WHERE DOES AMERICA STAND MUSICALLY?
(Continued from page 550.)
country, and in other countries, too. What poor economy it is to take it for granted that women are not ready to enter the world of art, are not capable of becoming fluent channels for the expression of genius. We are deliberately shutting away great forces for beauty and progress by leaving women out of our scheme of things in the art world. We are sacrificing accomplishment to tradition; for the sake of not making an effort to open our spiritual eyes we are leaving unused a power of achievement as great, it seems to me, as the electricity in the clouds which we have not yet learned to bring into our homes to help us live our lives more easily and comfortably.

You ask me if women will become conductors of orchestras. Who knows? That is a matter of physical endurance as well as spiritual insight. I doubt very much if you could even take any well-trained soldier in excellent physical condition and put him through three hours of such exertion as conducting the “Walküre” without his laying down the baton at the end of the opera in a state of complete exhaustion. There is an immense amount of physical energy essential for good conducting. And then if you add the intense nerve strain and the mental strain, I am not at all sure that women, trained as they are today physically, could manage an entire opera.

I find opportunities for studying music for men as well as women constantly increasing in this country. I have already mentioned the conservatories of New York, Boston and Baltimore. There are opportunities in many other cities, in Philadelphia, San Francisco, Chicago; but the studying of music is by no means confined to school hours or lectures, or even listening to music, which is one of the most important branches of musical education. In my own student days I worked in London, in Paris, in Germany, in my own studio; but as I look back upon those times I realize that my greatest lessons were learned from nature, out in the fields, along the river banks, in the forests and in gardens.

Indeed, it seems to me that power to produce the kind of music that will reach and inspire an audience must come to a man in two ways—one from his love of humanity, the other from his love and knowledge of nature. Rhythm is to be found in every branch swaying in the wind, in every tree bending to the storm, in the crest of the wave, in a bird’s flight, in the movement of a flower in the moonlight. These things are all the equivalent of music and to know them well is to be very close to that mysterious spring in which genius finds its source.

Rhythm is expressed in all the arts, is of the essence of them, of this I am sure. There is rhythm in painting, rhythm in dancing and sculpture. It is for this reason that I believe much inspiration can come to a musician from the other arts. I have found it in close association with painting and sculpture; color is always an inspiration to me, but most of all I find an exaltation of spirit in beautiful dancing, of such artists as Nijinski and Karsavina.

The movements of these people seem to be a part of the universal rhythm. What definition and intensity of expression they give! The beauty of all human experience seems to be expressed when they move to music; it is as though they had absorbed from nature the rhythm that stirs the wind and the sea. These marvelous dancers from Russia have no limit to the moods which they express through their art; for Nature has no limit to the variation of her beauty, and those who are sympathetic to Nature, enriched by her, find themselves endowed with her prodigal grace and color. And so when I say that I owe much to dancing as an inspiration, much to Nijinski and Karsavina, I feel that I am actually saying that Nature is my real teacher.

Truly in music “one is a part of all that one meets,” and the more profoundly sympathetic the musician is to all people and all nature, the more surely he can express the music that will reach all humanity. I dare say even in the trenches there are human experiences, terrible realities, that will bring people closer together, closer to the essentials of existence; and those men who are sympathetic, who feel in each experience its full revelation of humanity, in other words, the artists, will have a new and powerful and strange note in their poetry, their music, their painting of the future; this we cannot doubt, if they live to express it.

As for the present generation of musicians, in the main war will not stop their capacity for creating. Once a man’s soul has been touched into life, nothing can take from him his desire to express life; noth-
ing, at least, except death. One remembers that war did not stop Beethoven in his work and that he composed within the sound of bombardment; that César Franck back in the seventies, when Germany went into France, continued to compose his "Redemption." So for the present at least we shall go on receiving musical scores wherever musicians exist. And afterward, if peace comes to us again, who shall say that it will be merely a material peace, a cessation of strife, a blind urge for material comfort again? It may be that through conflict, some strange, new force shall have been liberated to illuminate the world and cast out the shadows of this present universal tragedy.

HOME BUILDERS TO HAVE STATE AID

Home builders may now have State aid. This is the plan of a new and unparalleled service which the Minnesota State Art Commission has undertaken. It is a radical departure from the usual channels of most art commissions which are supposed to dabble in pictures, statues and pretty things. The State Art Commission of Minnesota has turned the tables. It has taken a different point of view. It has said, "Most States help hogs and hay, why not homes?" It argues that art is a bigger and more vital thing than just pictures, that it relates to homes and home building.

If the chimney smokes or the plumbing balks or the furnace fumes, all you have to do is to write the Art Commission. This appears a long way from the duties of an artist, but it is merely a step in the development of a great State-wide campaign which the State Art Commission has undertaken to help home builders.

One million plans for model farmhouses have been sent free in booklet form from the offices of the commission in the past twenty-four months. No other State Government has as yet undertaken such a program. These plans were all given by the best architects in the State. It was their contribution to help the small home builder secure authentic and professional service practically free. The Art Commission has been deluged with requests for not only plans, but information about all sorts of home building material. People want to know what kind of paint, cement, furnace to use, and a thousand other similar questions. The Minnesota Chapter of the American Institute of Architects has undertaken to render this service free through the Art Commission as an outlet. It is known as the architectural and allied arts service department. It is open to the people of the State—in fact, is extended to any one living anywhere who is interested in securing authentic information about plans, building materials and supplies.

The commission supplies the plans for both model farm and village houses at just the cost of making the blue prints. It is printing fifty model village houses that are designed to cost $3,000 each. These are beautiful and attractive small homes and have been given by the architects. It is not a profit-making venture. It is a State service in the interest of better homes. It is a service that people can have for the asking and it is making history for an art commission that has the courage to look a hard, matter-of-fact problem in the face and meet it by giving this service. A letter addressed to the Minnesota State Art Commission, Old Capitol, St. Paul, or 509 Essex Building, Minneapolis, will bring complete information about this new service which is intended to help the small home builder.

AN EXPLANATION

THE CRAFTSMAN wishes to express its deep regret as well as to offer an apology to Mr. William Faversham for the blunder on page 357 of the January number. The lower picture on the page carries a completely misleading title. It is really a scene from "Romeo and Juliet" with Miss Loftus and Mr. Faversham, and it is presented in the magazine unfortunately as a scene from "Othello." That this should have happened is one of those bewildering things which occasionally occurs in spite of the most rigid care and painstaking supervision of a magazine. We can only account for it by the fact that the picture must have come to us wrongly marked, and have gone hurriedly through the press without reaching the authority that would have recognized the mistake and corrected it.

As THE CRAFTSMAN is a most sincere admirer of Mr. Faversham's and appreciates so thoroughly and profoundly what he has accomplished for the production of Shakespeare in the most noble way in this country, we regret the mistake the more deeply, not only as a magazine, an audience, but as a lover of all great effort to bring to the American stage distinction and beauty.