alone. The patient can place his hand through a hole in a curtain and wear a glove, but the physician's delicate fingers will lead to a correct analysis of the disorder. Here rhythm is extremely important, but to it must be added the quality and strength of the beat.

Experiments on the polygraph—a device used in police work and popularly known as a lie detector—have shown that, under the pressure of fear or anxiety attendant upon the effort to make a false statement or evade a truthful one, there is a marked change in the heartbeat, the rhythm of respiration, and the function of the sweat glands, especially in the palms of the hands. An early Chinese lie detecting method was to cause the person under examination to chew a mouthful of raw rice. If he was guilty, the rice would remain dry because the function of the salivary glands would be impeded. If emotions and psychic pressures can have so swift and direct an effect upon the body, should we not accept the principle of music therapy when we realize its profound effect upon man's emotional structure? If music relaxes the psychic

intensity, this in turn will relax the body and contribute to its normal functioning.

Music has a strong tendency to bind persons together in some common action or experience. The Egyptian dragomans always sing at their work. We can watch them as they draw boats upstream against the current of the Nile. It might well seem as though they are wasting breath and energy, but actually their songs help them to coordinate their strength and pull in unison on the heavy ropes. In many countries music has long been provided to workers engaged in routine activities—like the cigar makers of the West Indies. It has been found that not only was production increased but the employees themselves were happier and more contented. This had led to research into the problem of fatigue, and the findings are of general interest.

Actual physical exhaustion is a rare condition, even though we hear much about overwork. Nature protects man against the genuine exhaustion of his physical resources. If he becomes overtired, the impulse to rest becomes irresistible. This is not true however of psychic fatigue which originates in conflict, dissatisfaction, emotional stress, impatience, and inefficiency. When a person takes a negative attitude toward the tasks which confront him, he begins to cultivate the concept of fatigue. He loses interest in his work and may even develop a definite antipathy to the things he is doing. As this resentment grows, he subconsciously seeks escape mechanisms. He desires to rationalize his disinclination to continue his activities.

In some cases, it is the general discomfort of the mind or emotions which brings about this effect. Difficulties at home, social conflicts, religious prejudices, and all the destructive and negative opinions which gather in the undisciplined disposition contribute to lassitude and inefficiency. Man must always combat a basic disinclination to perform routine services of any kind. The more

complicated his life becomes as a result of his own intemperance and disorganization, the more he experiences psychic weariness. In such a mood he becomes acutely self-centered and his thoughts turn to self-pity. He considers himself the most unfortunate of mortals. The more strongly he believes this to be true, the more rapidly his personal life disintegrates. Even though he may associate his trouble with the office, store, or factory where he works, the cause is always in himself.

The introduction of music into the field of industry is therefore a positive form of therapy. It not only helps the workman to combat psychic fatigue but benefits his total mental-emotional nature. This has become evident wherever the experiment has been properly conducted. Music in industry has proved beyond doubt that the average tired employee is not actually suffering from a genuine depletion of his energies. In the larger theater of living this means that few of us are making adequate use of our own vitality. We become discouraged, run down, depleted, and woebegone because of negative thoughts and destructive emotions. Failure in life may not be the result of genuine inabilities but may originate in lack of positive psychological organization. This may also explain why certain persons with poor health and serious physical handicaps, but dominated by powerful incentives, achieve outstanding success.

Our forefathers worked long and hard and enjoyed a fair measure of good health. The farmer rose at 4 A.M. and was not overwhelmed by the prospect of a twelve to fourteen hour day. There were no unions and few laborsaving devices, and it was traditional to work from dawn to dark. These good people probably lacked ambition and did not envision prosperity in the terms of today. They were too simple and forthright to be burdened by psychic stress. The descendants of these industrious folks are inclined to think that their working time should be limited to

six or seven hours a day, five days a week. Even with the most efficient methods, they complain of being perpetually tired. There are several reasons for this comparatively sudden change. The first and most important is pressure. The employer, desiring to make all possible profit from his business, is constantly demanding speed and efficiency. The employee, regarding himself as exploited, is rebellious and unhappy. Furthermore, the worker has a large and interesting life apart from his job. He is anxious to get home and to claim for himself and his own personal interests all possible time and energy.

Lack of personality integration also plays a part in the stress patterns of modern man. There is too much emphasis upon efficiency and not enough upon integrity. The individual is not equipped to meet shock and stress. He lacks self-control and self-directives. He is worried constantly by economic pressures due, at least in part, to the desperate effort to live beyond his means. Luxuries have become necessities, and the fear of debt hangs over millions of families. Battle fatigue revealed clearly the patterns of personal insecurity. We like to assume that the unusual stress of war was responsible, but we have reason to suspect that many of these men would also have broken under the intensive and prolonged pressures of civilian life. Battle fatigue was most common among those coming from insecure homes where religious, ethical, moral, and character training had been lacking or inadequate. We must realize that the intense struggle for economic survival has transformed our world into a psychic battlefield. As in the case of most psychic disorder, the sufferer is his own worst enemy, and in many instances his troubles are due to his mental and emotional tensions.

In the period immediately following World War II, music was considered as a possible therapy in cases of battle fatigue. Some success has been noted, but unfortunately the program did not

receive a full measure of support. Men who were almost completely submerged and had lost all contact with objective existence did respond to carefully selected musical compositions. Under such conditions, it was only natural to recommend its use in all situations where a calming influence was useful or helpful.

Gradually, music has come to be introduced into large industrial plants and a variety of smaller enterprises. It has had a most constructive and beneficial effect—for example in department stores, quieting the ragged nerves of salesman and customer alike. Its soothing effect has helped diners in fashionable restaurants to digest their meals. Doctors have found that it reduces apprehension in nervous patients, and dentists are of the same opinion. It is only one step further to assume that proper music would contribute to the integration of the modern home and, conversely, the wrong kind of music could complicate domestic situations.

To date, reports on the use of music in industry have revealed a number of positive findings. First, as a therapy for nervous tension, the music should be heard rather than lis- tened to. This means it must be played softly and the volume adjusted to the accoustical problems of the store or factory. If it is dominant and attracts direct attention, it becomes annoying or interferes with mental concentration. It may also conflict with the rhythm of industrial routine. Second, if the compositions played are too subjective, difficult, or involved, they can cause concern or tip the listener into a negative mood. Also, unfamiliar melodies require more conscious attention and are therefore unadvisable. Third, background music—with a certain gentle insistence, pleasant and kindly, gracious and relaxed, and frequently repeated—becomes a subtly suggestive therapy.

Fourth, problems of individual taste must be considered. When several thousand listen at one time to a particular program, a common denominator of acceptance must be found. This

involves the same type of thinking which endeavors to choose a popular program for radio or television. Experience shows that a certain type of music has the broadest appeal to every class of audience. Fifth, by trial and error it has been learned that jazz has little or no therapeutic value. If this seems to be an attack upon a popular music form, the outraged disciples of syncopation can take heart in the thought that grand opera is no better. Jazz is a stimulant and an irritant and so are all compositions featuring broken rhythms, dissonances, and exaggerated tempo. Most operatic selections require too much listening, as well as highly trained acceptance and appreciation.

Further research has eliminated vocal music. Words do not always broadcast clearly, and the mind becomes actively intrigued and instinctively listens. Intense rhythms fatigue those who hear them and cause a positive reaction such as the effort to keep time with the feet or by nodding the head. Semiclassical music, featuring persuasive melodies and old familiar tunes—sometimes slightly nostalgic, is the most successful. A pleasant melodic line, carried mostly in the strings and not noticeable in the brass percussions, was found to be universally acceptable, fulfilling the old doctrine of Pythagoras.

Once these programs had been introduced, their practical advantages became immediately obvious. An increased air of contentment permeated the establishments. There was less absenteeism, and levels of production were more easily maintained. Careful checking revealed another happy consequence of music in industry. The families of workmen reported that the men came home in better condition. They did not seem to be as tired or irritable as formerly. Many workmen—especially if engaged in heavy physical labor—came home at night, lay down on a couch, and went to sleep. They roused themselves to read the paper or eat the evening meal, but had no spirit for social activity. After

the introduction of music in the plant or factory, this pattern was broken. The men began playing with their children, planning evening activities, enrolled in night schools, went to movies and dances with their wives, and were more inclined to discuss problems of personal and collective importance. Some men began to reveal creative and executive tendencies and, as a result, gained long-coveted promotions. Many families have described the changes as little short of miraculous.

An interesting sidelight on industrial music involves its use in plants in which there is a great deal of noise due to heavy machinery, such as metal-working. A stranger entering could not possibly hear a single musical note above the surrounding din. With the workers, however, it is quite different. After a few weeks, they are able to identify the tunes with ease and are instantly aware if the program has been turned off. It would therefore seem that the auditory structure is able to distinguish kinds of sounds and divide them more accurately and rapidly than is generally supposed.

Introduction of music has improved employee-management relations. A common bond of sympathy is strengthened. Men work better together and seem less inclined to get on each other's nerves. Simple and natural harmonies are sufficiently recognized and accepted to prevent the mind from drifting into negative thought patterns. The mental attitude is more healthy, and the nervous system is relieved of emotional reflexes due to petty irritations. Excessive self-consciousness is reduced. We are all healthier when we are not thinking about ourselves, and the gentle line of melody seems to work this transformation in the psychic structure. The introduction of music into operating rooms has had a most beneficial effect upon doctors, nurses, and patients alike.

How often should industrial music programs be changed? At first thought it would seem that variety would add charm, but

the contrary is true. The best results are secured by repeating well diversified programs indefinitely. Those hearing the music develop small but happy expectancy mechanisms. They like to know that at three o'clock they will hear Victor Herbert's "Ah! Sweet Mystery of Life." They wait for it to begin, and it measures for them a number of trivial incidents in their routine. In music therapy, consideration is also given to high and low points in daily activity. There are certain hours when the sick are most likely to feel worse and in industry there are daily energy slumps. The music program is modified to meet these broad patterns. We grow tired as we realize that we are coming to the end of our working program. This can be compensated for by selecting more vital and sprightly music near the end of the working day. The tempo is increased gradually, and the change is hardly noticeable to the listener but it sustains him at precisely the proper time.

Programs are now recorded on tapes which play continuously for about eight hours. Repetition is not only pleasing but has the further advantage of contributing to an accumulative result. A suggestion made once has but slight effect; if it is repeated continuously, it is gradually accepted into the subconscious. Thus, the blending of repetition with the increasing expectancy of the hearer ties the program more closely to the individual and his own pattern of living.

Music is a positive expression of beauty, and beauty itself is a universal medicine. Even those who do not understand or who do not feel that they have a developed appreciation respond to harmony and melody. It becomes a symbol of a harmonious kind of existence. It is easier to think noble thoughts and feel beautiful emotions under the stimulus of good music. As tensions decrease, the physical body is also given an opportunity to function more effectively. Numerous ailments, due to tension or aggravated by it, are cured or at least improved by the gentle experience of personal

well-being. Exhaustion due to emotional intensity also opens the system to infection and contagion, natural resistance is lowered, and the person lacks normal recuperative powers. Even in the case of industrial music, the benefits are in no way limited to work or business. They extend into every part of living, helping people to become better, and to preserve health and peace of mind.

To our ancestors, the arts were luxuries available only to the prosperous minority, but today we know that arts are necessities; and it is good to realize that they are available to all. We are taking more interest in the color of wallpaper, in harmonious home furnishings, and the colors of our clothing. We demand that our public buildings be attractive, and that our automobiles satisfy our aesthetic longings. Health and beauty are intimately related, and to preserve the first we must cultivate the second. Perhaps industrial music will gradually correct a wide group of industrial ailments. Nearly every industry is plagued with some type of sickness. Ventilation, sanitation, and improved working conditions have remedied many serious complaints. Music can reach deeper into human psychology and remove the psychosomatic causes of heart disturbances, digestive difficulties, and the all-too familiar industrial ulcer.

The modern revival of music therapy has not yet sufficiently progressed to indicate its full utility. Several problems immediately invite further research. We are still attempting to adapt familiar musical compositions not primarily intended for therapeutic purposes to this new field of application. Following the directives found in earlier work on the subject, we should consider the possibility of creating special music forms, not only for the sick in general, but for those suffering from particular ailments. Here we may learn something from primitive cultures, among which there were special songs and chants for every important occasion. Such music was never used merely for pleasure or

entertainment. It would be inconceivable, for example, that the Yeibichai Hail Chant, Blessing Chant, or Wind Chant—as performed by medicine priests of the Navajo nation—should ever be given except for the purposes for which they were originally intended. The Indian would regard it as a sacrilege to profane his magic music, and would further insist that such profanation would destroy the healing power of the rites.

It is obvious that the psychological effect of therapeutic music would be greater if the patient understood that the scientific foundation of the procedure had been thoroughly established. Recognizing the splendid contributions that the Greeks have made in many departments of art and science, we are justified in respecting the conclusion of Plato—that musical training is a more potent instrument than any other in the integration of the human being because rhythm and harmony find their way into the inward places of the soul on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated truly graceful. To this, Aristotle added that the introduction of a new kind of music must be shunned as imperiling the whole state, since styles of music are never disturbed without affecting the most important political institutions.

Under existing conditions, it would seem advisable to broaden the foundation of musical research, not only to advance the ethical and moral rights of the human being but also to prevent—if possible—the negative and destructive influences which may be due to ignorance of the laws governing the effects of sound and rhythm. While such a program would undoubtedly meet with traditional opposition, the same has been true in all efforts to improve the state of man on a physical or moral level. Industrial music indicates a pattern which can be followed and enlarged to the degree that public interest is aroused. The necessary skill is available, but the incentives have not yet been awakened. There

is also need for study of basic tones, or notes, to determine their effects if sustained over a long period of time. It has been recorded that the note C stimulates the growth of plants and excites recklessness in animals. It is a stimulant, and inadvisable for those of a nervous or hysterical type. The note E has a cleansing effect, stregnthens the intuitional faculties, and assists in the digestion of food. The note G reduces fevers and inclines toward religious and devotional attitudes. It is soothing and relaxing. Until such findings are brought under proper controlled methods, they can be considered only theoretical or indicative, but there is no reason why so vital a concept as that of tonal therapy should be ignored.

The average person might gain practical benefits from one of the simpler Pythagorean disciplines. He advised his disciples to open their day by listening to a pleasant and gracious kind of music as a religious observance. It is said of the members of this school that as soon as they awoke they revived their souls with the lute that they might be ready to meet constructively all the works of the day. They also gathered in song and listened to stringed instruments each night before retiring to purify the mind and emotions of the burdens and complications of daily living so that they might carry only beautiful harmony into sleep. In this way, they freed themselves from unhappy dreams, slept well, and awoke refreshed. Such a simple routine is possible to nearly everyone and, if practiced regularly, might well have beneficial results.

We know, in the light of modern psychology, that man does carry his moods to bed with him and builds them into his subconscious nature. Nor should we forget the growing tendency to spend part of our evening and night watching television programs or listening to the radio. Can it be assumed that a late murder mystery or some essentially distracting type of entertainment has

no effect upon our mental and emotional centers when we turn from crime programs to our restless couch? Perhaps there would be no pattern if this only occurred occasionally, but uncensored—in the sense of unconsidered—recreation of this kind is becoming the American way of life for young and old. Have we the right to assume that well established concepts supported by thousands of years of thoughtfulness are completely without merit?

We might suggest that some radio station in a large community feature music programs planned and designed as carefully and skillfully as those being developed for use in industry. These broadcasts could be adjusted to the listening audiences involved. In the daytime, they could be pointed to the housewife engaged in her various, often monotonous, chores. Later, the tempo could change for the children coming home from school and the men of the family returning from work. In the evenings, the programs could develop along lines conducive to family harmony and mutual interests, inviting gracious living and social adjustment. As the end of the day approaches, music suitable for rest and repose could be featured. I believe such programs—well devised, properly presented, and widely advertised—would develop a large and devoted group of listeners. If music can bring harmony in a factory, maybe it should be featured at meetings of the United Nations and wherever weighty decisions must be made with courage and wisdom.

The private citizen may be encouraged to consider the study of music, either theoretical or practical, as a useful avocation to compensate for general lack of aesthetic stimulation. He may also be guided in the selection of music or may give greater thought and attention to his natural preferences. If he finds himself inclined to music forms which are therapeutically unsound, it is probably because of undiagnosed pressures and tensions within himself. If he finds pleasant and gentle harmonies and melodies distasteful

and gets a certain stimulation from discordant compositions, he is forming a bad habit. He tells the story of his own psychical nature every time he twists the dials on his radio or television set. If he has the courage to accept the full implication of his choice in entertainment, he can correct such excesses as are likely to be detrimental to his health and happiness.

There has recently been an important trend toward good music among the people of this nation. Many families have installed expensive phonographic equipment to play hifidelity recordings of the works of the great masters. Many of these new students of music appreciation would be interested in further development in the science of harmonics. Inspired by the positive findings in industry and exposed to music in their places of employment, these folks are becoming conscious of the importance of sound in the daily life of mankind. Great music can also contribute to the increase of man's sensitivity to religion. The vital experience of a positive inner life revealed through contact with important music strengthens man's realization of the reality of his internal, invisible, psychic being. When he begins to accept the challenge of the person in his body, he will be inspired to the cultivation of many creative arts.

A curious phenomenon is the increasing use of music by school children. Most of them are now doing their homework to the accompaniment of radio programs. Some insist that they study better with the radio blasting at full capacity. The answer probably lies in a division of attention which, strangely enough, permits information to be accepted more readily by the internal faculties. A certain mental barrier to ideas is lowered, as in the case of hypnosis. Further research in this department might open a new vista in education. Music is known to contribute to memory. It might be useful in assisting backward students.

When we consider the effect of great music, we must realize that each of the composers was a person with a highly individualized genius. His work is permeated therefore with a distinct archetypal pattern, and this is experienced subjectively by the listener. In the case of Bach, we feel the powerful integrity of universals and know that we live in a universe ruled over by immutable laws. With Beethoven, the emphasis is upon psychic integrity, and it may be assumed that his music should be given primary consideration in the development of harmonic therapies. Mendelssohn's music increases the sense of security and emphasizes the possibility of living well in a confused world. Chopin stimulates the imagination, and the compositions of Schumann would be especially valuable to school children and those seeking to advance their educational programs. The music of Richard Wagner is almost Brahmanic in its emphasis upon universal consciousness, and Strauss is recommended for those deficient in individuality. One of the most truly spiritual of all musicians was Scriabin, but he must be approached with caution by those whose emotional lives are disorganized.

For practical purposes however, emphasis should be placed upon a level of music which can be accepted as pleasant, melodic, and relaxing. Taste will change as the psychic nature is brought into harmony. While old favorites are often the best, they should not be too directly related to some incident in the listener's own life. Favorite songs of childhood or music associated with some particular event may lose part of its value because of this direct identification. To achieve the common experience of music, with the rest of a world of somewhat similar taste and dispositions, is to achieve a closer sympathy with our fellow creatures. Sympathy overcomes antipathy, and tends to reduce conflict with that vast unknown made up of other persons with whom we have very few points of contact.

THE PHILOSOPHY OF MUSIC

Music must be approached with the same deep and generous spirit that is required in the examination of religion in its relationship to religious systems. We must discover the large unity or inelusiveness before attempting to estimate details and particulars. Unless we can escape from the natural inclination to judge values in terms of the familiar, we can never appreciate the power and influence of the arts in the life and growth of the human being.

The primary purpose of an art is to interpret. It seeks to convey an impression by which we share with the artist some conviction or ideal as the result of an emotional impact. Art appeals primarily to the emotions in the same way that sciences and philosophy appeal to the intellect and the faculties of the mind. With the passing of time however, the boundaries between the arts and the boundary between art and the intellectual sphere have become progressively less distinct. Art, for example, is no longer a mere expression of emotional content. It has been subjected to a process of organization, and the artist is disciplined by a variety of techniques calculated to restrict and directionalize artistic endeavor and cause it to conform with dominant traditional form.

Most arts are twofold in their implication—that is, they are both creative and interpretive. The creative phase of art involves the element of originality, whereas the interpretive phase is an attempt to convey artistic impulse across the interval between the creating individual and the receptive public mind.

The most intellectual of the arts is painting—because it permits the unfolding of an emotional impulse through familiar

forms which can be grouped and arranged either to tell a complete story or to emphasize some fact, circumstance, or incident. The painter cannot escape entirely from the limitations of the three-dimensional world which he must confine within the limitations of a two-dimensional surface. Without realizing the true facts, he is an idealistic copyist deriving his inspiration from the forms about him in nature. He is forever manipulating these forms in an effort to convey aesthetic overtones. Modernism in art is largely a rebellion against the limitations of a media belonging to the phenomenal rather than the noumenal world. The tendency is to defy literalism, to intentionally distort as a gesture of emancipation. The painter cannot produce forms more perfect than those which exist in the universe about him, and in an effort to express creative urge he violates the canons imposed by the spheres of life from which he must derive the formal structure of his symbols.

Music is the least intellectual of the arts because it escapes from dimensional-form symbols to nondimensional sound symbols. The intellect is incapable of applying to sound the critical processes which are stimulated into action by painting, sculpturing, and even poetry. Music stimulates reactions without directing the attention toward some formal conclusion. The listener enjoys without being instructed as to the dimensions or proportions of that enjoyment. He has greater freedom and feels a greater intimacy. Music has a meaning for him; it fits into his moods without any compromise of his own integrity. Like water it adapts itself instantly to the shape of its container. In a square vessel, it is square; in a circular vessel, it is circular. This is true because of the nature of the element itself, and not because it is catering to the shape of the jug, the vase, or the bowl.

The universality of music and its importance in the life of man is in many ways analogous to water. It may exist in countless forms and several states. It nourishes and sustains many kinds

of internal life. It nourishes religions, philosophies, and sciences without being identical with any of them. Like beauty it is forever ministering, enriching, and expanding the potentials of human consciousness. It is important that all students of philosophy and comparative religion should appreciate the spiritualizing force of great music. It is equally valuable to consider the development of music consciousness and music appreciation through the ages and among the different civilizations which have been enriched by its gentle and gracious persuasion.

We must learn to appreciate the difference between music and noise but overcome the tendency to consider unfamiliar musical forms as merely untutored sounds. While musical impulses are common to all mankind, musical forms divide into familiar and unfamiliar. As we have difficulty in understanding persons whose ways of life are different from our own, so we have difficulty in recognizing and responding to the arts of peoples psychologically remote. The final measure is sincerity, not proximity; but until we have experienced some kind of social communion with a larger world of human aspirations, this communion is comparatively impossible. As psychological sympathy develops we gain the possibility of measuring arts and art values in terms of basic integrity rather than by the false standards of personal taste.

A certain group of modern American and European musicologists refer to music as the youngest and most spiritual of the arts. Figuring from the premise that the most recent in time by this fact alone must be acknowledged as the highest in quality, they feel that the modern concept of musical form and technique reveals exalted dimensions of consciousness beyond the experience of antiquity. Unfortunately, we cannot measure the progress of human culture by mere reference to chronology. If the most recent must be the best, it might infer that the evolutionary process within music itself is consummated in the jukebox, a contention open

to reasonable doubts. Music per se, like the human being per se, is unhistorical. Musical forms have unfolded over long periods of time, and there is no ground upon which to deny the attainments and achievements of the great composers and interpreters who have enriched the European tradition.

What we want to stress is the parallel significance of the non-European forms, either ancient or recent. We want to consider music as a whole, and when we do so it is no longer the youngest of the arts but one of the oldest. We must get over the idea that China is deficient or backward musically because it did not produce a Johann Sebastian Bach, or that the Greeks and Egyptians were less musical than ourselves because they were comparatively ignorant of the precious potentialities of the diatonic scale.

Ancient music was not form conscious, nor did it become involved in the tendency to exhibitionism so commonly expressed in modern works. The performer was not conditioned by critics hypersensitive to technique and practically immune to content. He was not attempting to be brilliant; and his future—economic and artistic—did not depend upon the dispositions, preferences, and antipathies of the music critics of the New York Times. While it is true that in all ages a certain genius or predisposition is essential to outstanding accomplishment, music originated in the simple desire to express conviction through melody, harmony, or rhythm. Today the natural inclinations are subjected to an intensive cultivation. This may enrich the performer but does not always enrich the performance. We are so trained to judge merit on the basis of competitive technical excellence that we lose sight of the true end in a maze of means.

Pythagoras who flourished in the sixth century B.C. was the first to apply the principle of mathematical ratios to the production of sound. He introduced to the world certain formulas which

have been amplified and refined to the present proportions of an exact science. Thus an extremely sensitive and intangible spirit has been captured and held in a highly mechanical structure. There is no doubt that this structure has been extremely useful as a means of organization; but in the philosophic sense of the word at least, the structure is not music but an instrument of music. By analogy, language is not thought but a means of communication of thought. But in modern life words frequently are accepted as ideas, and the intellectual life descends into a war of words. We become servants of methods rather than masters of methods.

We shall probably never know just how music came into existence. Perhaps it originated in an association between sounds and things. Primitive humanity was surrounded by sound. Many of these sounds were in themselves noises, but they mingled together to produce an experience of consciousness. Also, all things encountered externally produce internal reactions. These reactions could be joyful or sorrowful, pleasant or fearful, according to the moods which they invoked from that deep and mysterious source of moods within the human personality. Certain sounds came to be identified with danger, others with security.

By what John Stuart Mill called associationalism, the sound stimuli became sufficient to conjure up in the mind a sequence of ideas. For example, a primitive caveman saw a bear; the bear emitted a menacing growl which frightened our remote ancestor out of his wits. As time passed, the growl and the bear became intimately associated in the aboriginal mind. It was no longer necessary to have a bear, for you could make one yourself by mental chemistry everytime you heard a growl. For practical purposes, growl and bear became identical. It is also possible that at this time there may have been a simple word that meant bear. This word conveyed the shape, color, and size of bear and enabled the reconstruction of the familiar outlines of this creature. This

word pattern was sufficient to convey the historical or zoological facts, and as time went on the definition was amplified to meet the needs of rapidly developing observational faculties. Men could sit about in their caves discussing bear much as we discuss the same animal today.

But a growl presented a new dimension of bear. It was a sound of fear. It struck against something within ourselves that was completely unhistorical. It stirred up emotions and reactions far more vivid and vital than word forms. The word for bear belonged to the world of mind, but the sound for bear stirred up deep mysterious apprehensions that had no shape but disturbed internal calmness.

The primitive world is never still. All its noises flow together into an endless sound. We are becoming more aware of this every day in the life of great cities. Twenty-four hours of the day there is motion, and motion naturally leads to sound. The taxicabs, streetcars, subways, elevated trains, and the teeming industry of human beings mingle in a sea of sound in which we live and move and have our being. Consciously we soon lose awareness of this endless hum, but in our subconscious the rhythms are a powerful force in conditioning our lives.

The sounds which primitive man received into himself naturally came out again, conditioned by the qualities of his own expressive mechanism. As sounds had created moods within him, so they became the natural and normal way for him to express his own moods or convey them to others. Finding that he could not convey an emotion by describing it in words, he attempted to transfer it as an experience. Music, the dance, pantomime, and the theater were the arts most suitable for this transference.

There is certainly a human instinct to escape through sound. Even now, persons entirely alone will sing because through their

ears they can reabsorb their own sound. They are like the man who talks himself into an attitude or out of one. Once the words are formulated and expressed, they are capable of being absorbed by the mind. Word or sound becomes a symbolic medium between emotion and thought or between thought and emotion. Feeling that we should not perform a certain action, we say audibly, "I should not do this." The mind picking up the words finds them much more impressive and significant than the unspoken impulse. The mind is used to being conditioned by words and is as susceptible to our own as to those of a stranger.

We can also go about the house humming an old familiar tune. Perhaps the instinct to hum is in some way autocorrective for a mood, an attitude, or a direct expression of our feeling at the moment. Our own vocal production strikes upon our eardrums simply as a melody, and produces an effect because all sound produces an effect; and that effect is not possible until the impulse is expressed as a sound. Thinking about it and feeling it silently is not equivalent, for the sound vibrations have not been set in motion.

The books of ancient peoples and the various carvings, paintings, and figures that have descended to us from antiquity include a representation of a number of musical in- struments. These include wind instruments—trumpets, flutes, and horns of various kinds; stringed instruments—harps, lutes, lyres, in India the vine, and throughout Asia types of mandolins and guitars; and percussion instruments—rattles and bells. Musicians, jugglers, and acrobats—entertaining the Greeks at their banquets—are depicted on Egyptian frescoes and referred to in the ancient writings of China and India. It was inevitable that the ear which is the final criterion of acceptable sounds should instinctively set up a general censorship and lead to simple rules governing artistic performance.

From the earliest times, music has been associated intimately with religion and the elaborate rituals of the temple rites and ceremonies. The emotional and mystical content of worship and veneration found natural expression in simple musical forms. One of the commonest and most primitive of these forms is the chant. Here the sound and the intellectual content are combined to produce an internal state of reverence, and to communicate this state through the congregation. Man early realized that the spiritual content of religion could not be captured in discourse alone. It was necessary to create a mood, and also to bind various opinions by a common denominator that was not itself a party of opinion. The solemnity of church music was an effort to convey the sublime implications of human communion in the presence of a God-Power. It was not appropriate that such music should agitate the more human emotions or stimulate objectivity by its tempo. Hence the solemn dignity of the Gregorian chants which echoed through the vaulted cathedrals, calling men to participate in a sacrament of awe and wonder.

The Greeks developed the concept of musical modes suitable to different occasions and devised to advance the causes or purposes of these occasions. Thus there were compositions suitable to the celebration of heroes, feast days, private and public gatherings, love songs, and songs of war, hymns of birth, and melodies appropriate to the burial of the dead.

These modes were also used to distinguish the works of the various orders of divinities in order that the worshiper might experience the qualities of the gods within himself. Recognizing the power of music, the more enlightened ancient nations enacted certain laws and legislation intended to prevent the misuse or perversion of the musical forms. Celebrated composers were exiled by the court of Athens because their musical compositions were pronounced to be demoralizing or led to some unnatural or

unreasonable display of emotion.

While it is not certain that the Greeks were the first to set up a science of harmonics, they are generally credited with this invention—our knowledge of music forms and history in Asia is still extremely limited. At that time when philosophy dominated the culture of the Grecian states, it was natural—in fact, inevitable—that music should be philosophized and fitted into the general concept of life. In these modern times when philosophical considerations are almost completely ignored in the world of the arts, it may be helpful to restore the broad outline of the Grecian concept.

It is hard for us to estimate the true vitality of Grecian philosophy from our present arbitrary definition of the meaning of the word itself. We think of philosophers as involved intellectuals trying to capture the universe by cold processes of logic and reason. We like to envision these classical academicians as sitting around pondering the quadrature of the circle and reducing the infinite diversity of nature to a series of categories. We should know much better, but moderns have never been inclined to suspect ancients of superiority.

The Athenian states produced very few neurotics. Life was simple, natural, and unburdened by the pressures which weigh so heavily upon the citizens of the twentieth century. This does not mean that the Greeks did not have their troubles, but they had few preconceptions about what was required of greatness. They lived much as they pleased and were glad of it; if others did not approve, it was of small consequence. Each man was the custodian of his own conduct and, unless his actions were detrimental to the collective, no one was much perturbed.

Socrates was not a good singer but he sang and dared the world to object. Though his bodily structure was in no way reminiscent

of Nijinsky, he loved to go out in the early morning and lead his disciples in symbolic dance. He might look ridiculous but he felt sublime, and his disciples were too busy trying to feel some of the sublimity to pay much attention to the master's antics. Most of them would have been very happy to have looked like Socrates if they could also have shared his wisdom.

Plato danced with his disciples; so did Pythagoras and, according to the Logia, Jesus danced with his apostles at the Last Supper. In those days mathematicians composed poetry, philosophers carved statues of the graces, and the gods themselves spoke through their oracles in hexameter verse. Even dour old Aristotle who seems to have suffered from chronic dyspepsia was not above twanging the lute.

It would be something worth seeing if we could be present when a group of our distinguished nuclear physicists went forth to meet the dawn with lyre and flute and cymbal, and postured about the campus according to the impulses of the terpsichorean muse. The gentlemen would undoubtedly be pronounced insane, but the rest of us might be living in a much safer world if scientists still revered and practiced the arts.

Philosophy put on the somber garment of intellectual boredom when the spirit of gladness failed in the hearts of men. Along the way men gradually lost sight of the goodness of life as it was, and developing a general dissatisfaction decided that they would never be happy until they fashioned it anew according to their own opinions. They fixed their attention upon some distant future and lost sight entirely of the dynamic potentials of the passing hour itself. The Greeks made no mistake. Aristippus taught that the fullness of wisdom was to do exactly what you wanted to do and then use philosophy to prove that you were right.

The Skeptics were cautious about believing anything lest they

must later acknowledge themselves to be wrong. The Cynics found a general benightedness of all men exceedingly comforting and practiced it themselves with a vast amount of enthusiasm. A dozen cults with as many different notions dwelt in the same fair city in a condition of constant good-natured indignation over the foibles of each other. They had discovered that there was no particular good to be obtained by mutual agreement. It was much more fun to sharpen the wits by perpetuating these philosophical feuds as long as everyone remained too wise to be offended and too enlightened to descend to petty jealousy. After all, thinking can be fun, especially if you do not take your own thoughts too seriously.

In its time Athens was the most beautiful city of the world. Its glory bore witness to the taste of its peoples. All the arts of antiquity contributed to a grandeur that has influenced the culture of every succeeding nation. Art is not the product of dry wit or of minds devoted to the sovereign dictates of utility. It does not flourish in coldly-intellectual communities or in fanatical groups afraid that happiness will corrupt the immortal soul. Most moderns are afraid of Plato's Dialogues because they have never read them. We scarcely open the convenient popular-priced reprint before we discover a wealth of homely wisdom, brilliant wit, and an entirely delightful human nature.

The Greek concept of the universe may have been somewhat limited when compared with present standards but it was rich and deep and wise, speaking psychologically. Broad concepts were evolved and to posterity would bequeath the privilege of filling in the details. It has been pointed out that Plato never did know how many teeth there were in the human head, but he was certain there were just enough until man neglected them. Thales, Anaximander, and Anaximenes—outstanding geographers and cosmologists—knew practically nothing of any lands extending

far from the shores of the Mediterranean. They were satisfied to live well where they were on the assumption that they could then live well somewhere else, if other places existed. We have discovered a number of new continents and are not able to live well in any of them. Which then is the wiser?

The natural tendency of the Grecians toward the glorification of mathematics caused them to interpret most natural phenomena according to formulas of arithmetic or geometry. "God geometrizes," said Plato; and in his academy it was required that all students should have a solid acquaintance with mathematics, astronomy, and music. He followed the Pythagorean persuasion that music was one of the essential forms of learning, indispensable to the successful development of the human personality. Music consisted of theory and practice. The theory of music was mathematical; the practice of music was philosophical.

For a man to become a judge, a statesman, a doctor, or even a successful shopkeeper or farmer without knowledge and appreciation of music was little short of a catastrophe. The civilizing power of music as described in the Orphic symbolism charmed the beast, preserved the soul from all manner of injury, and even softened the heart of the god of the dead. To live without music is to die without peace, but to be enriched by its gentle persuasions is to find God and beauty everywhere. Only the heart that knows the beautiful, the hand that serves the good, and the mind that has contemplated the nature of the One Supreme Cause can be united to the advancement of the human estate.

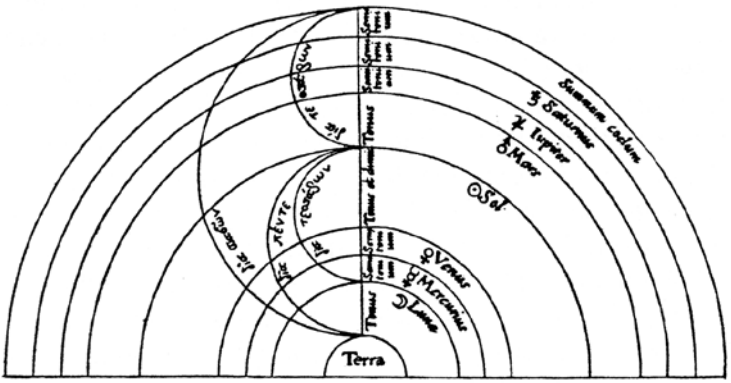
It was the belief of the Platonists that Pythagoras was the first man to hear the 'music of the spheres'. The details have not survived, and we are inclined to suspect that the statement implies that Pythagoras experienced within his own consciousness the harmony of the world. It would be useless to proceed in this

outline without digressing sufficiently to examine the fuller meaning of this concept.

The 'music of the spheres' is the song of space, a sublime statement of the joy of the universe, all parts of which unite like the voices of an immense chorus hymning its creator. Here are the gods who dance, who write poems on stones, and sing the blossoming of flowers. Here is a world in which nothing actually is wrong. The song is there; the defect is in the ears of men. The beauty is there, but there are none so blind as those who will not see. The motion is there, but mortals and their small pride stamp their way through their careers oblivious to the rhythms flowing around them and through them.

The concept of a good world has been so completely lost that we are now conceited enough to think that it can never be good until we have reorganized it. We are so hypnotized by the consequences of our own mistakes that we even forget that we have made them, and we blame the heavens for our own defects and shake our fists impotently at the stars. The Greeks made their mistakes but they cheerfully acknowledged them and kept on knowing in their hearts that they were part of a vast incorruptible integrity. The seasons that roll by, the stars in their courses, the seeds that grow out of the earth, the wonder of the generation of the human being, and the still greater wonder of the birth of the mind by which man can come to understand himself—all these things were so beautiful and so good that there was little cause for legitimate complaint.

Modern musicologists tell us that the mathematical intervals represented by the orbits of the planets, as we know these intervals astronomically, in no way conflict with the Pythagorean concept of the monochordum mundi. This is the philosophic monochord, the single string attached above to the sphere of the fixed stars and below to the surface of the physical earth. This hypothetical thread extends through the orbits of all the planets, and the orbital circles



The Mundane Monochord, according to the Pythagoreans.

are represented on the cord by frets. These frets break the cord into a series of parts which have ratios to the entire length of the cord and to each other.

The accompanying figure from Stanley's *History of Philosophy* illustrates the idea of the mundane monochord. The intervals between the orbits of the planets are represented as tones and semitones or a combination thereof. The Pythagoreans taught that the universal harmony resulted from the consonances of these intervals. The planets themselves did not actually give forth sounds, rather their motion agitated the vital substance of space which reverberated according to the qualities of the several intervals. As the tuning fork when struck will convey its vibrations to another fork with the same pitch, the universal tones and semitones communicate their agitation from one sphere of substance to another, so that the various atmospheres of the world are constantly vibrant with combinations of universal sound.

Ancient musical instruments were nearly always designed to represent in some way the proportions of the mundane sphere. In his book The Vision of Asia, L. Cranmer-Byng points out

that the ch'in, or Chinese table-lute, measured 3.66 feet because the year contains a maximum of 366 days. The number of the strings was five to agree with the five elements. The upper part was made round to represent the firmament. The bottom was flat to represent the ground, and the thirteen studs stood for the twelve moons and the intercalary moon. Music therefore became intimately associated with cosmology, mathematics, religion, and religious symbolism.

The reader must bear in mind that a discussion of Greek philosophical music deals with elements and factors entirely outside of modern scientific concepts of sound. The conclusions must be estimated entirely in the light of the ancient beliefs of the nature and structure of the world and not according to the attitudes and opinions which prevail in modern time.

The universe of the Pythagoreans and Platonists consisted of three spheres or states of being: the celestial, the sidereal, and the elemental. In symbolism the celestial sphere was associated with the region of the fixed stars and extended upward from this region toward the substance of Deity. The sidereal sphere, regarded as intermediate, contained the orbits of the seven planets known to antiquity. The elemental sphere was composed of the four elements in a descending order of fire, air, water, and earth. In some systems the order of fire and air was reversed. The celestial sphere was spiritual, luminous, and causal. The sidereal sphere was intellectual or formal, and here light and darkness existed in a state of equilibrium. The elemental sphere was material, possessed the quality of capacity, and was by nature dark and obscure.

The monochord therefore extended downward from the very essences of Deity through the three spheres and terminated in the most solid state of matter. Within each of the three spheres, there was a gradation of quality from highest to lowest and these

gradations were in sympathetic relationship with the corresponding levels of the other spheres. For example, the second level of the celestial sphere was sympathetic to the second level of the sidereal sphere and both of these were in sympathy with the second level of the elemental sphere.

In addition to these direct sympathies, there were also concordances of intervals of which the ancients recognized particularly the intervals of the third, the fifth, and the octave. It was also their opinion that, whereas superiors agitate inferiors—thus creating sounds, inferiors were not able to agitate superiors. Therefore the elemental sphere, like a musical instrument, could be played upon but possessed no intrinsic power to create sound. The string of the symbolical monochord was universal substance diffused throughout all the spheres of the world. Thus the celestial sphere is the musician; the sidereal sphere, a middle air by which the gradations of sound are possible; and the elemental sphere is the material, musical instrument which by its shape and composition determines tonal quality.

The English mystic and Rosicrucian apologist, Robert Fludd, makes use of the flute to illustrate the principle of universal music. In his Utriusque Cosmi, etc., he writes: "Nevertheless this instrument of itself cannot sound, nor has it any intrinsic value. It cannot unassisted do anything, therefore, just as that consummate mind-God, at the apex of all creation, and as if outside the furthermost reach of the universe, causes the whole structure of the world to exhibit his music—the lower pitched at the bottom, the higher and clearer proportionately nearer to the top—so the flutist existing entirely outside his flute blows into its upper end life and motion, and closes the various stops proportionately distributed downward producing high or low tones at will."

Fludd also makes the interesting observation that the minor key requires less intensity than the major and in each sphere is

developed first. Most primitive music and the natural sounds of the world are in the minor, because the creatures inhabiting the lower planes of life have not the spiritual intensity to produce or respond to the major key. Also the more dense the medium through which the sound vibrations must pass, the greater resistance there is to their purity. Thus tone is diminished and diffused slowly. The more attenuated the medium, the higher and more noble the consonances of the music. Thus sound increases in purity as it ascends toward the sphere of God.

Basing his reflections upon the doctrines of Pythagoras and the interpretation thereof by Jerome Cardan, Dr. Fludd concludes that sound is the result of a proportion of light and darkness. Absolute light is silent and so is absolute darkness—which is total absence of light. Thus pure spirit and pure matter were regarded by the ancients as without sound. All proportions of light and darkness are called formal; that is, they result in a knowable, conceivable, or perceivable compound. A form must have certain limitations, dimensions, and proportions, and must exist in time and place. As all compounds are in constant internal motion, they produce a natural music. Motion may be toward center in the process of integration or away from center in the process of disintegration. Each of these motions has its inevitable sounds. While forms endure they are in constant stress, the light and dark principles seeking to escape to their own levels or inevitable conditions.

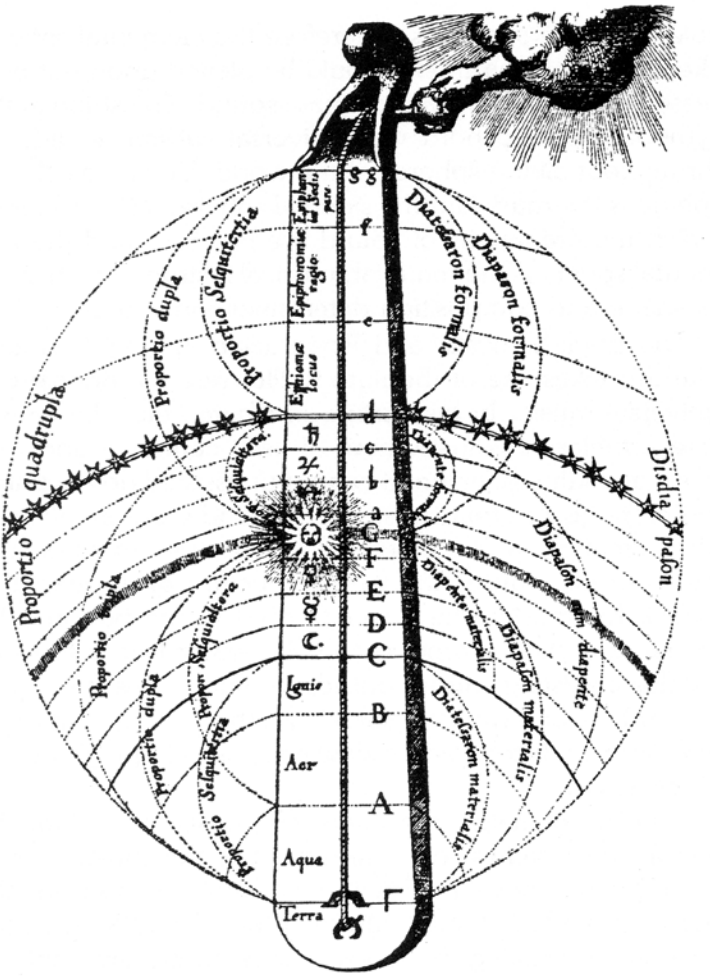
The highest of all forms are the gods—in whose composition light predominates and whose bodies consist of the least possible degree of form. In their compositions, therefore, the music of life is almost pure and entirely beyond the human auditory range. Gross bodies in which solidity and density predominate—such as minerals and the material forms of plants, animals, and men—

obstruct the universal harmony so that the tones are low, heavy, and even dissonant.

In the cosmological concept of universal harmony, the sun occupies the exact center of the string of the world monochord. Being itself in the middle of the sidereal sphere—which is the middle sphere, it is exactly halfway between the extremes of spirit and matter. In all parts of the world below the orbit of the sun, darkness to some degree exceeds light in quantity; whereas above the orbit of the sun, light in some degree exceeds darkness in quantity. In the composition of man, the sun corresponds to the orbit of the mind. Thus the intellect is the least degree of darkness in the world of form. That which is below the mind verges toward the material; that which is above the mind verges toward the spiritual.

The sun in consequence of its position emits a sound by its own nature eternal, for there is no predominance of extremes. If spirit dominates form and is not held by the formal principle, the sound will escape to the divine silence. If form dominates spirit even to a slight degree, the sound will ultimately be swallowed up in the silence of inertia. That which is in perfect equilibrium is perpetual. The mind shares in this possibility of perpetuity but it must accomplish absolute poise to transform this potential into a potency.

According to the wisdom of the Egyptians, from which the Greeks derived their concepts of universal order, all beings existing in nature have four attributes: a number, a color, a sound, and a form. All these dimensions originate in the chemistry of light and darkness or the proportions of spirit and matter. We can appreciate this concept when we realize that vibration—which is a motion of life through a medium or within its own composition—naturally produces these manifestations.



The Plan of the Universal Harmony, according to the English mystic and Rosicrucian, Dr. Robert Fludd.

"Mundane music," writes Dr. Fludd, "is produced by the essential effects of the planets and elements. If we are to credit Plato and Cardan, it is in those parts that order and proportional arrangement produce the most perfect music. These authorities say that the circumpyrations and groupings of the spheres cause the highest harmony. But on account of the great distance this harmony is not audible to us." By this analogy we can understand that the sidereal and elementary bodies may be compared to the arrangement of instruments in a symphony orchestra. The motions of the heavens and the movements everywhere present among the elements bring these groups of instruments into different patterns. Conductors of orchestras group their instruments in various arrangements according to taste or the requirements of the compositions which they are playing. Leopold Stokowski was an outstanding exponent of this procedure as a means of coloring and emphasizing tonal patterns.

The Pythagoreans regarded the art of music as a general introduction to the study of universal dynamics. They explored to considerable depths the melodic, rhythmic, and metric potentials of this art. They believed that the human being produced music in the same way that God produced the world. To them sound was much more than a pleasant kind of noise. They considered both its cause and its consequences, and were convinced that these consequences influenced every department of human living. They went even further, and theoretically at least acknowledged that even rocks and trees could be affected by the products of human musical composition.

Tones or combinations of tones could stimulate the growth of plants, moderate the passions of men, stimulate all types of emotions and thoughts, react upon inert substances, and invoke the most exalted feelings and aspirations. Conversely, music could be used to destroy; any material form could be shattered, and the

most depraved impulses could be stimulated. Even architecture was music in stone, and a properly proportioned building could be 'played' as though it were a piece of music.

The inner life of man can be nourished through the sensory perceptions, even as the body is fed through the mouth. The Greeks experimented considerably with various forms of sensory therapy. They found that inharmonies and intemperances of the body could be corrected by exposing to the gaze of the sufferer harmoniously-composed geometrical designs and solid figures. Skillfully-blended colors could be as powerful as drugs. Pythagoras believed in the therapeutic power of poetry and treated disease by reading sections of Homer. Here a skillful well-modulated voice, the beauty of the words, and the metric compositions of the verses, all combined to restore the internal balance of the patient. A careful mingling of various perfumes, each determined by its affinity to one of the planets, and the compound inhaled could correct intemperances of the mind or emotions. The several consistencies of physical substance—as rough or fine cloth, polished stones and gems, and the textures of food—were important when the sense of touch conveyed impressions of these surfaces to the inner structure of the brain.

The Greeks likewise placed great emphasis upon the types of instruments used to produce music. They regarded the human voice as the most perfect of all musical instruments. They did not believe that the sounds originated in the vocal machinery but were communicated to the throat by the energies of the soul. Thus the light and darkness in the soul determined the quality of the voice. Greek singers, whether performing alone or in groups, each sang according to the comfort of his own voice, and usually tuned his instrument by this authority alone. In a way therefore, the instrument was intimately associated with himself and was

not subjected to any general conformity with the instruments of others.

Natural talent, taste, and inclination revealed the musician. He expressed himself rather than a tradition. He unfolded his own individual conception and his musical productions changed and grew with the unfolding of his own consciousness. Cooperation was voluntary and was not required. The chorus—each member of which was conscious only of the melodic line—might by the natural differences in voices attain an accidental harmony. Such harmony revealed an internal concord, rather than an intellectual or mathematical concept of tone blending. The words of the song might be a hymn of praise to one of the gods, but the ideal was for each singer to experience the attributes of this god within himself and permit this holy and beautiful emotion to express itself spontaneously through his voice.

Pythagoras preferred stringed instruments as being most closely in harmony with the pure vibration of the universe. He advised all his disciples to refrain from wind instruments and those which produced sound through percussion. His favorite was the lute, the very strings of which represented the planets and constellations. The pipes were more rustic, being peculiar to the god Pan; their spritely tones inclined toward frivolous and superficial matters. Percussion, which depended largely upon rhythm for its significance, lacked philosophical content. It inclined to stimulate by broken forms rather than by the graceful flow of melody.

The Greek purists in music would be inclined to regard the modern musical forms as a proof of a drift of human consciousness toward materialism. More and more the free expression of creative urge has been imprisoned in arbitrary formulas. The effort seems to be to establish an acceptable standard and to measure

ability by reference to this more or less arbitrary yardstick. This is equally true in most of the other arts and throughout religion, philosophy, and education. Everywhere conformity brings approval; and nonconformity, criticism and condemnation. Individuals must be regimented to maintain levels of intelligence and efficiency because they are submerged in the dogmas and codes of collectives.

Truly great musicians have for the most part created forms suitable for the expression of their genius. As in the case of Richard Wagner, they have been subjected to numerous attacks and bitter oppositions because of their innovations. In his opera The Meistersinger of Nuremberg, Wagner tells the story of his own fate at the hands of the Merkers of his day.

While certain arbitrary patterns of artistic procedure may have a tendency to elevate those less talented to a level of acceptable performance, these same patterns impose unreasonable limitations upon those whose natural gifts fit them for superiority. The same is equally true in any department of learning which binds the natural capacities of the intellect to traditional forms and traditional methods.

The purpose of the arts is to express, and the integrity of primitive art is due largely to the simplicity and directness of method. It is a fallacy for the sophisticated modern artist to attempt to copy the primitive forms. His reproductions lack the honesty of the original because he has assumed a style inconsistent with the condition of his consciousness. The history of civilization is faithfully preserved in the pageantry of its art expressions. To bind these expressions into schools and impose them upon the future is to retard the growth of man himself.

The present state of musical appreciation reveals clearly the levels of our social systems. Music can be a defense against the

inroads of external uncertainties. It can also be an escape from the pressures of political, economical, and cultural chaos. The ability to appreciate great music results from a refinement of the inner life. We respond to that which is like ourselves, and the nervous tension which agitates our personalities inclines many of us to seek the stimulation of what we please to call popular music. The meaningless words, the frantic rhythms, the purposeless discords, and the speedy tempos whip tired nerves into a false semblance of animation.

Superficial music, appealing only to the surfaces of the human personality, bears witness to the lack of depth and penetration everywhere evident in our way of life. We have forgotten completely that great music must originate in a great concept of life. In early times religion was the supreme motivation, the highest force at work in man's world. The noblest musical compositions were, therefore, inspired by sacred themes and the contemplation upon the natures, powers, and attributes of the gods. The same was true of sculpturing, poetry, the dance, and architecture. It is only within the past three hundred years in Europe and America that the body of the arts has shifted to a secular foundation. There is very little indication that this shift has advanced the dignity of man or his works. Secular motives are usually trivial when compared to religious or philosophical motives. Arts have advanced technically, and declined in cultural significance.

The modern world is groping toward what we may call a contemporary art consciousness. All branches of aesthetics are obviously in a transition period. We have been held so long in traditional forms that it is difficult to be truly creative in an environment which penalizes individuality. Shostakovich, Gertrude Stein, Picasso, Mary Wigman, and Frank Lloyd Wright are typical examples of a broad motion away from the arbitrary restrictions imposed by the past upon the natural growth of the arts. We

may hold certain mental reservations about the products of this emancipation but we cannot deny that the quest for freedom is reasonable and inevitable. More is necessary, however, than a desperate resolution to escape from the old; there must be some adequate concept of the ends which we seek to attain.

We may appreciate the sincerity behind the present fumbling but we cannot honestly become rhapsodical over the results obtained to date. Merely to be different is not enough. There is no use imposing the tyranny of the new upon the tyranny of the old. A change must be accompanied by growth, and growth itself is a purposed motion. Only that which is essentially nobler than the past can outgrow the limitations of the older concepts.

According to the Chinese, three kinds of men write poetry. The first is inspired to strive after an enduring fame. The second scribbles verses as a means of livelihood. The third, indifferent to distinction or fortune, is compelled from within himself to express the beauty and nobility of his own consciousness. Only such a one is a poet. The others are false to themselves and to their art.

It is equally true in the world of music that without some high motive the product is mediocre. No matter how we look at it, royalties are not legitimate motives. With hope of gain lurking in the back of the mind, a workmanlike and technically satisfactory product can be produced but the claim to true genius will be feeble. If commercialized and industrialized art are objectionable to the honest aesthetician, art wedded to politics is still more exasperating. After condemning the ancients for using artistic media to advance their religious and moral convictions, the moderns dedicate their own productions to themes of social significance and plague the world with rhymed, syncopated, symphonized, metered, unmetered, dramatized, postured, and choreographic versions of Karl Marx.

It should not be supposed that all music must be reserved for solemn religious pageantry. It flows naturally out of the human heart under a wide variety of moods and circumstances. Primitive peoples have songs for all occasions. The Indian tribes of North America preserve most of the historical records and cultural concepts of their nations in their chants and melodies. There were songs of council and of hunting, songs to welcome strangers, and to strengthen the heart in time of trouble, fertility songs, healing chants, and music to gladden the souls of departed spirits.

While to our ears most of these melodies are crude and confused, they were sincere, honest, and devout. Their very integrity enriched the social life of the tribe by restating the cultural heritage and binding the people together with strong emotional ties.

The rain dances, still performed in the pueblos of the Southwest, are a source of constant perplexity to the Anglos. Many years ago central New Mexico suffered a serious water shortage. So serious was the situation that plans were made for special services of prayer in the local cathedral. Old settlers waited hopefully for the rain dances in the Indian villages. Within twenty-four hours after the first dance, rain fell in torrents as it has done as far back as memory and tradition have record. The songs, the drums, and the dance have never failed.

The experiments have proved that music can do much to soothe tired nerves, harassed minds, and weary bodies. Many factories, stores, and institutions have installed elaborate equipment to bring planned music programs to customers, workers, and inmates. In almost every case these installations have proved markedly beneficial. Experimentation has shown that best results are obtained with what we call semiclassical compositions, especially such as have simple, familiar, melodic lines. Syncopation of

all kinds tends to irritate or stimulate, and heavy classical selections require too much conscious attention. Vocal music must be listened to, rather than heard, and this interferes with various activities. Usually the music should not be loud, but should hover in the air without intruding upon the conscious processes of the mind. By increasing the tempo gradually through the working day, the natural slow-down of the late afternoon is markedly reduced.

Experiments are being made with music therapy in connection with battle fatigue and a number of mental diseases which have resulted from World War 11. Although the program so far is largely experimental, there are indications that such methods of treatment are beneficial. The Greeks taught that music is indeed a medicine for the soul.

With the development of radio and the phonograph, music is now available in most American homes. Reasonable discrimination in the selection of programs will quickly show that good music can usually be had for the turning of the dial. In Los Angeles, for example, classical or semiclassical music flows through the ether waves from eight to ten hours each day. Phonograph records of nearly all the world's best music are obtainable and may be collected to form valuable libraries for the layman and musicologist alike. Only appreciation is necessary to this cultural enrichment.

But there are no blessings that do not bring with them some less desirable consequences. We are gradually becoming a nation of listeners, and have lost the communion of personal participation. Fifty years ago the musical life of the private family centered around the upright piano in the corner of the room. Here friends and neighbors gathered to mingle their talents in a common nostalgia. None played well, but most could pick out old

familiar melodies, doleful hymns, and popular tunes. All came with generous spirits, resolved to enjoy rather than to criticize. The results—good, bad, or indifferent—were expressions of natural tastes and inclinations. All took part and experienced a communion of united effort. It is just as important, in fact more important, to release music from within the self than merely to listen. We need the growth resulting from personal performance as well as the civilizing force of appreciation.

Several young persons have told me that they wanted to study music but had directed their attentions to more practical concerns—because music had no future unless the student had exceptional capacitites. We must remember that the boy or girl has his or her own future to consider, and that which enriches life is important whether or not it fattens the purse. We might live in a more gracious world if our children were educated in music, not as a means of livelihood but as a means of enriching our lives.

To the old philosopher, the human body itself was a musical instrument. It is the musician within the body who must control and direct the impulses which flow outward through the personality. We talk much of the science of living, but we should think more about the art of living. It is not the destiny of man that he should compete with machines in the hope of equaling them in mechanized efficiency. He is capable of a larger concept and a higher destiny and he is responsible before God and nature for the right use of the capacities and powers peculiarly his own. The laws operating in the universe are striving eternally for the victory of soul power over physical force.

In those periods of the world which Plato described as spiritually fertile, the arts flourished and men were dedicated to the service of beauty. When the human mind departs from ideals

and assumes the sovereign importance of physical things, there is an immediate decay, internal and external. The loss of internal security results in external chaos. We resign ourselves to the burdens of a purposeless existence to the degree that purposed vision dims in our minds and hearts.

We cannot expect too much in the form of permanent remedy from such institutions as the League of Nations or the United Nations Organization. These groups set up in the outer world cannot correct the defects which originate within man and not around him in physical society. The universe itself is the Great League, revealing through its structure the perfect pattern of world government. The concord of the spheres sustains the outer framework of cosmos. The 'music of the spheres' symbolizes the mundane concord. The music in the soul of man, originating in the sidereal harmonies, must likewise sustain the concord of his material institutions. Before we can attain to that golden time we look for, more than one man, the old Greek of Samos, must hear the 'music of the spheres'.

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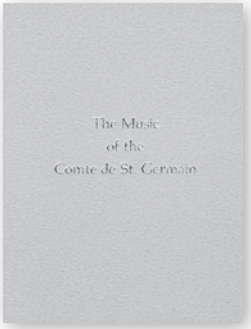

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Manly P. Hall founded the Philosophical Research Society, Inc., a non-profit organization in 1934, dedicated to the dissemination of useful knowledge in the fields of philosophy, comparative religion, and psychology. In his long career, spanning more than seventy years of dynamic public activity, Mr. Hall delivered over 8000 lectures in the United States and abroad, authored over 150 books and essays, and wrote countless magazine articles.

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