

PHILOSOPHICAL

ESSAY

on the

ART

of

MUSIC

Ph. D.
1940

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To the
ALMIGHTY CAUSE
of all
BEINGS -

Who is
BEAUTY
itself!



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(See also Textbooks: Gretd, Jos., Filion, Maquart, etc...)

I N T R O D U C T I O N .

"The office of philosophical disquisition consists in just distinction; while it is the privilege of the philosopher to preserve himself constantly aware, that distinction is not division. In order to obtain adequate notions of any truth, we must intellectually separate its distinguishable parts; and this is the technical process of philosophy. But having so done, we must then restore them in our conceptions to the unity, in which they actually co-exist; and this is the result of philosophy".

(Coleridge: Biogr. Literaria,
Chapter XIV, 36-47)

The perusal of a good many English books - dealing inadequately with the art of Music - has led us to the buildingup of this thesis... The recurring of certain unvaried materialistic theories - in essays outlining certain principles of aesthetics (and of what aesthetics!) - striving to explain Music on biological and pragmatic standings, reducing its action to a series of chemical processes or nervous reactions, and lowering its aim to the sole arousing of emotions and feelings - have proved us once again that metaphysics is the corner-stone of aesthetics, and that philosophical positions determine all aesthetic ad-

vances or draw-backs!....

As "ideas lead the world", the importance of a system of thought and its profound lasting effects are really astounding! That influence might not be immediately apparent (as a matter of fact, it is felt but a century later), but it nevertheless is thorough, and pervades every range of human activity... Rousseau for instance laid down the theories that gave birth to the French Revolution, etc...

The influence of materialism, of subjectivism and that of a materialistic evolutionism, have extended throughout the world of human thought and infected every domain of human activity... That is has permeated the domain of Art will appear quite clearly, we hope, in the course of our étude...

The lack of objective standpoints in the German philosophers' systematizations, (due to "the subjectivist poison introduced into modern thought by Kant"), accounts for the intellectual morass of essays on Art, elaborated by English or German writers... Whenever a good discussion could be held, we witness but a mere wrangle, arousing from slack and equivocal terms, expressing personal subjectivist theories. Or else, we stand facing an analytic investigation proceeding wholly and solely through an empirical method - void of sane directing principles, that de-

generates into an aggregate of opinions, as for instance the essays of E. Hull, Y. Trotter and E. McKinney, M. Anderson, etc. Or still, some authors wishing to give "the Key to the Art of Music" yield but superficial considerations, inadequate systematizations, or theories based on false principles of aesthetics, as F. Howes, Prof. Redfield, N. Reimers, etc...

In short:

The consideration of so many material and materialistic "essays on Music" - universally known, read, and quoted - such is the motive that prompted us to try and set out this Thomistic and Aristotelian study on the Art of Music...

In the elaboration of this scholastic essay, the vocabulary and the literary tenor will be somewhat sacrificed to the rendering of thought: the sentences will unfold as long as the ideas will not be brought to light in their entirety, despite the clumsiness which might thence ensue...

Philosophy, as any other science, has its technical terms, its vocabulary, and since words are but the vestments of thought, and the vehicles of ideas, we have preferred a sound reasoning to a sonorous phraseology...

Doctor Maritain, (to whom we owe so much in this study and whom we admire with but few restrictions), has

it that:

"Je tiens pour évident que la philosophie ne peut pas s'exprimer dans le langage de tout le monde... Aucune discipline ne saurait se passer d'un vocabulaire spécial et je ne vois pas pourquoi on refuserait ici à la philosophie ce qu'on accorde de bon gré aux mathématiques et à la chimie, voire à l'art du cordonnier ou à celui du boxeur... La science ne requiert un vocabulaire spécial que parce qu'elle requiert d'abord quelque chose de plus profond et de plus spirituel: la présence dans l'intelligence d'une qualité (eḡis, habitus) qui détermine et élève celle-ci par rapport à un objet spécial et spécialement difficile, qui exige par suite des concepts spécialement taillés et affinés pour avoir prise sur la scibilité spécifique de l'objet" (1) If a given science has a special and specially difficult object, if it requires specially made out and trimmed concepts so as to grasp the specific scibility of that object, that science must also have a determined and special vocabulary to express those scientific concepts... Philosophy, as chemistry, must have its own language which will properly answer the needs of its special technique!...

A preliminary remark before giving out the divisions: ... This essay is far from being complete... The chapters are not interwoven, nor are they completely "fi-

nished"... Each chapter to be properly developed would practically require twice the length given it... introductions and conclusions to the different sections should also be added to meet with pedagogical requirements.

But the main end of this essay, being clarity, precision and ... truth, we hope that it will answer the reader's expectations...

D I V I S I O N S

A first section attempts to set down the Four Causes of Music:

Chapter I takes care of the Material Cause

Chapter II tells of the Efficient Cause...

Chapter III gives the Formal Cause...

Chapter IV will determine the Final Cause...

The second Section offers a symposium, grouping the different theories on Aesthetics and on Music... from Plato and Aristotle, to Nietzsche and Spencer...

A Third Section comes in as an application of the principles contained in the First Section... Three main types of Music are therein discussed...

In the concluding Part, various theories are also briefly outlined regarding the Origin of Music... and to close, a definition of Music is brought forth..."ad mentem Sancti Thomae et scholasticorum..."

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SECTION I

MUSIC : ITS FOUR CAUSES ..

At the very start, a fundamental distinction must be laid out, regarding the effect of Music: many unequivocal statements have been made through lack of precision on that point. One author notes the rousing effect of Music on the nerves... another its soothing effect upon our feelings... others say that music's influence must be "primo et per se" ^{none of these} ~~musical~~ ~~artistic~~ ~~opinion~~ is wrong: but the authors do not view Music from the same standpoint, as we shall explain!

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Music, (taken objectively as an artistic production), may be said to have a three-fold property:

- a dynamic property
- a pathetic effect,
- an aesthetic pursuit.

The dynamic and the pathetic effects pertain to the material side of music: they are properties emanating directly from the physical elements of Music... Whilst the properly artistic effect, the aesthetic pursuit, rises from the formal element of music and is of a more spiritual stamping!

1. The dynamic property rises from the material element of rhythm: it has a stimulating effect on the nerves and

draws mechanically to action... That effect is the most "material" and the least, in Music: it may be produced by the timpani alone!...

"Le premier effet physique que produit et que recherche la musique c'est un effet de stimulation. Elle est excitante par son rythme qui nous entraîne, par les secousses sonores qui nous galvanisent. Si je ne craignais de paraître irrévérencieux en lui rappelant ses trop humbles origines, je dirais que primitivement la musique instrumentale répond au simple besoin de s'agiter en faisant du bruit. C'est une exubérante manifestation d'activité qui s'exalte par son expression même et donne comme une ivresse de mouvement"(2)

An illustration of this physical effect may be found in the action of the "battery" on the soldiers' marching:

In a military parade, the drum-beats keep up the same rhythm, so as to maintain the soldiers' marching as regular as possible, unflinching, even mathematically precise - and that, against all slowing or slackening of the pace, due to fatigue... the beats are snappy, energetic and sort of crispy! Now and then, to keep monotony from diminishing the rousing effect of the drum-beats, a cornet may weave a melody over that same rhythm giving a certain relaxation and pleasure to what otherwise would become irksome and dull. When the melody comes to a stop, the imagination may conti-

nue or repose, to rise again with another characteristic melody... and so on... A change in the rhythmic tempo may still bring more variety; but the effect remains the same: mechanical, physical, mathematical and... material!

This dynamic effect, being physical, may be explained, for a great part, through a scientific process: Dr. Seimers has given us a fair elaboration of that process in his thesis: "Le Concept du Beau"... The only thing wrong with his theory is that he took it for an aesthetic explanation!

2. The pathetic property is the effect music has on our feelings... It follows up to other material elements, as harmony, tone-color, etc... It appeals to the emotions by its brilliancy or its mellowness...: the sounds then seem to caress and sort of pat the ear-drum! By chromatic harmonizations, for instance, it may become lascivious and sensuous... It may thus seek but the emotions and sensations of pleasantness, and will not then rise above those physical and material factors: harmony, tone-color, nuance, etc... This pathetic property is very great: hence, the "power" of music and its influence of the passions of men... as Plato and Aristotle will detect in their political treatises...

This pathetic effect may also ensue from the fundamental element of rhythm, as when it stimulates the lazy, encourages and braces up the abated ardor... etc. This may

be easily explained:

Through the close connection between body and soul, or more exactly, through the very great influence of the body on the soul, Music by its energetic rhythmic element may, indirectly, even rouse the courage of a wearied person... etc. Setting into the body, physically, a snappy, energetic rhythm, contracting the muscles, straightening the body, ~~musical~~ music indirectly rouses feelings of determination and will, of persuasion, power and strength. As by its varied melodies and softly given tunes, it may also work us into a light and airy attitude of joy! ...

The pathetic property as the dynamic effect, is physical, material and comes in as a means to the end of art: Beauty...

Far above these physical properties of music, (rising from the elements of rhythm and harmony), soars the aesthetic property, which is the "joy and admiration arising from the contemplation of the beautiful in Music"... This is properly the artistic effect of music, and is not perceived clearly nor profoundly by all who "listen" to Music... This artistic contemplation is above all "intellectual". One must rise above the material elements and release from their material grasp on our faculties, to be

able to visualize the Beauty therein and thereby expressed: and this is no easy task! Let us try to explain in fairer terms this important point.

The perception of the beautiful in Art stands as a fundamental problem of Aesthetics. "The perception of the beautiful is effected by the mind, using the senses and the material data of the artistic work as instruments": such would be the formula that we wish to explain.

Since beauty is "id quod visum placet", (or "what gives pleasure being seen"), Music to be beautiful must convey "the splendour of form" which will please through the apprehension of its elements. But it must be admitted as a basic axiom that, in the case of the Fine Arts, ~~that~~ that "apprehension" of the beautiful form presented to the intellectual faculty is not made by means of an idea or concept (as is the case for the apprehension of truth), but is presented by the sensible object and in the sensible object, which carries that radiance of form and transmits it, as by an instrumental cause, to the intellect.

We may put it with Doctor Maritain in the following terms:

"... in the perception of the beautiful the mind is, by means of the intuition of the sense, itself confronted with a glittering intelligibility (derived, like

every intelligibility, in the last analysis from the first intelligibility of the divine Ideas), which by the very fact that it produces the joy of the beautiful cannot be detached or separated from its matrix of the senses and consequently fails to procure an intellectual knowledge susceptible in practice of expression in a concept. Contemplating the object in the intuition which the sense has of it, the mind enjoys a presence, enjoys the radiant presence of an intelligibility which does not reveal itself to its eyes as it is. If it turns away from sense to abstract and reason, it turns away from its own joy and loses contact with that radiance. To understand this, we must conceive that it is mind and sense combined, or, to use such an expression, the intellectualised sense which gives rise to aesthetic joy in the heart. It is thereby clear that the mind has no thought - unless secondarily and reflexively - of abstracting from the sensible particular, in the contemplation of which it is fixed, the intelligible reasons for its joy; it is also clear how the beautiful can be such a marvellous tonic for the mind without developing in the least its power of abstraction or reasoning, and that the perception of the beautiful is accompanied by that curious feeling of intellectual fullness through which we seem to be swollen with a superior knowledge of the object contemplated though it leaves us

powerless to express and possess it by our ideas or make it the object of scientific analysis. So music perhaps more than any other art gives us an enjoyment of being, but does not give us knowledge of being; and it would be absurd to make music a substitute for metaphysics. So artistic contemplation affects the heart with a joy which is before all intellectual... it is a seizure of an intelligible reality immediately "sensible to the heart"...(3)

The perception of beauty in Music is therefore an intellectual operation though not brought out through concepts. Its character of "intellectual" brings in therefore the necessity of a discipline, of a "study" and a certain immaturity to an intellectual activity...: "if the act of perception of the beautiful takes place without speech or any effort of abstraction, the conceptual discourse can nevertheless play an immense part in the preparation for that act. Indeed, like the virtue of art itself, taste, or the capacity to perceive beauty and pronounce a judgment on it, presupposes an innate gift, but can be developed by education and instruction, chiefly by the study and rational explanation of works of art. All things being equal, the better informed the mind is of the rules, the methods and the difficulties of art, and above all of the end pursued by the artist and his intentions, the better it is prepared to receive by means of the intuition of

the senses the intelligible splendour emanating from the work and so spontaneously to perceive and relish its beauty. The artist's friends therefore, who know what the artist wanted to do - as the Angels know the Ideas of the Creator - derive far greater enjoyment from his works than the public, and the beauty of some works is a hidden beauty, accessible only to the few..." (4)

The concepts, the study, the purely intellectual side of the artistic apprehension, (perception), are but dispositions and a preparation: they are completely material and extrinsic... but none the less in the perception itself of beauty the first and essential factor is the intuitive joy of the mind and but secondarily comes that of the senses... The very special joy and pleasure in art must be taken as a spiritual and intellectual joy: depending simply upon knowledge... The delight brought through ART is the delight of the mind - not the delight and pleasure brought to the ear or the imagination... "The beauty to which it tends produces a delight, but the high delight of the spirit, the absolutely contrary of what is called pleasure, or the agreeable tickling of the sensibility..." One must therefore not hold the pleasures, emotions or feelings, lower than that spiritual joy, as the essence of aesthetic contemplation, as some did! They are but sensible joys resulting in the body "per

redundantiam" from the joy of the soul facing Beauty...

But to seize that pure intelligible Beauty, we must rise above the material and very absorbing impressions made on our senses by the physical sounds, by rhythm, tone-color, etc... which are material and must be taken in as means towards the end, as but containers and transmitters of something higher!... But many, many listeners are so impressed by those physically strong elements that they stay on the lower rung and feed on a purely sensuous pleasure: Even critics do so, as F. Howes, for instance: "It is an undeniable pleasure of a unique kind to be obtained by sitting back and allowing the music of a composer like Delius to float over one, to yield to its dream-like blandishments, to luxuriate in the sheer loveliness of its silky sound and the entrancing spectacle of its kaleidoscopic harmonies"....! (5)

The true type of Music is that which, not content with the dynamic and pathetic properties (which are physical and material), not assuming those properties as ends... and possessed, in the depth of its nature and by those same material elements, with a purely aesthtical value, can convey to the Mind the perception of the intelligibility that animates it, can transmit the ray of Beauty with which it has been endowed...

The pure type of Music, in other words, is an adequate realization of Art, displaying through the ordination of its proportioned parts the rays of Beauty set into it by the artist, and possessing with, by and through the material elements of Music, an aesthetic property... In this chapter we will strive to give an adequate notion of Music as an Art...

To understand what Music really is, one must not judge it only through its effects (still less through only one or another of its effects), nor must Music be studied but through its physical or lower aims, as sensuous pleasure or its dynamic results...

An adequate research will not only detect and catalog the effects, aims and properties of Music, but will also set a hierarchy amongst those different effects, aims, and properties, determining that which is essential from that which is but accidental and unnecessary! Through principles of aesthetics, an adequate essay must judge the diverse elements and show how they come into the constitution of Music...

Wishing therefore to outline an aristotelian theory on Music, we have deemed it necessary to proceed from the study of the four causes... The four causes come into the constitution of a thing and are most necessary to any material being: "quodcumque novum oritur ex alio et in alio non po-

test explicari nisi concursu quatuor causarum: materiā,
formā, efficienti, et fine..."

That influence of the cause on the existence of a being may be had through four different modalities: either by matter sustaining form - or by form actuating matter; the efficient cause by acting, and the final cause by attracting... The two extrinsic causes give us the "who" and the "why" of that being... whilst the intrinsic causes lead us to the knowledge of its constituent elements... A cause may be defined generally: "Principium positivum, unde aliquid procedit realiter secundum dependentiam in esse"...

That there are four causes and but four causes has been set out by Aristotle in his "De Metaphysica": "... uno modo dicitur causa id ex quo fit aliquid et est ei "inexistens" idest intus existens.. Quod quidem dicitur ad differentiam privationis et etiam contrarii. Nam ex contrario vel privatione dicitur aliquid direi sicut ex non inexistente ut album ex nigro vel album ex non albo...

Alio modo dicitur causa species et exemplum, id est exemplar, et haec est causa formalis quae comparatur dupliciter ad eam:

uno modo sicut forma intrinseca rei, et haec dicitur species.

Alio modo sicut extrinseca a re, ad cuius tamen si-

militudinem res fieri dicitur, et secundum hoc exemplar rei dicitur forma... "... tertio modo dicitur causa unde primum est principium permutationis et quietis; et haec est causa movens vel efficiens...

quarto modo dicitur causa finis; hoc autem est cujus causa aliquid fit"... (6)

Studying the four causes of Music, we will see

1. its material cause:

the elements with which the artist must work to produce the artistic opus... the material cause of music will be:

rhythm - harmony - melody - dynamics -
tone-color - tempo - form - nuance...

2. its efficient cause: man...

Art in an activity of men....

What is "human" in art... ..

Importance of a genuine notion of "man"...

3. its formal cause:

a. Intrinsic: the "ordination, proportion set into matter"

b. Extrinsic: the ideal in art:
"art and nature"...

4. its final cause:

Music has for its end: the production of Beauty!

What that end is: the notion of Beauty!

These four causes put together constitute an adequate notion of Music and they are all necessary to a true definition of that Art.

CHAPTER I

CAUSA MATERIALIS

"Uno modo dicitur causa id ex quo fit aliquid et est
ei "inexistens" idest intus existens. Quod qui-
dem dicitur ad differentiam privationis et
etiam contrarii".

Material Cause:

(Physical Elements of Music)

"It is important... to observe that in the beauty... connatural to man and... peculiar to human art, the brilliance of form, however purely intelligible it may be in itself, is apprehended in the sensible and by the sensible, and not separately from it". (7)

Artistic beauty may be defined with Albertus Magnus "the splendor of form shining on the proportioned parts of matter". Art is therefore a work produced by man, aiming at the production of an invisible beauty, by means of sensible signs. It will be the object of this chapter to examine and analyse those "sensible signs", those "material elements" through which the art of music conveys the splendor of form and that invisible beauty!

Music does not appeal to sight, as painting does by color: it appeals to hearing by certain movements of the air produced by vibrations which we call sounds... We may state, to begin with, that the substratum of music will be the "sounds" (the succession of atmospheric pulsations capable of producing the sensation of hearing); that this substratum must possess the characteristic of being periodic. The basic

element of music therefore is the succession of periodic atmospheric pulsations capable of being heard... Such would be the "materia remota" of the art of music! And as we listen to a piece of music there are different elements in it which organize its sound for our enjoyment and understanding: sound is the substratum of music.

Rising from and above that substratum, stand the three basic elements of music: harmony, melody and rhythm... Besides them, and as woven on to them come the five other material elements of Music which contribute to the rendering of Beauty: Form, Tempo, Dynamics, Tone-Color, and Nuance... The study of those elements, considered as to their production, their properties, their effects and as to their possibilities, is the object of empirical science... Since science studies but the physical and empirical properties, their immediate effects and nature, the "science of music" does not pertain to aesthetics, but rather to the realm of "ens quantum"... Such scientific treatises on music come into subordination to the general science of mathematics:

"Subjectum unius scientiae potest contineri sub subjecto alterius ita ut Subjectum scientiae subalternatae resultet ex additione differentiae accidentalis and Subjectus scientiae subalternantis: uti Musica ex additione sonori ad numerum subordinatur arithmeticae"...(8) Such a

science of music is therefore but "une mathématique appliquée!...

In this study of the Art of Music, we will but very briefly deal with material elements as to their physical entity: for art takes them in only as means and instruments of the conveyance of Beauty.

The first elements to be examined are the three basic factors of music: Melody, Harmony and Rhythm... Then will come the study of the secondary constituents: form, tempo, etc.

M E L O D Y (9)

Melody has been termed the most essential element of music, and truly it is so, for without comprehensibility, and without pure form of movement, no musical representation is sufficient, or is even possible...

Melody was the earlier form of music, and, before developed art, music existed without harmony... To this day, we possess melodies which deeply affect us, and to which no accompanying harmonies could be added without detracting from the pure effect. Certain songs do not require the assistance of harmony, while, on the other hand, no small number of modern songs depend wholly upon the predominating harmonies, and without them are meaningless, or at least too simple and transparent...

Now, the task of melodic is to establish, arrange, and derive the pure forms of musical representation as they appear in simple and combined successions of tones, and consequently to point out in a science of form of musical representation the law of comprehensibility, and to define the relationship and combination of the pictures. We do not as yet possess such a treatise, and great are the difficulties which place themselves in the way of its production, for the reason that the forms of the pictures appear before

the imagination in a state of freedom which seems to defy all rules, but which, for all that, cannot exist without legality.

The essence of melody is properly the continuous and not graduated, change of pitch; i.e. the peculiar elementary effects of the rising and falling of pitch attach not to the graduated progression through the scale, not to the skip from one pitch to another, but to the raising or lowering of tone which translates itself naturally into a striving upwards or sinking backwards...

Of the several characteristics of melody, the most obvious is that it consists of a succession of single notes. Where as harmony requires the simultaneous sounding of at least two notes of different pitch, melody requires the sounding of but one note at a time; indeed, if notes of more than one pitch sound simultaneously, the result ceases to be melody only, and becomes harmonized melody. Melody, then, is a succession of single notes.

But another important characteristic of melody is the relation between these different single notes: it will be readily conceded that a succession of single tones whose pitches are chosen at random would not constitute a melody. Unless the successive tones are properly related to each other from the standpoint of pitch, we fail to get melody! That pitch relationship between the successive single tones

of a melody is undoubtedly harmonic in character. The melody wends its way through the successive harmonies in such manner that the several notes of the melody belong to the corresponding harmonies...

Melody and harmony are but different points of view of a single musical entity. Melody can not exist independently of harmony, either objective or subjective, nor can harmony exist independently of melody. Melody may be emphasized at the expense of harmony, or harmony may be emphasized at the expense of melody; but if melody is emphasized to the entire disregard of harmony, we have a music closely resembling that of primitive peoples and that is incapable of harmonization... If, on the other hand, harmony were emphasized to the entire disregard of melody, we should then secure a music of a kind quite different from anything we have ever known till now... But since from a simple melodic thread, art has developed a complicated tissue, which may easily become entangled, it is quite natural that men should wish to return from these artificial combinations to the simplicity of Nature; therefore in the progressive development of artificiality, a contention between Naturalists and Rationalists is inevitable....

H A R M O N Y

Some 2.500 years ago, the ringing of a blacksmith's anvil led Pythagoras to investigate (■) the production of sounds. He soon discovered that the sounds produced by strings of shorter lengths are more pleasant, when heard together, than the sounds produced by strings of longer relative lengths. Harmony, "the agreeable relation perceived between simultaneous tones to which the ear has adapted itself through its tonal environment", from Pythagoras down to the XIVth century, was limited to three consonant chords: were recognized as harmonic but the octave, the fifth, and the fourth! Harmony is the passive in music and is set in motion by the melodic element...

Harmony, being the "relationship between simultaneous tones which the ear finds agreeable because of adaptation to its tonal environment", a science of harmony would have to deal with four main heads:

- 1) consonant chords
- 2) dissonant chords and their resolution
- 3) chord progressions and,
- 4) modulations...

A fundamental principle must be recorded: "Those chords and chord progressions are satisfactory to the ear,

and those only to which the ear has adapted itself through long association with them as its auditory environment"...

Dissonance is any combination of tones that are not consonant. Dissonance in music serves the useful purpose of relieving the monotony of consonance; chord progressions contribute also to this same end. Chord progression may be effected within a given consonance by the employment of inversions, and effected from one consonance to another by allowing the root to progress by fifths or thirds to any position that does not necessitate the employment of notes foreign to the tonality. In modulation the root of the tonic chord itself may progress by fifths and thirds, but returns at the close of the composition to its initial position or to within a minor third of that position. The rigor of these principles, it must be admitted, that governs pure harmony has been greatly relaxed in ^{the} instrumental music of the last two centuries...

1. Through harmonic accompaniment and development, melody gains in definiteness. In every key there are successions of tones which are also to be found in other keys. Consequently they are ambiguous. But if that be introduced which removes this ambiguity, and which definitely refers a succession of tones to a key, we attain to decisiveness which is necessary for a pure.

comprehensible representation. Truly the melody itself may effect this, inasmuch as, in its further progress it decides that which is questionable, but the picture is readily lost in such cases and can never quite escape indefiniteness. Harmony, to a certain extent, brings thought to bear upon it, and removes that which is doubtful...

2. But Harmony also secures fulness, both by quantity in the sum of the parts which are associated together, and by quality in expression. The use of a large mass of means to the same end must necessarily have an important effect. Although the feeling which expresses itself in, or is excited by, the melody may remain the same, still its delineation is more strongly marked by the unity of a combined mass or related tones; its power is enhanced, the delineation of the tone-picture rests upon a basis and obtains color, ~~and~~ light and shade...

It must be noted that a succession of harmonies becomes beautiful music only as a melodic succession, and notwithstanding the completions which have accrued to music through harmonic development, in the extension of its province, in the increase of the activity of the intellect, in a heightened independence, the primary basis ever remains the comprehensible and clear delineation of tone pictures...

Harmony has a similar purpose to melody, viz. to establish the unity of a diversity of tones, but it attains to this result in another manner, not in the combination of a succession, but of simultaneous tones... a succession of harmonies may therefore be regarded as a combination of parallel melodies or still as development of melody...

The study of this material element of music is the object of the almost inaccessible treatise of Boethius: "De Musica"... It remains as a model of a purely scientific investigation on the mathematical ratios that can be set in between the different sounds: their properties, their effect, and their physical combinations...

R H Y T H M .

In the same way as we may find that melody and harmony are so interrelated that melody can not be explained without taking harmony also into account, so also may we state that melody is so interrelated with rhythm that it cannot explained without understanding that either...

Rhythm is "a relationship between the stress of successive notes such that the result is recognized as beautiful"... Under the influence of rhythm, notes tend to arrange themselves into stress groups which are repeated periodically according to a definite plan.... And the notes constituting a given rhythmic group establish moreover, by their variation in pitch, a certain pitch contour... When, in the course of a melody, a given rhythmic group repeats itself, the pitch contour belonging to that group also repeats itself with more or less faithfulness. This affinity between the rhythmic aspect and the contour aspect of groups of notes within a melody is one of the most important characteristics of melody, and any explanation of melody which neglected to take it into

account would fall far short of adequacy indeed... Melody and rhythm are closely interrelated...

So, rhythm has to do with the relative stress of musical tones, and greater stress may be given to a tone either by accenting it or by increasing its duration. From the standpoint of duration, musical tones arrange themselves into groups which occur periodically, at least in music belonging to the homophonic period. The simplest possible rhythmic group is usually one measure in length, but may have a length of two measures. Sometimes the same rhythmic group is repeated over and over, sometimes it alternates with other groups of equal length. And, in either case, throughout the entire composition there is the steady recurrence of the rhythmic stress called, accent, repeating itself with but slight variation in every measure. Music such as this is called measured music, and the rhythmic units into which it divides itself are known as measures or bars...

Rhythm then, could be defined as "the system of stress groups into which successive musical notes arrange themselves, and is one of most important factors of music"...

As we will see, Saint Augustine's De Musica is entirely built upon this element of music, rhythm... He

does not inquire about the Art of music, but simply analyses and classifies the different composites of rhythms: his treatise does not rise any higher than that one element of the "causa materialis": its importance is thereby considerably lessened, from our standpoint of aesthetics...

Rhythm is very often mentioned as being the soul of music, the form by which music may stand... Rhythm would not therefore be but a material element, it would be more than a corporeal constituent of Music?...

The answer to this objection may be thus formulated: Rhythm is the "form" of music: distinguo:-

it is the form of music considered as to its material substratum, viz. sound: concedo.

it is the form of the art of music, scil. the form of music as transmitting through proportion, clarity and order that which is beautiful: nego...

Et explico:

Rhythm is indeed something "formal" introduced into sound: the sounds then become periodic and thereby also become "materia proxima seu materia idonea ad inserviendum arti": (sounds without rhythm, without periodicity are but the "materia remota" of music)... So, in that sense, rhythm is the form of music. But, even so, rhythm constitutes but

a special quality of the sound and is nothing more than a mathematical ratio set into it... That sound with rhythm itself becomes in turn a material element towards a higher "form": that of the artistic ordination. Art uses rhythm as it does the other material elements harmony, tone-color, melody, etc... inasmuch as it can help to the conveying of Beauty, the end of Art...

Rhythm therefore stands a form versus sounds... but it becomes "matter" when facing the coordination of those sounds versus the end, Beauty! Considering the Art of Music, we therefore rank it as a material constituent of music...

F O R M

The "form" of a musical composition is the system of relationship between its consecutive parts when those parts are viewed from the standpoints of rhythm, melody and harmony. But since both the rhythm and the harmony of a composition are implied in its melody, it might be said with equal accuracy that "the form" of a musical composition is the system of relationship between its consecutive parts viewed from the standpoint of melody".

The form of a composition is determined through the operation of three principles:

- the principle of unity
- the principle of contrast
- the principle of balance.

The principle of unity requires that the several parts of a composition as a whole must be one composition and not several compositions.

The principle of contrast requires that the succeeding parts of the composition be sufficiently different

that the effect of the composition as a whole will not be monotonous...

The principle of balance requires that the contrasting parts of the composition be sufficiently equal in importance that no part will be unduly aggrandized at the expense of its contrasting part.

The "substratum" element in form is the "motive"... The motive is that portion of the melody which coincides with the fundamental rhythmic group of one or two measures.

Two related motives form a phrase; the second of the two motives constituting a phrase may be an exact repetition of the first motive, it may be a repetition in point of rhythm but not in point of pitch contour, or it may differ from the first motive both in rhythm and contour and resemble it only in its length as a whole...

The section contains two phrases, and the period contains two sections. The second phrase of a section may contain the same rhythmic material as the first, or the rhythmic material may be partly or entirely new. The first and second sections of a period are known respectively as the "antecedent" and the "consequent". If the motive is one measure in length, then the period has a normal length of eight measures; but it may, by certain

devices, be made either shorter or longer than eight measures...

Under the influence of the principles of unity, contrast and balance, a succession of musical periods are formed into a period-group; two period-groups are combined into a binary form, or three into a ternary form; finally two or more complete binary or ternary forms may be united into the "sonata", the "symphony" or the "concerto"...

Thus, under the influence of the principles of unity, contrast and balance, melodic motives are developed into elaborate musical compositions. And without "form" no succession of musical tones could constitute music; so that we are compelled to add to our list of factors essentially entering into music the factor of "musical form"... A very interesting historical essay has been brought out by F. Howes, tracing the origin of the different types of musical form: symphony, sonata, concerto, chaconne, menuet, etc. (See Appendix I).

TEMPO

DYNAMICS

TONE-COLOR

Tempo is also an essential constituent of music. The tempo of a musical composition is the rate of rapidity with which the constituent rhythmical units of the composition are made to progress... it is the rhythm's rate of progress. The tempo is of as great importance as any of the other musical factors. If a composition is rendered too rapidly or too slowly its effectiveness is greatly impaired. Tempo therefore takes its place legitimately as one of the important factors involved in producing music.

Still another factor of music is dynamics. By the dynamics of a musical composition is meant the relative loudness of its successive parts. As is evident, much of the beauty of a composition depends upon its dynamic variations; these delicate gradations of intensity

add much to the beauty of music if they are properly made, and detract just as seriously when they are not judiciously executed. And, since the effectiveness of music is so largely dependent upon dynamics, therefore we include it as one of the musical factors...

Tone-color comes in as an important element of musical effectiveness. It is usually provided for by the composer when he designates the instrument to be used in the rendering of music. For one tone-color he designates the "cello", for another the clarinet and for still another the French horn. But he goes even further than this; he may call for "open" horn tones, for horns "stopped", or for horns "elevated"... And the player, in each case, understands that the composer is calling for a tone-color of a certain definite kind and he will play accordingly, or he may even make the tone-color more brilliant more mellow, more effective...

To this element of tone-color, pertains the music of romantic composers especially... The sensuousness of music may be enhanced by that element ~~so as to the mellow~~ ~~ness,~~ so as to ~~the~~ appeal through sounds to the emotions or the feelings of the listener... Tone-color serves the modern composer of more effect and to a more insinuating appeal...

But, the effect attained is not the aesthetic property of music: it is but the pathetic rousing of feelings by the physical insinuations and appeal of the material element of music!

N U A N C E.

All the musical factors that we have so far enumerated melody, harmony, rhythm, tempo, dynamics and tone-color, are factors of music which are largely in the hands of the composer to determine.. An eighth factor, "nuance", may be added. Nuance, as explained by a modern author, is "entirely in the hands of the interpreter of the music; for, as we here use the term, nuance consists of small deviations from the requirements indicated in the score, the deviations being made for the purpose of increasing the effectiveness of the music. The interpreter may thus digress somewhat from the indicated rhythm, may introduce dynamic refinements not asked for in the score, may slightly hasten or retard the tempo, may embellish the melody a bit by the use of an appoggiatura or a vibrato, or may use his discretion in choosing between several possible tone-colors which might be employed in the rendition"...

These slight departures, deviations, or digressions, from the score in respect to melodic embellishment, rhythm, tempo, dynamics, and tone-color, we define as nuance in the sense in which we wish the term to be here understood...

But this element is not a basic factor and may be assimilated to the fathers...

Such are the eight factors of music... the sensible signs through which the art of music will convey the splendor of form... "Music utilizes those eight factors in a particular way, to the end that the completed product compounded of these factors shall satisfy a certain very definite condition, viz. that the product shall be beautiful"... They constitute the material cause of music.

Before closing this chapter, we might ask: "May any composition, resulting from the use of only these material elements, be called truly "music"? "Is it sufficient to set into sounds rhythm, tone-color, nuance, melody and harmony to have a musical composition?"...

The problem stands the same as for poetry: "Is every composition a poem, which is rhythm or measure"?... "Can a composition be called a poem merely because it is distinguished from prose by metre and by rhyme?"...

And the answer, at first, seems difficult... But, we think it quite easy to pin it down in philosophical terms: - a poem that has but metre and rhyme (be it any sort of jingle), is "materialiter" a poem: it has the external frame, the apparatus of a poem... because it has the material elements pertaining to poetry: metre and

rhyme.

- But "formaliter", or I would even say "simpliciter" it is not a poem for the "formal" element is lacking: it is not an artistic production, there is no inspiration, there is no Beauty conveyed through it... it does not afford the pleasure that follows up to the perception of Beauty: "id quod visum placet"... it is only a stunt, a trick, the result of a skillful technique.

An analogy may help us to expound this better: Apparently, as to the outward features, there is no difference between a man perfectly still, and a corpse... Though the one is but an aggregate of matter still holding the appearance of a man, the other is a living human being: in one case you have a rational being endowed with a principle of action, a soul... in the other case you face a lifeless body. To discern which is the man and which is the corpse, the appearances are of no use: it is the inner principle that you must question by provoking reactions and judging from the effects...

So is it with poetry and music: without inspiration or any beautiful form, you have but a body without soul, matter without form, the appearance without reality... And the principle of discrepancy between true poetry or true music and mere jingle or penny-music is not

to be taken from the technical side, the apparatus or material elements but it must be taken from within the works themselves, independently from that external frame... The laws of aesthetics, the inspiration, clarity, proportion and order...: such are the real factors of discrimination between good and bad music, on the artistic standpoint!

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CHAPTER II

CAUSA EFFICIENS

"... modo dicitur causa unde primum est principium

permutationis et quietis...

et haec est causa movens vel efficiens ..."

MUSIC AND MAN .

"The man that hath no music in himself
Nor is not moved with concord of sweet sound
Is fit for treasons, strategems, and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus.
Let no such man be trusted...!"

(Merchant of Venice, Act 5, sc.1)

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An Ancient has maintained that "music has so many beneficial qualities that it needs is the invention of the gods"...! It would be very well for poets to propose and maintain such sayings - even if they did enhance one part of reality... Philosophy must be more accurate about the matter!

Music may be the invention of the gods... but it certainly is, nevertheless, the activity of man. The music of the angels on high is of another accent and is made of

other harmonies!

As Coleridge puts it: The question "What is poetry" is so nearly the same question with "What is a poet" - that the answer to the one is involved in the solution to the other".

Since "agere sequitur esse", considering the true nature of man, in himself, we will come to a real knowledge of what music is not, of what music must not be, as also of what music must be!...

Moreover, the importance of a correct notion of man is as necessary to aesthetics as it is to philosophy. Architecture excepted, all Fine Arts have man as their most ordinary subject... A philosophical error on the nature of man is most liable to bring in an aesthetic mistake. And dealing with a human activity, we must firstly become acquainted with the human operator. Music, as will be shown in the third Section, has been diversely thought of, and more than diversely appreciated. Since it is a human activity, since it proceeds from an intellectual being, it has been judged diversely, according to the different conceptions that were had about man, ~~subjective~~ (the subjective standard of music), the musician! Hence, the importance of asserting the real and integral nature of man.

1. If, for instance, one considers man's knowledge as idealists did: an imposition of certain given categories to the noumena...; if one thinks as Descartes did "that human knowledge is somewhat angelic and comes in somewhere by an intuition..."; if one considers man as being a spirit, fatigued and embarrassed with a useless body, then will one's theories on the activities of man be of an ultra-spiritualistic standing!

2. If, on the other hand one holds that man is but the grandson of an ape, that man is but a well-trained and bi-ped animal, that man has no superior principle of life, has no intellectual faculties, no soul, then will one see in music but a "mere titillating of the nerves"... And as a matter of fact these two conceptions of man are to be met with in the History of Philosophy. There are two entirely different schools of thought, both ancient and new, which have misunderstood the true nature of man; and they have either mutilated his body or his soul: one sees but the animal, the other but the spirit: both are extreme and incorrect.

I. Materialistic Theory on the Nature of Man.

Man in his nature is surely an animal. Homo est animal rationale. The generical notion of animal, being

univocal is applied to its different species secundum eandem rationem. Man is undoubtedly an animal: he is a substance, composed, living and sensible... man has a body, external senses, imagination, memory and instinct as the animal has... But, materialistic philosophy considering but this aspect of man, has come to the conclusion: "man is but an animal... He is nothing above a more perfect kind of animal... with no superior life, nor power"... "On peut considérer l'homme comme un animal d'une espèce supérieure qui produit des philosophies et des poèmes, à peu près comme les vers à soie font leurs cocons, et comme les abeilles font leurs ruches" (10). "In any error, it is true, there lies a ray of truth:" in this one, the part of truth is that man considered from his generic constituent is surely an "animal". But what is wrong is that man is not but an animal; man in his formal and specific element, is a very "special" kind of animal: an "animal rationale". He has a soul, an intellect, his will is free, his inmost nature is spiritual... man by his intellect has the Knowledge of universals. Seeing its spirituality, its elevation above matter, his intellect is not limited to its own ^{form} it may become "quodammodo omnia", (and here comes in the aristotelian explanation which will ^{be} given below). Above the sensorial perceptions of his imagination, there is the intellectual knowledge, the intuition and the activity of his will which is

free precisely because man is capable of universal conceptualization: "Quamlibet formam sequitur aliqua inclinatio". The operations of the intellect rising above the platform of material and singular contingencies, and the operations of will tending to bonum universale and unsatisfied with any restrained realization of that "bonum" require a truly and entirely spiritual principle, the soul. If a certain spiritual action is conceded, there also must be some spiritual principle of action granted also. And since the specific "gradus" of man is "rationale" an integral notion of him must necessarily include that ultimate gradus which metaphysically distinguishes him from any other partaker of the generic attribute. That's precisely what was not remembered and it ended in the misunderstandings that follow: "On man's intellectual side Psychology is showing the animal nature of human intelligence and the foundations of morality to exist in the higher Mammalia" ~~III~~ "We should explain in mechanistic terms vital activity, I think it must be conceded that the processes of living are already susceptible of explanation in chemical terms... life in man, worm, plant, and protozoan is in essence the same" and so forth (Loeb, Woodruff, Clifford, and Osborne). Such a conception of life and of the nature of man ^{leads} to the disgusting definition of the human species as "an appetite and a sex-urge"... Man is an animal but not only an animal... The consequences of these teachings are well illustrated

in the remarkable enquiry, by Dan Gilbert, on the atheistic teaching of American State Universities.

In music, he gives the striking example of Agnes:
... "when I learned that she had actually broken her treasured violin into pieces, I did not comprehend the connection between loss of relish for music and loss of faith in God; so I took her to task for it. "Oh, you don't understand... Music is not a thing of beauty created by a beneficent God, because there is no God. It's only vibrations in the atmosphere. And these vibrations don't enrapture my soul, because I haven't any soul. All music does is tickle your nerves and give you an inane feeling of contentment. Why, music has the same effect on a human being as stroking the fur has on a cat. If you studied biology you would learn that all life phenomena are determined by chemical processes. And to apply sound waves to your eardrums to produce sensations in your body is just as disgusting to me as to get drunk. In fact, it's only another way of artificially stimulating your nerves. Don't think I'm crazy for saying this, because it's the truth. Darwin, himself, lamented that after he became an agnostic he was nauseated by poetry and music, which he had formerly enjoyed. If you would read the "Life and Letters of Charles Darwin" you would understand why I find it impossible to enjoy music now

that I have lost my faith"... A fortnight later, the poor student died by her own hands, ending her miserable life by suicide:

"And if this life does not your hopes fulfill, you are free to quit it when you will, without the fear of waking"...

The materialistic theory on the nature of man leads to a profound miscomprehension of life, and of human activity. If man is but an animal, a well-trained sort of ape, music surely will be nothing more than a mere "titillating of the nerves"... If there is not a human soul, music can be nothing else than material vibrations of the atmosphere.

In a materialistic philosophy art has no place at all, for aesthetics cannot be grafted on to a heap of matter put into action by chemical processes alone! (11)

2. Idealistic Conception of Man.

The tendency of the English and American philosophers to limit the nature of man to a materialistic complexus of appetites, to a perfected type of animal, meets with another tendency, that of the idealists, of the French spiritualists, who will have the inadequate and

vaporous conception of man being an angel, a spirit without body. Man will become a spirit, an angel... As Plato had it: "Neither the body, nor the compound of body and soul but the soul alone is man"... "Philosophy teaches us that the soul is really chained and kept back by the body, as in a prison, whence it contemplates the beings"... "When the soul makes use of the body to consider some object, be it by sight or by hearing, it then is attracted by the body to what is unceasingly changing, it is then led astray, becomes troubled and ~~staggered~~ ^{staggered} as if drunk, for having engaged relations with things in that disposition"...(12). The body then is but a nuisance! Plato has been put into modern philosophy by Descartes, (for instance); he builds a theory on human knowledge which he claims to be as that of the angels, intuitive, independent from the body and having innate ideas: "Partant de cela même, que je connais avec certitude que j'existe, et que cependant je ne remarque point qu'il appartienne nécessairement aucune autre chose à ma nature ou à mon essence, sinon que je suis une chose qui pense, je conclus fort bien que mon essence consiste en cela seule que je suis une chose qui pense, ou une substance dont toute la nature ou l'essence n'est que de Penser" (13). Let us examine his theory.

Descartes' first attempt is to free philosophy from

the burden of speech and deliver it from the horrible chaos made up of all the schoolmen's intricate syllogisms. He would replace that moulded elaboration and laborious farrago by a science that would needs be clear, prompt, endowed with close-run edges and clear-cut contours! So, "out with the classical operations of the intellect:" only one function is left to the intelligence: "intuitus", a vision. "Ictu oculi", the intellect perceives clearly and with a ravishing certitude the object, and its instant visualization exhausts all the virtualities therein contained. One must remember that for every true cartesian, when man assents to the content of the intuitus, when he judges thereon, it is by the operation of his will: "It is a decision of the will that consents to an idea being a faithful representation of what is or may be"... Descartes' insight pervades the premisses and discovers the conclusion without the help of any syllogism: all is brought down to a simple glance, as is the case in mystical contemplation. So that the intellect never can be wrong: it always sees right and always faithfully represents things by the intuitus. Error is then the offspring of the human will: When man judges by his will "ultra vires", when he wants to build up a judgement beyond the clear and distinct perceptions of the intellect (and he does that deliberately) then does man fall into erroneous systematizations which lead

him astray. One must therefore make out a severe discrimination of that which is clear from that which is confused, so as to avoid trespassing on erroneous grounds... And one of Descartes' disciples, Malebranche, joins the chorus: "To reach truth it is enough to make oneself attentive to the clear ideas which each finds in himself". (14). As Doctor Maritain puts it: "From the fact that Descartes refuses to acknowledge the reality of accidents distinct from substance, his innatism remains bound in inextricable difficulties. Sometimes innate ideas are proximate dispositions to think this or that, yet still confused with the thinking nature itself, which he puts in the latter, as it were, hidden preformations which already foreshadow the Leibnitzian virtualities... Sometimes the soul differs from its thoughts as extension from its shapes and for Descartes (who, by one of his frequent clumsinesses, here wrongly applies the scholastic notion of mode) that means that the act of thinking this or that is not an accidental but a substantial determination, a completion of the thinking substance in its very substantiality, as if an operation could be substantially elsewhere than in the pure Act" (15). For Descartes, ideas fall from God directly and without the mediation of the body... They are therefore all alike and equal in certitude with no specific distinction whatsoever... Therefore one and the same type of certi-

tude, as rigid as Law, weighs on human thought... the type is exclusive and excluding: but one thing remains: mathematical evidence. So, away with History, Greek, Latin: "It is no more the duty of a sound man to know Greek or Latin than to know Swiss or Low-Breton".(16) Away with moral speculation and positive studies... Place for mathematically built up theorems with the real and sole science of mathematics! Ideas are innate and man has no need of the body to think and contemplate.... And here we hold the key to Descartes' theories on knowledge: its independence from the exterior things... This really shows his angelic conceptions of human knowledge...

As that of a pure spirit, man's intellect penetrates and directly comprehends even the singular and existence itself... For the sake of brevity, let us here give our place to the great French philosopher who has so well understood the cartesian system and who has so thoroughly detected its fundamental flaw:

"As to the perception of the existent as such, we may say that the transition to existence, the grasp of existence by the help of the intelligence alone and starting from pure ideas, forms that the crucial problem of the Cartesian philosophy. For as our ideas are no longer resolved (materially) in things by means of the sen-

ses, whose data have no longer anything but pragmatic and subjective value, existence and the placing of things outside nothingness is no longer conveyed to us at once by our fleshly contact with the world. We must arrive at being we must rejoin it or deduce it or beget it from an ideal principle set or discovered in the depths of thought.... Must one then renounce for ever any meeting with Being? No. There are privileged cases in which the pure intelligence suffices to reach it: it is so with the "cogito"... My thoughts exist - God exists - All flows from that. It is from God that the Cartesian science descends to things and deduces Physics"... (17).

Henceforth to take a machine apart and put it together again, that is the chief work of the intelligence... To understand is to separate; to be intelligible is to be capable of mathematical reconstruction... The mechanical explanation becomes the only conceivable type of scientific explanation... and will most naturally, in the domain of music, lead to the resolution of that Art into mathematical ratios. Idealism translated into the musical domain, may be called "Absolute-music"...

Therefore, on the one hand the excess of materialism pulling human nature and human life down to its material and organic faculties and operations, ends into a beastly conception of man...

On the other hand, a false spiritualizing theory rises man to the height of an angel; and as is said in French: "qui veut faire l'ange fait la bête"...

Truth, as proposed, by Aristotle and Saint Thomas, avoids both reefs and takes in for an "angel in a body": an organic system informed by a spiritual principal.

"Homo est animal rationale"...

3. Aristotelian and Thomistic Explanation.

Man is a complete substance - his nature or essence comprises matter and form. The unity of his essence derives from the union of those two incomplete substances - (his soul and his body) - in one sole personality by way of the subsistence. Man is neither a spirit nor an organic display of matter but is a person - a spirit and an organism... As we know, in aristotelian philosophy, all physical beings are composed of matter and form... Matter is the principle of division, absolutely inactuated, though actual, and to be determined by the form... Matter as such and alone is but a "pura potentia" having^a transcendental relation to form... On the other hand, form is the determinating principle of matter, it is unlimited of itself, but being received in a definite setting of matter

(*materia secunda*) it is circumscribed and limited by it... The hylemorphic theory is but an application for physical entities of the metaphysical constituents of all created beings: act and potency... If matter is the principle of indetermination, of limitation, and of division, form will be the distinctive and principal element in things...

In man that form will be spiritual - and the complete subsistence or integral personality belongs to the whole of man and not to his soul only. But what are the attributes of that human and rational soul? Though really subsisting and personal, (separated from the body it may exist and operate in the purely intellectual domain) it is endowed but with an incomplete subsistence and has a transcendental relation, because human, to the body. The natural state of that soul therefore is that of its union with the body and when separated, it keeps, as Doctor Maritain says, "an ontological vow to be reunited to it". "Pars est propter totum et anima propter animatum": as form of a superior rank, the human soul contains in an eminent way, through its simple unity, the perfections of the other forms: the soul of the brutes and that of the plants... As substantial form of man and "*actus primus materiae*", it becomes the radical principle and the sufficient cause of all manifestations of life in man: from the minute ope-

ration of vegetative life to the climax of intellectual activity, the soul acts as unique vital and psychic principle.

But much more must be attributed to the soul. As "forma corporis" it is the unique and radical root not only of the vital operations which are elicited by man, but also of all the actualities and all the properties which perfect matter: viz. all the modifications, accidents, secondary forms, all the manifestations and determinations of man including even the actuality and determination of the body, and "ipsa corporeitas", so much so that it gives the human body not only to be an animated body, but all the same to be really a body: "Homo ab ipsa anima rationali perficitur secundum diversos gradus perfectionum ut scilicet sit corpus, et animatum corpus et animal rationale" (18).

And we come now, proceeding further in our thomistic investigation, to a very important point in this development: the actions and vital functions in man do not proceed immediately neither from man ~~nor~~ from his soul (nulla substantia creata est immediate operativa). They are elicited through certain faculties which are to be considered as derivations or secondary forces of the soul and which are the immediate principles of those vital operations or functions, as the soul is their pri-

mary and mediate principle. All those operations (be they locomotive, vegetative, sensitive, appetitive or intellectual) are immanent: for man, the individual is their subsistant and total principle (principium quod) and at the same time their entire subject or receptor. And that is why all actions (actuations of the faculties) must be attributed to the complete person and not to the soul only, still less to the sole body: actiones sunt suppositorum. The essence of man is composed of matter and of form, and that nature or principle of action is but a "quo": what really does act, think, operate, live, etc... is the "quod" or the person: actiones sunt suppositorum"...

But a distinction, and a capital one, must be set among the intellectual and the vegetative and sensitive faculties. The purely intellectual faculties, reason and will, exist in the whole of the soul and these only with no information whatsoever in any determined organ... the vegetative and sensitive faculties on the other hand are rooted in certain parts of the body and through which they may bring forth their own functions: to the launching of the latter operations, body and soul will unite: the soul will bring forth its active powers, and the body furnishes the organ... They are vital functions of the whole of man, body and soul. Whilst the o-

perations of the intellect and of the will belong to the soul only and are not interrupted by the separation from the body... (19).

From all this, one important conclusion ensues: In art, man having an idea of Beauty, and desiring to realize it in dispositions of matter so as to impart that idea to others, will necessarily be short of instruments. Those material elements as colour, shape, rhythm, melody or harmony, etc. will be chosen by the imaginative and sensible faculties and will endeavour to convey that intellectual, spiritual operation which has fascinated the artist: hence a great handicap to the transmission of Beauty... Moreover, it is by those sensible means and material elements that the artist must try to reach the intellect of other men, through their sensitive and lower faculties. If the vehicule of language is far too small for the transmission of ideas, how much more so that of purely inorganic and inanimate elements!: Another hindrance to the conveyance of beauty, another obstacle to a free communion between artistic souls... The artist must try to dominate those material elements: he must in a way torture them so as to make them express all he wants to convey...

4. The Role of Human Activity in Art.

Now that we have established the unity of man's operation, (whether if be of immanent, purely spiritual operations or of the activity of the sensitive faculties) we must now, dealing with an "opus factibile" consider the diverse elements which have become constituents of those operations... In other words, we must consider, since the activity of at least three faculties is required in an artistic work, what hierarchy is to be set in amongst the different active factors of such a production... (the faculties here at study will be: the intellect, the imagination, and the external senses)... To determine the role of each in detail and with accuracy (inasmuch as precision may enter this sphere) would be far too long and is not necessary. Suffice it here to determine "modo generali" the different role each faculty is called to play in the part of artistic works... Proceeding "a priori", (secundum ordinem dignitatis), we will establish which artistic operation will really be connatural to man & really "humane"... Throughout this inquisition it must always be remembered that man's nature being both spiritual and material, man being composed of a body and a spirit, those two elements will have a proper role to fulfill in art. But, man being in his superior

and principal part, (the soul), a spirit, that spirit being endowed with faculties, intellect, and will, therefore the prominent role must be given to those superior faculties of the soul over the faculties and organs rooted in the body...

The nature of man being that of an "angel in a body", both spiritual and corporeal, the truly connatural activity of man will be that which will reflect those two factors of activity: the soul and the body... Hence the truly connatural artistic production will be that which in a sensible display of matter will have a spiritual form:

The work of Art will be truly connatural when it will reflect the integral nature of man: for, even as the trace and image of God does appear in His creatures, so must the human effigie be impressed upon the work of Art, the full effigie, sensitive and spiritual, not of the hands only, but also of the whole soul...

Therefore a truly artistic type of music will not be limited to a dynamic or pathetic effect, it will not be a mere titillating of the nerves - it will not affect but the body and the corporeal part of man by its physical elements, rhythm, harmony or tone-colors, as a materialistic conception of man would have it...

It will not, on the other hand, affect but the

intellect as if man was an angel and had no body: it will not be a purely mathematical elaboration, nor a dry~~x~~ arithmetical set of ratios grafted on to sounds, as an idealistic philosophy would wish it: "It is important to observe that in the beauty which has been termed connatural to man and is peculiar to human art this brilliance of form, however purely intelligible it may be in itself, is apprehended in the sensible and by the sensible, and not separately from it". (20) A truly connatural type of music reflects man with all his faculties: intellectual and corporeal. The inferior sensible faculties, (the senses & the imagination), come under the intellect and serve it "(rationi deservientes)" faithfully... The creative intellect sets into matter a ray of its spiritual nature, through order, proportion, beauty...

Therefore, in an artistic production, order must reign amongst the different faculties of man, it must ensure the maintenance and reestablishment of the hierarchy amongst them. The senses, sensibility and imagination are the inferior faculties: man possesses them in common with the animal... They must never, then, cover the superior faculty (the intellect) with a heap of sensations, phantasms, or passions. They must never obnubilate the mind, lead it astray nor even try to do-

minate it with their whims or caprices, for they are inferior and are given man to help the intellect, not to hinder it from the "recta ratio"... The intellect must always dominate: not that the inferior faculties should be poor and void of vivacity, richness of tone, color, feeling or strength, but the intellect must dominate all inordinate movements, all violence, all over-rating imagerie, whirling about uncontrolled:

the intellect is there to direct and ordain the richest outpourings of the imagination, the keenest perceptions of the senses and the highest aspirations of feeling and not to constrain, underrate or annihilate those activities... No tyranny is to be exercised, but the hierarchy of faculties must be enforced if a truly ~~superior~~ human operation is to be had!

Sensibility, left to itself and let master of its own activities, has no consistency, no real strength, but degenerates into brutality and disorder... As Caro puts it:

"La sensibilité, étant à la fois ardente et faible, est le moins sûr des guides... Elle est à la fois romanesque et brutale: elle est brutale parce que les sens y sont pour beaucoup; elle est romanesque parce que l'ardeur des sens produit une sorte d'ivresse et

d'illusion qui embellit tout passagèrement. Ne croyez pas non plus, parce qu'elle est capable des plus belles paroles, qu'elle soit capable de dévouement; elle n'est même pas capable de reconnaître et de faire le simple devoir, quand le devoir se montre sous la forme d'un embarras ou d'un sacrifice, quand il n'est pas accompagné d'une émotion ou d'un plaisir"... (21).

Moreover, the senses left to themselves know of no restraint: and therein they find their death, in a bed of roses! Aristotle has outlined the reason of this when he noted the distinction between the spiritual and the organic faculties:

the former never tire of their object... the latter do not enjoy it or even suffer it when that object is too lavishly granted them: they are sensitive faculties and as such are organic. When their object is too often or too long granted them, they become saturated: the object then tires them, scorches their vivacity and even uses them out...

"L'imagination et la sensibilité sont facultés sensibles. Leur objet, quand il leur est prodigué, les fatigue, les blesse, les use. On voit peu à peu l'excès des couleurs rendre l'imagination plus exigeante, i.e. en réalité moins alerte, plus lourde à entrer en travail. On voit bien plus vite et bien plus clairement encore

l'excès des émotions appesantir la sensibilité l'endurcir à l'encontre des impressions vraies et naturelles, les blaser bientôt sur toutes choses, arriver presque à l'éteindre comme font les liqueurs fortes pour le goût. Qu'on nous pardonne la comparaison; elle est d'une effrayante justesse"... (22).

Imagination, moreover, left to itself, begets the offsprings of wilderness. The work of the intellect may be considered as similar to that of a vine-dresser:

the inferior faculties would be the vineyard... Left to themselves without care they are as the vine, producing wild exuberant shoots which hinder the proper ripening of the fruit! As those wild shoots must be pruned and the excesses of production must be checked, cut off or carefully watched... so also must the productions of the inferior faculties be pruned, checked and carefully watched by the intellect. And thus the strength and good quality of the fruits will be assured... The activities of the inferior faculties, their exuberant produce and the overrating spreading of their shoots must be carefully pruned by the intellect so that they will not hinder man from bringing forth purely human and rational fruits... so that they may not hinder man from attaining the specific end of art, BEAUTY.

Intelligence, imagination and sensibility must come in to the making of music... How and when? It depends:

first on the nature of man and the essential hierarchy of his faculties, as we have just asserted...

second on the nature of the object to be musically expressed... and this point will be stressed in the 4th chapter.

Therefore, as a résumé, we see that the spiritual character of man must be stamped on to the sensible and aesthetic productions of his art... Man is not but an animal, he is not but an angel: man is a spirit in a body, animal rationale...

Art therefore must not be something entirely intellectual, purely mathematical or solely rational; it must not be a pure sensuous suggestion, a material and voluptuous aspiration... On the contrary, it must be an intelligible form, a special visualization to be thrown into a sensible object, a product of the intelligence and of the imagination and senses...:if it is to be a true connatural activity of man, a truly human operation.

Even in art, therefore, the hierarchy that is established amongst the human faculties, must be respected...

In art, the activity of man is to be elevated by a special "habitus" (that of art) as will be shown in the chapter of the "formal cause of music".

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CHAPTER III

CAUSA FORMALIS

"Alio modo dicitur causa species et exemplum:

id est exemplar, et haec est causa formalis quae comparatur dupliciter ad eam:

1. uno modo sicut forma intrinseca rei, et haec dicitur species...
2. alio modo sicut extrinseca a re, ad cuius tamen similitudinem res fieri dicitur, et secundum hoc exemplar rei dicitur forma."

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Hence the division of this chapter:

- § 1. the intrinsic formal Cause...
- § 2. the extrinsic formal Cause...

§ 1. The Intrinsic Formal Cause.

The formal cause is an intrinsic act or actuation determining and specifying the material cause... It is properly constituent with matter to the thing itself. In art, the formal cause will add to matter its specific determination viz. its specific nature: the stamping of an intellectual activity or ordination on the sensible elements. That stamping, as we will see, being the stamping of something, will take after the extrinsic formal cause or the ideal... But the ideal of itself has no proper intrinsic activity: it reveals its vitality and exercises it through the efficient and intrinsic formal cause... Dropping down to the present case which we have at hand, we may state that:

The formal cause of music will be the ordination (the intellectual activity) that is thrown upon the sounds and which combines them and directs them towards the end intended. In music the formal cause will be that disposition of the sensible elements of sound to the incarnation, transmission and realization of that intelligible form, of that radiant intelligible participation...

These generic notions may be said to receive a very special determination ^{when falling} on music grounds: the ordination will receive a special contraction when set into sounds. The beauty of music will not consist, as in painting, sculpture or poetry, in the coordination of united parts really existing in nature, nor even, as architecture, in the symmetrical ordination of things according to distance and related angles by mathematical dependencies... it will consist materially I would say in a mathematical ratio set in among the vibrations (melody) or among the frequency of those vibrations (rhythm) or still among diverse vibrations simultaneously set out (harmony)... This determines the object of the ordination, or in scholastic terms, the matter into which will be established the order of the intellect... When all those mathematical relations are ordained as to a superior end (the total end of the work, which is Beauty) then does it become a specifically artistic ordination: it comes under the light of beauty and not only of mathematical ratios... which are but instruments and means to the ultimate end of art: Beauty!

The formal cause or ordination that the art of music sets in to its determined parts of matter is not properly the mathematical relation... but an ordination, a relation, a subordination and coordination, a propor-

tion set in to music towards the only end which in art is Beauty, in the sensible elements of music: sound, rhythm, melody, harmony, etc... The Beauty in art is an aesthetic beauty to be perceived in matter... But that beauty cannot exist if there is not an ordination in the thing itself, ordination which regards mathematics "inchoative" but pertains to aesthetics (and philosophy) "perfective": "id quod visum placet"... the intellect of the artist must ordain the work so as to please the intellectual faculty of others through it: and that's how ART comes into perfect man's activity, viz. so as to make him produce a proportioned thing transmitting Beauty. We must therefore come down to a serious study of the nature of ART, in general, and also as applying to the Fine Arts...

--- A R T ---

Art belongs to the practical order...(23) it is a virtue whose seat lies in the mind, but as facing reality and action: This may require a particularly elaborated explanation...

1. The mind, considered through its peculiar function, through the activity in which it is genuinely itself, is perfected by virtues (sound and stable dispositions) whose sole end is knowledge. These virtues of the mind's spe-

culative activity or, more tersely, these speculative virtues are:

1. The Understanding of first principles
2. Science
3. Wisdom...

According to traditional scholastic philosophy, the Understanding of first principles brings us to the perception of self-evident conclusions deriving from the primary ideas of Being, Unity, Causation and End, etc... Science would be the knowledge of things through causes... And the topping virtue of that order, Wisdom gives us the supreme insight into things through their ultimate causes...

Through these three "habitus", the mind does not by the term nor by its activity drop down from its own sphere of action: when functioning through any one of them the mind is turned upwards and tends towards its proper object, knowledge, and knowledge for its own sake! Differentiations of a contingent order, imperfections and ^{the} discontinuity of the sensible world are out of its scope, and it communes to the one perfection - Being - and to its satellites... The action of man here is purely immanent: it perfects the mind itself and by means of the intellect has a free and consummate intercourse with the supreme intelligibles: it sinks into the ocean of

transcendentals feeds on them and, when at home in the realm of analogy, builds up a city, the metropolis of thought, the fortress of the vast regions of science, called metaphysics... The sky-scrappers of that city are built up by the process of ana-noetical knowledge... The ways are paved out from one part to the other by the dia-noesis... So that in this realm, man is king, and being, so to speak, is Queen. Metaphysics is the climax of that order because it is a WISDOM... Other sciences are subordinate to it for they proceed but from the proximate causes of things; metaphysics proceeding from the ultimate causes commands the whole country and stands, noblest of all... The operation of the mind through the habitus of metaphysics attains to the domain proper to God, the domain of "ens in quantum tale"... If we cannot take an active part into a creative action (creation supposes a power over being itself, unrestricted, which no creature can possess), by metaphysics we intentionally touch to those heights, for the object here in study is not "tale ens" but simply "ens ut ens est"...

In Metaphysics the mind rises above all singular realizations of Being... above all contingent and singular contacts with it... it rises up to the visualization of the transcendental order and is not conversant with things if not through their ultimate causes and their

transcendant constituents.

This world of knowledge is purely immanent to the intellect and the activity therein exercised turns but to the perfection of the mind itself...

2. But the mind is not confined to this immanent operation: to the sole contemplations of a speculative knowledge. Besides knowledge for its own self, the mind may also seek knowledge with a view to making use of it, with a view to doing something in the practical order: and, this, for most men, is the case! "The pure inwardness of a contemplative joy rising from the sight of Being of End, does not attract most people! It is very rarely exercised in absolute liberty on this earth except in the case of the philosopher, theologian or metaphysicien, or the devotee of pure learning. In the great majority of cases the reason works in the practical order and for the various ends of human actions". (24) And the reason of that is very simple: metaphysics, its considerations on Being and the other transcendentals are but purely intellectual activities. The imagination and the other sensitive faculties the senses are but originatively and objectively concerned: the intellect alone, freed, I would say, from the weighing burden of the too particular, too concrete and individualized realizations of being, freed from all contingent and singular data, must

rise above all the sensible things, above all concrete phantasms, all practical and tangible elements, to which our daily life and corporeal exigencies have kept us tied for so long... It must leave all that out and, through the arid process of abstraction, speculate and transpose - use analogical concepts, shun univocity as a dangerous snare, and soar into the high-pressured atmosphere of the purest intelligibility... Nothing to "do", nothing to operate on, to touch, to hear, and so forth, directly... Most men are by education, by aptitudes or tendencies, practical and positive!

- ART vs. PRUDENCE -

Now, that practical order itself may be diversly made way to. There may be a first way, what the scholastics called "the recta ratio agibilium" and that is the realm of "ACTION" with its cautious Queen, "Prudence"... Prudence indeed rules human activity and sees that the Action of man be always straight, leading to his ultimate end: her domain is that of morality. As Saint Thomas puts in the I - IIae, Prudence sees to it that man may not only have the faculty of acting, but that he does really

make a good use of that faculty: "Prudentia non solum facit boni operis facultatem sed etiam ^{ûsum}; respicit appetitum enim tanquam praesupponens rectitudinem appetitus" (57,a.4).

He teaches us that the "usus" will be good, if it comes into conformity with the supreme law governing all human actions as well as with the true end of human life...

But let us turn to the second way ~~of~~ efficiency in the practical order, which may be termed the sphere of "MAKING", what was called "recta ratio factibilium"... And here at last we have landed at home: the realm of ART.

Art will deal with human activity and see to it that man may have the faculty of operating; it will not be concerned with the "bonus usus" of that operation. "Art remains outside the line of human conduct, with an end, rules, and values, which are not those of the man, but of the work to be produced. That work is everything for art, - one law only governs it, the exigencies and the good of the works". The operations of Prudence tend to the good of the worker, it perfects the mind on the one condition that the will of man be undeviating and straight forward in the line of human appetite (in respect to the peculiar good of every man)... Its range of action is limited to the means that lead to a given end.

~~as to those ends.~~ The matter of prudence moreover is not something to make - it is not the attaining of a given object determined in being... Prudence faces the pure use of man's liberty and therefore may have not definite paths nor rules of action... Precisely on account of its object; the means to an end (every action being involved in a tissue of circumstances which give it an individual character and make it, every time, a new case) prudence has no undeviating rules of applying its principles, precepts and counsels to the particular actions of man: "What things conduce to the end in human affairs are not determined, but susceptible of infinite variety according to the diversity of people and their occupations" (26)

Contrarily to prudence, art does not suppose the rectitude of the human will in the line of appetite - in regard to the end... So, as Aristotle says: "The motion of the appetite which spoils the calculation of prudence does not spoil the calculation of art any more than that of geometry"... The artist, if he likes, may indulge in using or misusing his art... his artistic habitus will be no less perfect for that.

"But if art is not human in the end which it pursues, it is human, essentially human, in its method of working. It involves the making of a man's work, and

stamped with the character of a man".

The work of art has been pondered before being made, has been kneaded and prepared, formed, brooded over, and matured in a mind, before emerging into matter. And there it will always retain the colour and the savour of the spirit. "Its formal element, what constitutes it of its kind and makes it what it is, is its being controlled and directed by the mind. If this formal element is in the least degree lacking, the reality of the art becomes correspondingly dissipated. The work to be done is merely the matter of art: the form of it is undeviating reason". "Recta ratio factibilium" could be literally translated: "The undeviating determination of the work to be done"...

If art's domain is independent from the "bonus usus"... if it's end is but the "making" of things... we must not forget that the domain of art is not a kingdom but a Province, and that the Province is subject to the King... Therefore, art, because it is in man and because its good is not the adequate good of man, is subject to a control imposed from without and in the very name of that higher end of man, the beatitude of all intelligent creatures... Art has an end proper; it may be transcendental when considered as such, and seclusively... but

its end is subordinate to the great and adequate End of man: and in that respect it cannot be independent from morality.

Moreover, art does not reside in an angelic nature: its subject is the soul which "is the substantial form of a living body and which, by the natural necessity in which it finds itself of learning and becoming perfect slowly and with difficulty, makes the animal it animates a naturally political animal"...(27) The work of art is essentially the offspring of a human activity and as such comes in line with all other human actions and is thus subject to morality...

"Art being of man, why should it not depend upon the moods of the subject in which it is situate? They do not constitute it, but they determine its expression... It would simplify many questions to make a distinction between art itself and its material or subjective conditions"... (28) And Saint Thomas has it that:

"If an art produces objects which men cannot use without committing sin, the artist producing such works himself commits sin, since he directly offers his neighbour the occasion to commit sin; (as if one were to make idols for idolatry)... As for the arts whose products can be put to a good or evil use they are permissible in themselves"... (29)

- The "habitus" of ART -

We must now consider what really art brings to the activity of the human mind... It is obvious that the intellect, being primarily "tabula rasa" may, by the dynamic though intentional power of its operation, become all things... "Fieri quodammodo omnia"... It therefore originally stands indifferent with regard to any special object of knowledge. Now, when the mind ever does come to the use of its vital capacities and "de facto" comes into contact with such and such an object of speculation... when it renews and refreshens its intercourse with that particular term, it acquires a certain commensuration, a disposition that engenders a connaturality or a certain proportion towards that object and gives the faculty more facility by raising it to the level with that term. When the contacts have become easy, when they may be effected with a certain promptitude and when they are come to with a certain joy, the mind has acquired what may termed a "virtue" or a "habitus" (the word "habit" is more than clumsy and does not set in with the definition of habitus)... "Habits are interior growths of spontaneous life, vital developments which make the soul better in a given sphere and fill it full of a vigorous sap: turgentia ubera animae,

as John of St Thomas calls them. And only the living that is to say, minds (which alone are perfectly alive) can acquire them, because they alone are capable of raising the level of their being by their own activity: they so possess, in such an enrichment of their faculties secondary motives to action, which they bring into play when they want, and which make what is difficult in itself for them delightfully easy".(30)

A habitus is a stable and permanent quality that perfects the subject... Thomistic philosophers may consider them as "metaphysical letters patent of nobility" (because they belong to the spirit), they are none the less" metaphysical letters patent of the limitation and perfectibility of creatures", for God in His infinite Actuation does not need to be perfected by those dispositions...

- ART: - "Habitus Perfectivus" -

Art, being a "habitus", must perfect the mind. How precisely does it perfect the mind? It brings into the activity of that faculty facility, promptitude and a certain delectation: "Habitus est quo agitur faciliter, prompte et delectabiliter"... How does it come to that

achievement? By a closer and closer determination of the faculty towards its object, it limits its possibilities of action in the generic sphere so as to major its possibilities of operation in a specific domain. It is a triumph over the indetermination of the intellect (quoddammodo omnia) to every and any object... it brings it to that object more definitely, by raising its activity to a maximum of perfection and of operative efficiency, by bringing into it a certain connaturality with the term... That connaturality to a given action towards a given term is precisely what the habitus must set into the faculty... Action being the supreme perfection of the faculty (the actus secundus in its actuation surpasses the potentiality of the actus primus) and evil being a deficiency from what is good (deficientia a bono), the habitus which is nearest to perfection is the "habitus operativus boni"...

The faculty comes into contact with the object through its act; that act proceeds more perfectly from the faculty that has been determined to the utmost of which it is capable by the habitus... So art, as a habitus, comes in to give the intellect, (in the practical order), more facility as to the "recta ratio" of the "factibilium"... By "recta ratio" is meant the good habitus which involves correctness and infallibility of the art (surely not

of the artist)... The artist possessing that habitus is able to produce the right work, for "agere sequitur esse", or, better, "Unumquodque enim quale est talia operatur". Between the practical operations of the intellect and the work, art brings in a certain connaturality: the artist by that intimate congruence becomes intentionally (fit intentionaliter) the work he will put forth... The habitus perfects the intuitions of the mind...

(True "Musical composition" cannot arise only by intuitions: and as the musical idea comes from intuition it shows itself, not in details, but in wholes. The details may be unknown while the whole idea is in the mind. As an instance of this, let us hear Mozart's description):

"When and how my ideas come I know not, nor can I force them. Those that please me I retain in my memory and am "accustomed", as I have been told, to have them to myself. All this fires my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts successively, but I hear them as it were all at once. What a delight this is I cannot express. All

this inventing, this producing, takes place in a pleasing, lovely dream. But the actual hearing of the whole together is after all the best. And this is perhaps the best gift I have my Divine Master to thank for"...(31)

Art, it has been said, brings the intellect a limitation as to its generic possibilities and development and intensification as to its specific capacities... We have referred to an infallible correctness of art which art attains by certain definite ways: "Nihil aliud ars esse videtur quam certa ordinatio rationis, quomodo per determinata media ad determinatum finem actus humani perveniant"..

(32) Rules of art are there to help out... They are not, as modern thinkers put it, to take the place of the "habitus", but to second its activity. "Method or rules, considered as a collection of self-adjusting formulae and processes, an orthopaedic and mechanical truss for the mind, tend throughout the modern world to take the place of habits, because a method is open to everybody whereas habits are reserved for the few. Now access to the supreme joys cannot be allowed to depend upon a virtue which a few possess and the rest not; therefore beautiful things must be made easy" (33). The rules in art are but a means and the artist is a master dominating those tools... He is a master making use of rules and must in no way be the slave of whatever instruments he makes use of! He masters them and even acts outside and above them, as when a higher rule,

commanding from a hidden sphere, (that of inspiration), commands. "True eloquence, it has been said, laughs at eloquence, and to laugh at philosophy is true philosophy"... "Unless you don't give a damn for painting, painting won't give a damn for you"! (David)...(34). Rules may help the habitus but by no means may replace that intrinsic force, that elevation of the faculty. "stick the consummate theoretical knowledge of all the rules of art upon an industrious graduate working fifteen hours a day but without a shoot of habit sprouting in him, and you will never make him an artist; he will always remain infinitely farther removed from art than the child or the savage with a simple natural gift..." Art may exist but in the living intellectuality of the true habitus!

As virtues in the moral life are nothing else but the impression or rather a participation of the spirit into the other faculties, so, art is but a regulation of mind set in upon matter, driven into the opus to be performed...

- FINE ARTS -

"Art in general tends to make a work. But certain arts tend to make a work of BEAUTY and thereby differ essentially from all the rest. The work which invol-

ves the labour of all the other arts is itself ordered to the service of man and is therefore a mere means: it is completely enclosed in a definite material genus or kind... The work which involves the labour of the Fine Arts is ordered to beauty: in so far as it is beautiful it is an end, an absolute, self-sufficient; and if, as work to be done, it is material and enclosed in a kind, as beautiful it belongs to the realm of the spirit and dives deep into the transcendence and the infinity of being"...(35)

Like man himself, the Fine arts are somewhat a compound of spirit and flesh: they stand as a horizon where matter comes into contact with spirit. They have a spiritual soul.

It is through this special "habitus" tending to make a work of beauty that the Artist may set in that special ordination to a beautiful form... There are five different ways through which aesthetic beauty may be achieved:

either by poetry - music, architecture
sculpture ~~and~~^{or} painting...

- Classification -

Taine, from his standpoint of "art imitating nature, has divided the Fine Arts in representative arts and in presentative arts. The representative arts would be: poetry, sculpture and painting. The presentative would be architecture and music... The former take their models in nature; the latter have no models to copy... Painting, architecture and sculpture may be said to be the arts "in spatio": music and poetry, the arts "in tempore"... Many other divisions have been proposed... but they do not interest us... We'll divide the Fine Arts according to their dignity and the order here will be: Poetry, music, painting, sculpture and architecture.

The poets ranks first among the artists. Victor Cousin in his book "Le vrai, le beau, le bien," writes: "La poésie façonne la parole à son usage et l'idéalise pour lui faire exprimer la beauté idéale. Elle lui donne le charme et la puissance de la mesure; elle en fait quelque chose d'intermédiaire entre la voix ordinaire et la musique, quelque chose à la fois de matériel et d'immatériel, de fini, de clair et de précis comme les contours et les formes les plus arrêtées, de vivant et d'animé, comme la couleur, de pathétique et d'infini

comme le son. Le mot en lui-même surtout le mot choisi transfiguré par la poésie, est le symbole le plus énergique et le plus universel. Armée de ce talisman qu'elle a fait pour elle, la poésie réfléchit toutes les images du monde sensible, comme la sculpture et la peinture; elle réfléchit le sentiment comme la peinture et la musique avec toutes ses variétés, que la musique n'atteint pas, et dans leur succession rapide, que ne peut suivre la peinture, aussi arrêtée et immobile que la sculpture; et elle n'exprime pas seulement tout cela, elle exprime ce qui est inaccessible à tout autre art, je veux dire la pensée, entièrement séparée des sens et même du sentiment, la pensée qui n'a pas de forme, la pensée qui n'a pas de couleur, la pensée qui ne laisse échapper aucun son, la pensée dans son vol le plus sublime, dans son abstraction la plus raffinée" (36).

Music comes next in the hierarchy and is often called poetry's sister... It knits its work on inanimate matter and through the ordination of sound it may express the human feelings of joy, sorrow, indignation and so forth even to an extent unknown to poetry. For music, being a ~~presentative~~ art, with no definite subject matter, has a creating power far above that of the other Fine Arts... Schopenhauer, as we ~~have~~^{will} seen, has laid a particular stress on this truth...

P. Janet in his "Philosophie française" notes with some exaggeration: "Il y a une limite au delà de laquelle le langage humain, comme la pensée humaine, ne peut plus rien atteindre ni représenter. La philosophie est impuissante à exprimer l'inexprimable, à définir l'indéfinissable. La musique semble le seul langage qui puisse nous mettre en communication avec cette source infinie; là est peut-être le secret des émotions ineffables que produisent en l'âme un Bethoven par ses immortelles symphonies ou encore les auteurs inconnus de nos chants sacrés"... (37)

By rhythm, music comes in touch with architecture, so that Goethe called architecture "frozen music"... Others have correlatively called music the "architecture of sounds..." But those transpositions are made through the material elements of music and architecture, and not through their "formal" constituent...

Music as to its ^{FORMAL} cause comes in as an ART, coordinating sounds,

not materially and in the rhythmic sphere alone but so as to ensure the incarnation, transmission and effulgence of an intelligible form, of a radiant participation of the mind...

- Conclusion -

That ordination of sounds towards the incarnation and effulgence of a beautiful form, soars much higher than the mathematical ratio of rhythm... for rhythm itself comes under the command of the artist who regulates it as he does the other material elements of music, according to inspiration and aesthetical exigencies...

If Beauty in Music could be attained without the use of rhythm (the hypothesis though easy to be conceived cannot easily be imagined) the work of art would be none the less true music. As Doctor Redfield observes: "Music is the utilization of melody, harmony, rhythm, form, tempo, etc. in such manner that the result produced is recognized as beautiful. If rhythm alone, or melody or harmony alone, produces what is beautiful, then it is music. Just as beauty is the necessary condition, so too is it the sufficient condition; with whatever tongues we may fail to speak, if we still have beauty it is enough - is it music"...

But, if after all, Beauty is the objective and supreme standard of that ordination that is to be set in amongst the different material elements of music, what will be the artist's standard or criterion for the render-

ing of that beautiful form?

His standard and criterion is nothing else that
the extrinsic formal cause, the exemplary: and that is
the subject treated in the following paragraph...

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2. THE EXTRINSIC FORMAL CAUSE.

Raphael, speaking of his art, and of the source of his inspiration, has said:

"As I have no model before my eyes that can satisfy me, I make use of a certain ideal of beauty which I find in my soul"... He also remarked that the artist must represent things "not as nature makes them but as it should make them"... Raphael, Michael Angelo and all the great artists attach much importance to the "ideal" in art.

But what is that "ideal" in art? What has it to do with the artistic production? -

Philosophy teaches us that besides the intrinsic formal cause there is an extrinsic formal cause, that is called the "exemplary" cause. That exemplary cause is properly named "idea" and may be defined: "A form, that something imitates through the agent's intention as he chooses it for his end", or more tersely: "The form the artist looks to while working"... The word "form" is here taken as a generic element: it does not come into the work "compositive" as constituent of it (as the intrinsic formal cause does), but as a model "imitative" or still as an exemplary. It has a very peculiar role to fulfill in art,

as in every human action.

The idea introduces into an act the very special "ratio" which ranks the object very distinctively and gives it a definite species of its own. The idea has something to do with the eduction of the form; and as to the disposition of the matter:

as to matter, it determines which matter is more apt for the bearing of shape... that is in which matter will the shape fit in more perfectly: for instance, in music, if an author wishes to convey something calm, he will not have the drums and the timpani rattle off in a demonic rhythm! He would be more likely to have a violin sing off with a mute ~~with~~ ^{and} a pianissimo accompaniment in four-time beat...

as to shape, the exemplary has to choose that with which matter can be controlled and put to work so as to fit in with the intended end... In music this would mean, for instance, the choice of form: viz. a sonata, a passacaglia, a suite or a concerto, a symphony or a chaconne, according to the diverse purposes of the author.

In a nutshell: the exemplary cause sees to it that matter and shape will fit in and suit the purpose to be realized in the thing outside the agent!

And besides this formal causality, the "idea" may

be said to possess an efficient or a final causality, viewed from other standpoints:

it may be called the action of the ^{artist} ~~agent~~ inasmuch as that action is directed by the exemplary: producing its effect through the action of the agent... Therefore, in so far as the idea constitutes but one being with the efficient cause (it is its directing element) it may be reduced to the efficient cause... On the other hand:

it may also be reduced to the final cause in so far as it is the end of the artist, being the intended form to be put into matter!

- Ideal in ART -

We will confine our study of the "idea" to its formal causality. We must now see the nature of that intrinsic formal cause...

What is that "idea" or as we may call it, the "ideal" in art?

Art has been defined "splendor formae". The Fine Arts tend to the manifestation of a beautiful form, by and in sensible signs! It wishes to convey through material ele-

ments and in them an intelligible radiance or form. Now where does that form come from? How can the artist convey it by means of his art, if he does not possess it, in a way? How has that "ideal form" come to be unto him?

The idea is surely taken from observed realities which are its primary and fundamental ~~essence~~ element. For example: From a given number of realities, one may assume a certain amount of traits that he will afterwards unite together in one imaginary person or thing... the drawing of a human head will be made with features that men really have!

But that is but one step, and but the material and substratum of it all! The formal element is the ideal, viz. the conception what is utmost in a given genus... With a proto-type of what man should be, of what is held as perfectly beautiful and outstanding, ~~one~~ sets to work trying to give birth to a new type or a superior type of person or thing which will make others admire it and commune with the artist in the joy of beholding something beautiful! That is what could be called a "transfigurative" ideal.

Art aims at the making of something beautiful by the display of a form... To make that form shine out in the work and to follow his inspiration, the artist can, and forsooth he must, to some extent at least, deform, recons-

tract and even transfigure the material appearance of nature...

Many instances of such transformations, distortions, abbreviations, and redispositions are to be found in the masters and even the in the greatest of all... The following trait will fully illustrate this point:

Goethe once made an engraving by Rubens the occasion of a profitable lesson to the worthy Eckermann. He showed the engraving to Eckermann who started to point out all the beauties that it contained. Eckermann himself gives us an account of the master's teaching. "All these objects reproduced here, Goethe asked, the flock of sheep, the haycart, the horses, the labourers returning home, from what side are they lighted?"

"They are lighted from our side and cast their shadows towards the inside of the picture. The labourers returning home, to begin with are in full light and that produces a splendid effect"... - "But how has Rubens got that fine effect?"

- "By making the clear figures stand out against a dark background".

- "But how is that dark background produced"?

- "By the dense shadow cast by the group of trees beside the figures - is it possible?" I added, all taken aback.

"The figures cast their shadows towards the inside of the picture and the group of trees, on the contrary, casts its shadow in our direction! The light comes from two opposite sides! That's something absolutely contrary to nature"...

"That's just the point, said Goethe with the trace of a smile. That's where Rubens shows himself a master, proving that his free spirit is above Nature and deals with Nature as befits his exalted aim. The double light is certainly doing violence to Nature: you can always say that it is contrary to Nature; but if it is contrary to Nature I would also add that it is above Nature. I say that it is a bold strike of the Master, who shows with genius that art is not entirely subject to the necessities imposed by Nature and that it has its peculiar laws... The artist stands in a double relation to Nature: he is at once its master and its slave. He is its slave in the sense that he must use earthly means in order to be understood: he is its master in the sense that he subjects these earthly means and makes them serve his high intentions. The artist wants to address the world by means of a general effect, but he cannot find such a general effect in Nature: it is the fruit of his own mind, or, if you like, his mind fertilised by the puff of a divine breath. If we cast only a careless glance on this picture, everything in it strikes us as so Natural that we take it to be a mere copy of Nature. But it is not so. Such a beautiful picture was never seen in

Nature, any more than a landscape by Poussin or Claude Lorrain: we think them very natural, but in reality we seek them in vain"... (38)

The ideal in art has a transfigurative effect on the material elements. The idea is to the artist the "ratio faciendi", the ultimate spring and starting point:

As the human artist "whose mind is not like the Divine Mind, the Cause of all things, cannot draw this form entirely out of his own creative spirit, he ~~does~~ and gathers it first and foremost in the vast treasure of created things, of sensitive nature as of the world of souls, and of the interior world of his own soul....

Nature is therefore the foundation, the spring or better the reservoir out of which the artist may carry all he needs (as to the matter of his conceptions)... We will therefore make a deeper investigation into the relations between Art and Nature...

- "ART and NATURE" -

"Ars imitatur naturam". This philosophical axiom has often been misunderstood by modern authors of a realistic ideology. Art consists in the expression of beauty through certain means chosen by the artist: very well. But will it suffice the artist to copy nature? "Ars imitatur naturam"?

The material understanding of that axiom has lead Taine and those of his school to think so. "Quand pour la première fois on découvre la vie réelle et que pénétrant dans sa structure, on comprend le mécanisme admirable de ses parties, cette contemplation suffit, on ne désire rien au delà"...(39) The true realisation of art would be the reproduction of nature: the best of arts would be the art of photography! Art is not a servile imitation of nature, and the axiom "Ars imitatur naturam" does not mean: "Art imitates nature by reproducing it", but "Art imitates nature by doing or operating like Nature: ARS imitatur naturam in sua operatione"...

Even Taine admitted that "l'imitation absolument exacte n'est pas le but de l'art. Si cela était, l'imitation absolument exacte produirait les plus belles oeuvres. Or, en fait, il n'est pas ainsi... Cherchons des oeuvres d'artistes aussi minutieusement exactes que possible. Nous

avond au Louvre un tableau de Denner. Il travaillait à la loupe, et mettait quatre ans à faire un portrait; rien n'est oublié dans ses figures, ni les rayures de la peau, ni les marbrures imperceptibles des pommettes, ni les points noirs éparpillés sur le nez, ni l'affleurement bleuâtre des veines microscopiques qui serpentent sous l'épiderme, ni les luisants de l'oeil où se peignent les objects voisins. On demeure stupéfait: la tête fait illusion, elle a l'air de sortir du cadre; on n'a jamais vu une pareille réussite ni une pareille patience. Mais, en somme, une large esquisse de van Dyck est cent fois plus puissante et, ni dans la peinture, ni dans les autres arts, on ne donne le prix aux trompe-l'oeil"...(40)

Taine conceived that a certain imitation of nature was the end of art, and, to a certain extent, he may be right. Many artists have said that they should "imitate" and imitate despairingly. But they did not mean the same thing as Taine did: the wrong is not with the formula, but in the meaning.

Rodin tells us: "If I have changed anything in Nature, it was unconsciously on the spot. The feeling influencing my vision showed me Nature just as I copied it... If I had wanted to modify what I saw and embellish it, I should have produced nothing of any value"...(41) By a phenomenon

which psychologists could easily explain, artists simply and honestly believe themselves to be copying Nature, whereas in fact they are expressing in matter a secret which Nature has communicated to their souls.

"You must go and copy, copy like a fool, slavishly copy what you find under your eyes"... "Obey Nature in all things and never try to give her orders. My one ambition is to be slavishly faithful to Nature"... And he avows elsewhere:

When "copying" is understood in the proper sense of the word, (imitation materially considered as a make-believe production), it is condemned most vigorously: "What is most of all to be deplored is this notion that Art consists in ~~copying~~ something." (42)

Aristotle had expressed his opinion with reference to poetry:

"Imitation is natural to mankind from childhood..., man is the most imitative of animals, through imitation he acquires his first knowledge and from imitations everyone derives pleasure. Works of art prove this, for the very things it gives us pain to see, we enjoy looking at in exact reproductions, the forms, for example, of the most horrible beasts, and corpses. The reason is that to be learning something is the pleasantest thing in the world not only

to philosophers but to the rest of men"...(43) Did the Stagirite really mean, as the words seem to bear it, that art was but the exact reproduction or representation of a given reality? To understand the Philosopher we must not take this materially and "inchoative"... leaving out the ascent to a formal understanding! He is here thorough!:

The Fine Arts, as we have explained, aim at the production of delight in the mind by the object they make - that joy or delight will be perceived through the intuition of the senses. ~~so~~ In the same proportion as the senses are basic factors of the intellectual perception of beauty, ~~so~~ so ^{also} ~~so~~ will colours, shapes, words or sounds be but conducive elements: they must not be considered exclusively as things, as physical entities but as symbols, ~~so~~ relating to something higher and of another sphere... Thus viewed, the elements of the Fine Arts are and may be imitative of nature. Imitation will become a means, in arts, a medium conducive to beauty. Through sensible symbols, real imitations, the artist will convey a transcendent intuition, something ~~over~~ ^{over} and far above those symbols or imitations. "Natura quidem non perficit ea quae sunt artis, sed solum quaedam principia praeparat et exemplar operandi quodammodo artificibus praebet. Ars vero inspicere quidem potest ea quae sunt naturae, et eis uti ad opus proprium perficiendum"... (44)

The joy brought by the beautiful does not consist formally in the act of knowing reality; ~~with the exception of~~ ~~the imitation of reality~~ it does not depend upon the perfection of the imitation as a reproduction of ~~the~~ reality, nor on the fidelity of the representation. Imitation is merely a means, not an end... ~~it~~ ^{it} stands as a material element of ~~the~~ beauty: and the more or less perfection of that imitation is of no consequence to the artistic value of the work. Imitation comes in as a vehicule and a servant of the "brilliance of form"...

On the other hand, some artists conceive a sort of disdain for reality... they shun imitation as a material reproduction altogether. But that is another excess, following up to idealism! it loses sight of nature and forgets the accents of human life! It is but too radically opposed to strict and servile realism...

Ch. Blanc in his profound study "Principes" has outlined those two errors quite definitely:

"Lorsque l'artiste s'approche de la nature pour la regarder et la dessiner, il commence par une imitation naive des choses, et les imite dans toutes leurs parties, les trouvant toutes également admirables.

Plus tard, l'étude le rend capable de découvrir les beautés et les défauts de la nature; il voit dans son modèle des traits caractéristiques et des parties accessoires; il distingue l'ensemble à travers les détails; il fait dès lors un choix dans son imitation.

Enfin, une contemplation plus profonde, lui révèle les lois de la création; il sait démêler dans les formes de la nature celles qui sont absolument belles, i.e. conformes aux dessins de Dieu. Entrevoyant alors une beauté supérieure à la beauté vraie, selon le mot d'un ancien, pulchritudinem quae est supra veram, il purifie la réalité des accidents qui la défiguraient des alliages qui l'avaient altérée, et il en dégage l'or pur de la beauté primitive; il y retrouve l'idéal.

Ainsi l'art imite, ou bien il interprète, ou bien il idéalise, il transfigure. Mais entre ces deux extrêmes, l'imitation pure et l'idéal il y a un double péril à éviter: car en imitant la nature de trop près, l'artiste court le danger d'en reproduire les pauvretés, et en s'éloignant trop de la nature, il peut perdre de vue les accents de la vie.

La juste définition de l'art se trouvera donc entre la traduction littérale et la paraphrase éloquente, et nous dirons: "L'art est l'interprétation de la nature"...

Ainsi se vérifie cette autre définition de l'art donnée par le grand Bacon, et si semblable à celle que nous venons de formuler: "Homo additus naturae", l'homme ajoutant son âme à la nature"... (45)

Art is therefore the "interpretation of nature". We find the perennial duality of materialism and idealism underlying this problem.

Materialism considers but one aspect, the corporeal side: a copy of nature will amply respond to its conception of art...

Idealism on the other hand with its angelic tendencies forgets that in art, the sensible aspect, the corporeal element is essential, and, if a means, a condition "sine qua non!"

The answer of realism will avoid both these excessive positions and will conciliate them - not unite them by simply sticking them together - but give them a vital union found in a sane and necessary subordination (and not annihilation) of the material elements ~~to~~ an illuminating and elevating (not exclusive, nor one-sided) activity of the mind.

So art will be really human in its origin; it will feed on nature and not be an intuitive soliloquy of a spirit

encumbered with a body...

So art will be really human even in copying nature (the copy will be stamped with matter and intellect after ~~the~~ nature of the stamping personality)... The material imitation will be but a means subordinate to the end: **Beauty!**

But, it must be admitted, it is difficult to determine in what precisely this concept of imitation - copy does consist...

Is it the imitation ~~of~~ copy of what the thing is in itself, as intelligible type?... the object of conception impossible to be reproduced adequately by the artist because of its spiritual nature? Or is it the imitation of the sensations the thing has produced in us... which seems to be ever - changing and untransmittable!

It seems to be one striking intuition - (intellectual) bearing ~~on~~ the beautiful aspect of the thing, (totally or more often partially) and not the true aspect...

The Artist sees nature - and gives his version of it; his way of seeing it and of judging of its beauty...

What art takes in from nature is the proportions and dependencies in the different parts of things... It chiefly tends to the rendering of an essential character in things and gives it a predominant expression not found "a

parte rei ut sic".

In nature, for instance, what strikes me is the position of such a tree isolated and very particularly put into light by the receding sun... Now, that will be the essential character of the painting I will come to... The rest of the picture will even loose of its material and exact proportions. The artist may alter the dependencies of the proportions in the landscape so as to focus the attention on the essential character, which in the instance is the emerging tree with its halo...

But to define art as Taine did (from its finality) "L'oeuvre d'art a pour but de manifester quelques caractères essentiels ou saillants, par tant quelque idée importante, plus clairement et plus complètement que ne le font les objets réels. Elle y arrive en employant un ensemble de parties liées dont elle modifie systématiquement les rapports", (46) seems a bit too short and limits art to the very good imitation of a given point in nature. Imitation is no end in art... The artist does not copy nature to give it over to others: a technicolor film would do that perfectly and be the supreme realization, the infallible witness of art! The artist takes in nature the matter of his inspiration, the "terminus a quo" and starting point... Nature is a stimulus and even may serve as a check to the artist: "The model, said Renoir, is there only to set me alight, to let

me dare things I could never imagine without it"... "It makes me become a cropper if ever I go too far"...(47) And here is Beaudelaire's statement: "In fact, all good and genuine draughtsmen draw according to the picture inscribed in their brains, and not according to Nature... When a real artist comes down to the definitive execution of his work, the model will be rather a nuisance to him than a help... An artist with a perfect feeling for form, but accustomed to exercise chiefly his memory and imagination, then finds himself harassed, as it were, by a pack of details, all clamoring for fair treatment with the frenzy of a mob in a passion for absolute equality. Any kind of fair treatment is then of necessity outraged, all harmony ruined and sacrificed; trivialities assume gigantic, meannesses tyrannical, proportions. The further the artist goes towards an impartial treatment of detail, the more the anarchy increases. Whether he be long-or short-sighted, all hierarchy and subordination vanish"...(48)

The model in nature is a starting point... its suggestiveness is rich and profound but its influence must not be over-rated nor must it become a handicap to inspiration - to the "personal" Artistic impulse...

The judgment of Renoir is surprisingly exact:

"The model is there only to set me alight to let me dare things I could never have imagined without it... it

makes me become a cropper if ever I go too far...

Doctor Maritain puts it clearly when he says:

"What is required is not that the representation shall conform exactly to a given reality, but that through the material elements of the beauty of the work there shall be transmitted, sovereign and entire, the brilliance of a form, - of a form and therefore of some truth; in that sense the great phrase of the Platonists ~~as~~ "splendor veri", abides for ever. But the joy produced by a work of beauty proceeds from some truth, it does not proceed from the truth of imitation as a reproduction of things, it proceeds from the perfection with which the work expresses or manifests ~~it~~ form, in the metaphysical sense of the word, it proceeds from the truth of imitation as manifestation of a form. There is the formal element of imitation in art, the expression or manifestation in a suitably proportioned work, of some secret principle of intelligibility shining forth. There the joy of imitation in art is brought to bear. And it is that which gives art its universal value..."(49

Therefore, if Art is not a servile imitation of nature, if in Art the Ideal of the Artist plays the part of an "exemplary", then Art is in a way a "creation" -. To what extent and in which sense may music be said to be "creative": such is the object of the following paragraph...

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- "CREATIVENESS" in ART -

The artist must translate nature... he must give a version of nature without bringing forth a servile copy of it... Art must copy, imitate, but still be fundamentally constructive, creative. "Operatio artis fundatur super operationem naturae et haec super creationem..." "Artistic creation does not copy God's creation, but continues it".(50)

Nowhere better than in music may we find an analogy that would help us understand the so mysterious nature of the creative idea or factive idea, idea which is central in a theory of art: "id ad quod respiciens artifex operatur". As M. Maritain says, referring to this scholastic formula: "To an academic thinker this axiom will mean that the operative idea is a model the artist has in his head and in which he sees everything laid out: the work will be but a copy or a portrait of it: and that would be to make a cemetery out of art, a cemetery of imitations... For any copy (I do not say image) is an imitation without a shape proper nor a formative shape. The work of art is not the copy, it is rather the body of the artist's idea"...

Even as the trace and image of God appear in His creatures, so the human character is impressed upon the work of art, the full, sensitive and spiritual character not of

the hands only but of the whole soul... Before the work of art passes by a transitive action from art into matter, the conception of art must itself have taken place within the soul by an immanent and vital action, like the procession of a mental word... ~~as~~...

The work of the artist, as in the creation, lives outside of him, independently... it lives out of an idea which stands ^{on} its internal principle of consistency and of signification - and still it exists as such (as idea) only in the mind of the artist and apart from that work.

It is only when the symphony is made out and 'all through in the musician's mind that his creative idea is itself made out"... That creating idea - finally - is expressed in matter: and thus it is incarnate and will be limited and circumscribed by matter - just as the soul is limited and circumscribed by the body...

"Where could we find a better image of the creation of the world than in the creation of a musical work... As the cantata or the symphony the world is constructed in "time" (a time that starts with it) and kept existing all along its successive duration by the thought whence it receives its existence... As the world and the movement, the song has no figuring but in a memory: "si non esset anima non esset tempus" No more that the flowing of time is music of itself limited

and closed... as the time of the world will one day come upon the instant of eternity, so music will never end but on coming upon a silence of another realm, filled with a substantial voice and where the soul for a moment ^{will} "taste" that time is no more..."

The arts being essentially constructive and creative give the artist the faculty of producing a new creature, the fruit of that spiritual alliance "uniting the activity of the artist to the passivity of a given matter"...

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- - - - -
- - C O N C L U S I O N - -

The study of the formal cause of music and especially that of its creativeness leads us to the consideration of the dignity and grandeur of that Art. To create a work of Beauty is to create a work resplendent with the glitter or brilliance of a FORM, viz. a radiance of intelligibility and truth.

Now, that desire to create a work of art that will so bear the stamp of the soul and of the mind is something natural to all intellectual beings. As John of Saint Thomas

says: The mind (and every mind) utters a word, ("verbum mentis"): To be fruitful enough to manifest what one has in oneself is a considerable perfection, pertaining ~~to~~ essentially to the intellectual nature"... And even our mind ("despite the manifold defects peculiar to our species"), strives to engender not only that inner word, that idea remaining inside us, but tends also to the producing of a word ~~at once~~ material and spiritual like ourselves, a word stamped with our own likeness, "in similitudinem naturae", and that creativeness stands as one of Art's most glorious titles! ...

Another source of nobility is brought to Music through the habitus of ART, which perfects the intellect. Art is an intellectual habitus, it is primarily something of the mind and is thus to be distinguished from technique: the seat of technique is in the different organs, that of Art is nowhere else than in the intellect! A great difference must therefore be maintained between the artist and the virtuoso: the latter dominates the difficulties of matter and ~~has~~ certainly a stupendous mastery over the mechanical conflicts which arise from ~~its~~ passivity and indetermination! Whilst the former, the artist is of a more spiritual standing and his action is of a higher sphere: art does suppose technique for the interpretation of all its exigencies and for the begetting of a more perfect creativeness, but it can never be supplanted by

technique. Mozart's technique in harmony, for instance, was ^{by} far inferior to that of other composers... But his ART was of a superior brand and he imparted to matter that pure spiritual ray despite his simplicity in dealing with the diverse musical elements: form, harmony, rhythm and tone-color.

In a philosophical system which admits the primacy of the intellect over the sensitive faculties, art stands therefore next to science:

science turns the intellect upwards to the supreme causes of things and bathes it in a sea of intelligibility...

whilst art turns the intellect towards the things of this earth to bathe them in the pure light of Beauty and to animate them with the soul of a beautiful form ! ...

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CHAPTER IV

C A U S A F I N A L I S .

"... quarto modo dicitur causa finis...

hoc autem est cujus causa aliquid fit"...

- - -

"Music must in the end lead us to the
love of Beauty".

(Plato)

Beauty, a satellite of Being, belongs to the order of the transcendentals... It therefore is an analogous term expressing a concept above all categories or predicaments. Beauty, as a transcendental is nothing else than Being itself taken into a special relation with reason and considered as delighting an intellectual nature. Beauty as being is therefore everywhere and in everything - everywhere various in every thing... that is, Beauty being an analogous term is, when realised in any one of the subjects of which it is predicated, diversely (and not only differently) therein realised. Beauty is a property of Being and therefore is analogous as Being is, "analogia proportionalitatis propriae, virtualiter attributionis". Beauty when realised in any particular case, varies "simpliciter" from any other realization of itself, and it stands but for a proportionality of the common element to the determinating quality...

For instance,

Divine nature is to its beauty modo infinito

as created nature is to beauty, modo finito.

Both are beautiful things: God is beautiful and man is also "formaliter" beautiful, but "aliter et aliter": God is beauty itself, and in an infinite mode, creatures are beautiful aliquo modo and in an infinite mode. The analogy is here also "virtualiter attributionis".

God is the sovereign analog of beauty, for creatures are beautiful but by participation... This cause of analogy (called analogia proportionalitatis propriae virtualiter attributionis) implies a similitude through a certain proportionality, and also a causative link and participability between the two analogous terms. Inasmuch as God, essentially, is beautiful, viz. God is to beauty as something indistinct from Himself and totally, so also creatures, as "ens ab alio", have a relation to beauty as something accidental and in a contingent way... God is beauty itself - He imparts beauty (as he does being) to all created things according to the peculiar nature of each, and because He is the Cause of all brightness and harmony. "Ex divina pulchritudine esse omnium derivatur"(51) Now this analogous term of Beauty towards God and His creatures could be designated by the appellation "Pulchrum commune". Beauty is then common to two entirely differently beautiful things "secundum indeterminatam distantiam"...

The term "beauty" as applying to creatures is in turn "analogous": it is realized in the different created

beings is diverse ways... The beauty of an angel is not the same as the beauty of a landscape:

"unum sunt secundum proportionalitatem sed simpliciter sunt diversi"...

The term may be said either as designating a spiritual or a material beauty:

the beauty of a spiritual nature is either angelic or human... and the spiritual beauty of man may in turn be either intellectual or moral...

Now, the beauty of material creatures is, finally, either natural or artificial: natural if it flows from the very constitution of beings as that of a landscape... artificial, if it is the result of a human activity guided by determinate rules... This material and artificial type of beauty is what is called aesthetic beauty: it may be defined:

"integra partium dispositio ad claritatem formae"...

Art is nothing but the expression of aesthetic beauty: objectively defined, it is "opus sensibile ab homine factum in materiam exteriorem magis activitate sua intellectuali quam activitate sua sensibili pulchritudinem aestheticam exprimens"...

Aesthetic beauty is not to be taken for ontological

beauty: the latter is a property applicable to God and to creatures; the former is but a certain disposition set in to the sensible parts of matter... Though aesthetic beauty may be said to be an analogous term, the analogy of ontological beauty is far more profound: the comprehension of aesthetic beauty is very great and its extension all the lesser; whilst the comprehension of ontological being most restricted, its extension becomes all the greater!

Aesthetic beauty is but the lower rung of the conceptual ladder of analogy: it is but a scattered and prismatized reflection of the Supreme Beauty... and applies but to the material beauty to be found in the proportioned parts of matter...

The analogy of aesthetic beauty may even be discussed: we would put it as an "analogia inaequalitatis" which is ontologically a univocity:

the term Beauty when referring to the Fine Arts is univocal... it is the same kind of aesthetic Beauty that is realized with different means of realization... but that Beauty formally is the same: a refulgence of the intellect on the parts of matter, be they sounds, colors, or lines, etc...

We will study the nature of Beauty: always remembering that the object of our interest is the special

form of Beauty called aesthetic Beauty, the end of the Fine Arts...

- NATURE of BEAUTY -

Beauty has been defined:

«Id quod visum placet».. "Visum" referring to knowledge, and what more, to an intuitive knowledge; beauty is seen through a "vision"... That vision has the particular property of "rejoicing": Quod visum placet". As Saint Thomas says: "It is of the nature of the beautiful that the appetite be allayed by the sight or knowledge of it"... What does beauty really add to being so as to deflect the mind in that special manner? Saint Thomas answers:

"For beauty three things are requisite. In the **first** place, integrity or perfection, for whatsoever things are imperfect, by that very fact are ugly; and due proportion or consonance; and again effulgence: so bright coloured objects are said to be beautiful"... (52).

Beauty being essentially a certain excellence in the proportion of things to the mind - those three qualities will bring their contribution to the joy of the intellect:

- integrity will satisfy the intellect's likeness

for being

- proportion will afford it the delight of seeing unity and order permeating the whole of being...

- clarity will flood it with light and intelligibility...

This last condition is the most important to beauty: "lux pulchrificat quia sine luce omnia sunt turpia"... Plato had assigned that clarity of beauty to truth - "splendor veri"; Saint Augustine to order - "splendor ordinis" and Saint Thomas called it "splendor formae" and that "with a metaphysician's precision of language: for form, that is to say the principle determining the peculiar perfection of everything which is, constituting and completing things in their essence and their qualities the ontological secret, so to speak, of their innermost being, their spiritual essence, their operative mystery, is above all the peculiar principle of intelligibility, the peculiar clarity of every thing... Every form, moreover, is a remnant or a ray of the creative mind impressed upon the heart of the being created. All order and proportion, on the other hand, are the work of the mind. So, to say with the Schoolmen that beauty is "the Splendour of form shining on the proportioned parts of matter" is to say that ^{it} is a lightning of mind on a matter intelligently arranged. The mind rejoices in the beautiful because in the beautiful it finds itself again: recognizes itself, and comes into contact with its very own

light..."

And now to a few corollaries: if Beauty is as Being a transcendental, it therefore is analogous and analogy implies diverse (not only different) realizations... Therefore beauty will not be in any particular determination of matter, in any singular masterpiece "simpliciter" but only "secundum quid" (God alone realizes the perfect and omnimode beauty as He is perfect and absolute Being). Therefore beauty will be something relative: but "relative" does not here mean "subjective", as most people hear it - "relative" in the scholastic sense, viz. as opposed to "absolute": it then means "aliqualiter" or "participative"... "Alia enim est pulchritudo spiritus et alia corporis atque alia hujus et illius corporis" (53). The beauty to be found in the Fine Arts is but the "Aesthetic beauty": An artificial realization, in sensible matter, of ontological beauty.

Therefore, we must not seek for beauty incarnate in any piece of work, in any masterpiece... it will appear beautiful to some and not at all to others... Beauty is not fully realized in created things as Good and Being are not either... We are free towards Beauty as we are towards Good... because nothing here below is so beautiful as to satisfy fully our spiritual faculty... Beauty, I would say, is somewhat buried in matter and cannot come

up unless viewed with the proper condition under which it has been underlayed... there comes in the mystery, and consequently the searching process facilitated by a more or less elevation and communion to beauty!

A masterpiece is therefore in its concrete and limited realization of Beauty "beautiful in one place and not beautiful in another"... the great French painter Delacroix came very near this philosophical explanation of the relativity of Beauty in the artistic opus when he says:

"I have never said and nobody would dare to say that it can possibly vary in essence, for then it would no longer be the beautiful but mere caprice of fancy. But its character can change; an aspect of beauty which once charmed a far-off civilisation no longer surprises or pleases us as much as one in accordance with our feelings, or, if you like, our prejudices... ...Beauty must be seen where the artist has chosen to put it!" (54)

Consequently, if for example Modern Music with its rhythmic apparatus and super-charged harmony is void of melody and displeases our rather "classical" ears, that is no criterion of its non-beauty, and we must not be harsh when formulating a judgment about it...

That remark of beauty being analogical, and there-

fore of not being realized fully in one masterpiece, applies also to the properties of beauty: integrity proportion and clarity. Integrity, proportion and clarity are not terms to be taken as univocal terms designing one particular and unvarying type... Being properties and qualities of a transcendental they may be realised in an indefinite number of ways... For instance "the idea of integrity or perfection or complete execution can be realised not in one way only, but in a thousand or ten thousand different ways... The lack of a head or an arm is a considerable defect in a woman but of much less account in a statue"(55). We will now consider the relation Beauty has to man's cognizant faculties: the intellect and the senses...

- BEAUTY → INTELLECT -

The intellect being of its nature "spiritual", is "in se" not limited to any particular range of knowledge, it faces the infinity of Being! The transcendental order of the supreme intelligibles is its home and its paradise. The intellect as such has for ~~its~~ object "ens in quantum ens..."

But, that intellect, as is the case for man, has been trapped and is put to a limitation by the body into which it is received. Though of itself capable of the

infinity of Being, its capacity is somewhat circumvented by the dependance it has been put to towards the body. Its wings cannot open full range, it cannot fly so high in that realm of the supreme intelligibles, for matter is there to weigh upon it, to oppress it and limit its scope of knowledge: "Nil in intellectu quin prius fuerit in sensu". In the prison of the body, that spiritual prisoner may see Being but through five petty windows: the five sense, for it is dependent objectively of these meagre purveyers... But the intellect is particularly incapable of viewing one of Being's satellites: Beauty; for only two senses are spiritual enough to let its light flow in. Smell, touch and taste are not set high enough above the ground to let it in! There are but two senses which are open to that wonderful land: sight and hearing.

In his book "Problème d'esthétique contemporaine" Mr. Guyau stresses the beauty of sensations and for a whole chapter very seriously speaks of the aesthetic impressions brought in by touch, taste, and smell. "In opposition to the usual teaching, that of Kant, Demaine of Biran, of Cousin, Jouffroy, I think that all our senses are capable of affording us aesthetical emotions..." He tells us how a glass of milk he had drank in the mountains was for him "une symphonie pastorale saisie par le goût au lieu de l'être par l'oreille"...(56). Professor R. Kralik goes

even further than Guyau and with more details... But it is easy to see, that they and all their kin in such theories simply take what is agreeable for what is beautiful and give a proper meaning to that which is meant but in the figurative sense...

Saint Thomas in the I - IIae qu. 27, a.1 (ad.3) has it that the beautiful relates only to sight and hearing, of all senses these two being "maxime cognoscitivi"...

It is evident that formal beauty which of itself "expresses" a relation (a relation of convenience to the cognizant faculty) may be apprehended but by the intellect... And likewise, for the same reason, fundamental beauty (which as we have said) is but a relation of proportion or of convenience set among the different parts) is properly apprehended by the sole intellect.

On the other hand, the different parts constituting a beautiful object are perceived also by the sensitive faculties in a concrete way and are perceived as a whole which is arrayed in such or such a way... For example: In music, the ear perceives the different notes as they agree or disagree, though the ear cannot perceive what that relation of consonance or dissonance is in itself: the relation is perceived inasmuch as there has been a participation of the intellect in to the ear...

Without that influx of reason, the ear could perceive the beautiful object but materially, viz. perceiving the different parts but not perceiving the relation that is 'twixt them... The influence of the intellect even on to the perception of the senses is paramount: if it were not exercised the senses could not transmit that relation of convenience among the different parts, and since "Nil in intellectu quin prius fuerit in sensu", then the intellect could not, itself, perceive the sensible form of beauty: it depends "objective", as to its matter, from the senses. That explains ~~why~~ why it is that the animal positively cannot perceive beauty: there is no action of the intellect that elevates the SENSES! The inferior senses, being bound to parts of the thing are not high enough above matter to perceive relations among its parts...

They perceive beauty but in the measure that they have the same object as the superior senses: through the "sensible commune" which is quantity and figure... They have a subjective contact with their object and precisely that is in the opposite line to knowledge which supposes immateriality and elevation above the subjective form of being...

Mr. Nicolas Reimers in his "Le Concept du Beau" (essai d'une Théorie Philosophique du Jugement Esthétique) contends that Beauty consists in a conformation of the ob-

ject to a common estimate: "Un objet beau est celui qui est conforme au concept, auquel nous le subordonnons, ou, plus exactement, à la représentation générale (images) par laquelle notre imagination productrice anime, rend concrets nos concepts généraux"... "La joie esthétique qui naît dans la contemplation du beau, provient de ce que nous sentons que notre expérience touchant l'objet donné est entièrement conforme à la conception que notre entendement en avait, pour ainsi dire, à priori... C'est ainsi que, dans le beau, le monde objectif semble s'harmoniser avec le monde subjectif: de là vient la sensation de la joie, unie à la beauté, et l'explication..." (57)

Such a position, if too rigidly expounded does not hold in a thomistic systematization... Beauty certainly does consist in a certain proportion, but that must not be understood "materiliater"... In Beauty there is also an element of "ideal" which precisely will distinguish Beauty from any other form viz. the agreeable: Against Doctor Reimers, we therefore contend that the beautiful is to be distinguished ~~from~~ the agreeable: which is the perception of convenience established ~~between~~ the subjective and inferior faculties with the external objects making an impression on them... beauty is something objective and independent ~~from~~ the subjective taste and the subjective impressions derived from a "common estima-

te"... It is founded on the perfection of the object (as Good and Being are) and being a special kind of Good, beauty is founded on that special perfection which is the "harmonica partium consonantia"... Is referred to the cognizant faculty as beautiful that object which will be, in itself, well ordained and whose parts, proportioned, are united together connaturally so as to form one thing... Beauty does not formally consist in a relationship to the inferior and subjective faculties: it is something pertaining to objectivity and to the intellect more than to our organic faculties or to our sensitive impression!... Its objectivity is above the agreeable and subjective impression... This could be explained as follows:

Our faculties apprehend multiplicity which is objectively proposed "per modum unius", by ordaining the different parts and binding them together in the unity of apprehension. So, if those different parts are naturally united together and proportioned, they (as also the whole being) that results from their reunion) will be fit objects of knowledge and hence, once apprehended, will please... Different parts, all in a mess, confused, and unrelated to each other, are not truly intelligible and are perceived with difficulty by the senses: they even pain the sense itself; order, on the other hand, is clear lucid and thus beautiful; As Horace put it "lucidus ordo"... The cogniz-

ant virtue is a power that sets proportion among the different parts of a thing: it coordinates them in the unity of apprehension: so, if the objective and natural proportions are in the object itself (having all its parts congruently related) that object will match the faculty perfectly and will feed its craving for unity and proportion, thus affording it pleasure.

"Pulchrum et bonum in subjecto quidem sunt idem, quia super eandem rem fundatur, scilicet super formam, et propter hoc bonum laudatur ut pulchrum; sed ratione differunt, nam bonum propria respicit appetitum; est enim bonum, quod omnia appetunt, et ideo habet rationem finis; nam appetitus est quasi quidam motus ad rem. Pulchrum autem respicit vim cognoscitivam; pulchra enim dicuntur quae visa placent; unde pulchrum in debita proportione consistit quia sensus delectantur in rebus debite proportionatis, sicut in sibi similibus; nam et sensus ratio quaedam est, et omnis virtus cognoscitiva. Et quia cognitio fit per assimilationem similitudo autem respicit formam, pulchrum proprie pertinet ad rationem causae formalis"...(58)

Hence the foundation of Beauty lies in the order to be perceived and discovered - by a very rejoicing intuition - in the thing itself... not a relation in between the object and the subject, ~~the splendor of the form, nor~~ nor the convenience of that form...

- BEAUTY: THE "END" in MUSIC -

Now to the point: Music and Beauty.

Aesthetic investigations must according to a sane thomistic view consider the beautiful object and not primarily the perceiving subject! Certainly music has in a very particular degree, amongst all arts, to do with feelings... but we must not assign^t music those emotions, those feelings as its specifying object, as its aim! A few examples of gross materialism:

"Music is the art of expressing sensations by modulated sounds. It is the language of emotion..." (M.F. Michaelis, H29). "The ultimate end of music is to rouse all the passions by means of sound and rhythm rivalling the most eloquent oration"... (Neidhart, in Preface to Temperatur). "A symphony, a sonata, etc. must be the representation of some passions developed in a variety of forms"... (Ueber musik...29) "Music is the art of expressing and of exciting feelings and emotions by groups of selected sounds". (Friedrich Thiersch)... Wagner thus has it that: "The organ of the emotions is sound, its intentionnally aesthetic language is music"... etc. etc. etc... (59)

The list of quotations would be too long and is of a nature to disconcert anyone but subjectivist and material-

istic protagonists of kantian doctrines... For instance the distinction between music and poetry given by Pierer is far from being "per objectum formale": "Music is the art of expressing sensations and states of mind by means of pleasing sounds. It is superior to poetry because the latter can only describe emotions which the intellect apprehends, whereas music expresses vague and undefinable emotions and sensations"...! (60)

What relation then has music to feelings?...

Two equally false solutions to this question are:

1. that the aim and object of music is to excite emotions, i.e. pleasurable emotions;
2. that the emotions are the subject-matter which musical works are intended to illustrate...

We would put it that the art of music aims at producing something beautiful, that is, something that reflects ~~the~~^{an} intelligible light, something that incarnates the splendor of form, something that, ~~is~~^{though it be} in the sensible world, appeals none the less to an intellectual nature to perceive it, and that, once perceived, pleases that intellectual faculty...

But Doctor Hanslick has it that: "art aims, above all at producing something beautiful which affects not our feelings, but the organ of pure contemplation, our imagination"! (61)

Certainly we admit that in the hearing of music, the imagination and the senses have a very important role; ~~nevertheless,~~ we contend that the real and principal faculty of the apprehension of beauty is ~~and can be but~~ the intellect... Doctor Hanslick truly remarks that "an exclusive activity of the intellect, resulting from the contemplation of the beautiful, involves not an aesthetic, but a logical relation, while a predominant action of the feelings brings us on still more slippery ground, implying, as it does, a pathological relation"... But he ^{does not} seem ~~not~~ to have grasped the true hierarchy of the faculties when he says:

"It is rather curious that musicians and the older writers on aesthetics take into account only the contrast of "feeling" and "intellect" quite oblivious of the fact that the main point at issue lies half-way between the horns of this supposed dilemma. Our imagination, it is true, does not merely contemplate the beautiful, but it contemplates it with intelligence, the object being, as it were, mentally inspected and criticised"... And he draws inferences:... "If music, therefore, is to be treated as an art, it is not our feelings, but our imagination which must supply the aesthetic tests..." (62)

There is much to be conceded in the above exposition of Doctor Hanslick's position. But the point is that it's not the imagination that perceives beauty no more that the

inferior faculties, but it is the intellect through the imagination and the senses. As we have seen, in beauty there is a relation to be perceived amongst the parts: beauty is "harmonica partium consonantia"... That relation to be apprehended between terms that are numerous and that must be united through one joint to be beautiful, cannot be perceived by any other faculty "formaliter" ut sic" if not by the intelligence. To perceive a relation (as has been explained) not materially nor singularly but as such, the faculty must rise above the contingent and singular order so as to be able to compare in one sole act **those** different things as related...

We would therefore say, in a word, that it's not the imagination that perceives beauty by means of the intellect, but that it is the intellect that perceives it through the imagination and the data of the senses... And this falls in direct opposition with Professor Redfield's theory:

"... all the seven types of musical beauty make their appeal to the amotions, and to the emotions only; the beauty of musical design appeals by way of the intellect, the beauties of rhythm, melody, harmony, color, dynamics and tempo, by way of the sense of hearing; but all appeal to the emotions finally... Music, further, like every other art, makes its appeal to the emotions and to

the emotions alone; in so far as it appeals by way of the intellect, it is only as a means of approach to the emotions for an element of musical beauty, musical form, which the sense of hearing is incapable of adequately reporting. Musical beauty then is that emotional relationship between music and the hearer which gives rise to the judgment "It is beautiful"... (63)

We are not against his "emotional relationship"... but against his contending that "art makes its appeal to the emotions and to the emotions alone... appeal to the emotions finally..." and against his "in so far as it appeals by way of the intellect, it is only as a means of approach to the emotions!" It's exactly the contrary that must be: the emotional part of music is secondary and comes in as a means... Emotions, hearing, imitation of nature, and Redfield's eight factors of music are but means (however powerful and delightful they may be) to the end of the art of music: the production of beauty... And even Doctor Redfield admitted that before:

"Music then, is a utilization of melody, harmony, rhythm, form, tempo, dynamics, tone-color, and nuance, in such manner that the result produced is recognized as beautiful. If rhythm alone, or melody or harmony alone, produces what is beautiful, then it is music... Just as beauty is the necessary condition, so too is it the suf-

ficient condition: with whatever tongues we may fail to speak, if we still have beauty it is enough - it is music".(64)

Imitation of nature, emotions, rhythm etc... are but means to the production of what is beautiful: Beauty appeals to the intellect by way of ~~the~~ those elements, and all are not required. That conclusion will help us ^{to} understand how modern music may be beautiful even if by the lack of ^{the} one or of the other of these elements it seems to be deficient...

Back to our point: the specific aim of music. We have seen that the aim of music is not the arousing of feelings, but the production of beauty... The element of the emotions or feelings is a common element to all arts: it is true that music does affect our sensible part in a very particular way... But all arts have an appeal to the feelings more or less vehement~~y~~. Poetry arouses our feelings; a beautiful painting by Raphael or a bold picture by Delacroix do not leave our hearts unmoved... But there is no specification to be had from that angle: every truly artistic work must appeal to our emotions, because art is the sensible expression of beauty! Though music certainly does awaken and kindle feelings in a very remarkable degree, its specific distinction from other arts is not to be found therein.

The specific element of music does not lie in the so-called "moral effect" (for instance, the ~~un~~fortunate creditor who by his debtor's music is induced to forgive him the whole debt); nor does it lie in its "physical effect" as for instance when ~~one~~ is suddenly roused from repose and impelled to action by the tune of a waltz... the former effect is had through the subtle element of harmony and melody, the latter by the more palpable one of rhythm... "To be the slave of unreasoning, undirected, and purposeless feelings, ignited by a power which is out of all relation to our will and intellect, is not worthy of the human mind... if people allow themselves to be so completely carried away by what is elemental in art as to lose all selfcontrol, this scarcely redounds to the glory of the art, and much less to that of the individual... such victories only testify to the weakness of the vanquished"... (65)

The specific element of music is not therefore the "effect"... Nor is it the acquisition of knowledge as such, nor in the contemplation itself which appertains to metaphysics...

The specific aim of music is the "gaudium de veritate"... the joy ensuing from the contemplation of beauty: it is, more properly, the joy arousing from the intuition of aesthetical beauty through the ordination of sounds by

way of their melodic, harmonic, rythmic etc. elements...
The specific aim of music is as we have seen for arts
in general "the production of beauty" through sounds,
the setting and perceiving of proportion in the material
elements of tone, melody and harmony...

- CONCLUSION -

As a general conclusion of all this, we may say
with Hanslick:

"The greatest obstacle to a scientific development
of musical aesthetic has been the undue prominence given to
the action of music on our feelings. The more violent this
action is, the louder is it praised as evidence of musical
beauty. But the most powerful effects of music are mainly
to be attributed to physical excitement on the part of the
listener. The power which music possesses of profoundly
affecting the nervous system cannot be ascribed so much to
the artistic forms created by, and appealing to the mind,
as to the material with which music works and which Nature
has endowed with certain inscrutable affinities of a phy-
siological order... "THAT WHICH FOR THE UNGUARDED FEELINGS
OF SO MANY LOVERS OF MUSIC FORGES THE FETTERS WHICH THEY

ARE SO FOND OF CLANKING' ARE THE PRIMITIVE ELEMENTS OF
MUSIC - SOUND AND MOTION"... (66)

Hence we may see what Doctor Reimer's teaching is worth when he says: (he judges music by its effect): "La musique se trouve au sommet de tous les beaux-arts, car qu'est-ce qui peut être comparé à son action étonnante, au point de vue de la production des idées et des dispositions sublimes prêtes à se transformer en actions?... elle est le plus sublime des beaux-arts parce qu'en agissant immédiatement, physiquement sur le système nerveux, elle crée en lui tels rythmes qui correspondent aux rythmes de notre système nerveux, quand nous avons un ordre d'idées sublimes... la musique est l'art de guider, en traits généraux, notre disposition d'âme et l'ordre de nos idées à l'aide des sons, en agissant par leur intermédiaire sur le côté physique de notre être - plus exactement, sur le système nerveux, en éveillant en lui des rythmes physiques correspondant aux rythmes qui se produisent pendant l'émotion que nous désirons évoquer. Si vraiment la musique influe physiquement et immédiatement sur le système nerveux, elle peut créer un certain caractère de coé-nesthésie, au fond duquel certaines idées et certains sentiments (plus justement, les idées et sentiments d'un type défini) peuvent surgir, selon les lois générales de l'association, plus facilement que les autres. Cette supposi-

tion peut expliquer beaucoup de choses (except the one thing that interests us)... D'abord que même les animaux perçoivent d'une manière originale cet art, en un certain sens le plus élevé parmi les beaux-arts, tandis qu'ils sont incapables de percevoir tous les autres, même les plus inférieurs... La musique est donc une reproduction physique de rythmes pareillement physiques du système nerveux et de la coénesthésie, correspondant à telle ou telle émotion et à tel ou tel ordre d'idées..." (67)

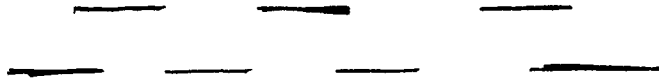
Music thus judged, by its material and physical side, is not an art but becomes a "science of the tickling of the nerves", a trick, a stunt, and not the expression of beauty rendered through a "habitus"...

This material side of music, (as Hanslick, said above) "is the greatest obstacle to a scientific development of musical aesthetics..." Now we may add by way of final remark: Music has a material side, and it may be so enhanced and taken to as to be the sole reason for the delight of the listener: music would then be as "sensuous as the patting of the cat's fur"... ~~is~~ nothing higher! The sort of listeners "reclining in their seats and only half awake suffer themselves to be rocked and lulled by the mere flow of sound" has but a pathological and animal perception of a sounding nullity...! "From this point of view musical compositions belong to the class of spontaneous products

of nature, the contemplation of which charms us, without obliging us to enter into the thoughts of a creative mind, conscious of what it creates. The sweet exhalations of the acacia may be breathed with closed eyes and in a dream, as it were; but creations of the human intellect demand a different attitude of mind, unless would drag them down to the level of mere physical stimulants... No other art lends itself so readily to such practices as music, the physical side of which admits the possibility at least of an unreasoning enjoyment. The fugitive nature of sound, as compared with the enduring effect of other arts, reminds us most significantly of the act of imbibing. We may drink in a melody, but not a picture, a church or a drama. For this reason no other art can be turned to such subservient uses. Even the best music may be performed at a banquet, and promote the assimilation of indigestible food. Music is at once the most imperative and the most indulgent of all arts. A barrel-organ at our door may force us to hear it but not even a Symphony by Mendelssohn can compel us to listen". (68) If not properly listened to, music is but a delightful sensation and it obliges in no way the superior and intellectual faculties to react and rise to the creative powers of the composition, as it should do as an artistic product. Hence the particular danger for musical listeners of remaining very far from an aesthetic communion: it has the dangerous privilege of being perverted when misused, and that of be-

ing turned towards another aim totally different from that of the production of Beauty!

When properly made use of, music is an art: a concrete and typical realization of the transcendental "beauty" which permeates all beings! It may be a potent factor of elevation, noble delight, a source of higher aspirations, an image of the one true God, beautiful because Beauty itself!



GENERAL CONCLUSION

TO SECTION I

Coleridge in his "Biographia Literaria" has assigned a triple degree to Poetry:

1. "In this, the lowest sense, a man might attribute the name of a poem to the well-known enumeration of the days in the several months;

"Thirty days hath September
April, June, and November, etc..."

and others of the same class and purpose. And as a particular pleasure is found in anticipating the recurrence of sounds and quantities, all compositions that have this charm super-added, may be entitled poems... So much for the superficial form..."

2. In a higher sense poetry could ~~be~~ even had in prose - the element of distinction would then be "pleasure"... ..

... "In other works the communication of pleasure, (and that of the highest and most permanent kind) may be the immediate purpose... and that communication of pleasure may be the immediate object of a work not metrically composed... Would then the mere superaddition of metre with or without thyme, entitle these to the name of poems?..."

A poem is that species of composition which is opposed to works of science, by proposing for its immediate object pleasure... not truth".

3. Finally, the highest type of poetry would be that which would follow through inspiration:

"But if the definition of a legitimate poem be sought for, I answer, it must be one, the parts of which mutually support and explain each other; all in their proportion on harmonizing with and supporting the purpose and known influence of metrical arrangements..." (69)

These three degrees must not be taken "segregatim"... As we have seen, poetry in the lowest sense, (any composition which is rhyme or measure, or both) - is not poetry, but an aggregate of the material elements of poetry, a simulacrum of a poem...

In the second degree it would be music, with its proper end, Beauty, and the pleasure that follows up to the perception of that beauty.

The third degree would be that of the formal cause setting coordination through which the parts mutually support and explain each other...

Poetry as Music, to be an Art, must have those three elements which are essentially consistent and not

only differentiatives of quality, as Coleridge seems to have it. The four causes come into the essential composition of material beings: they are not mere qualities or degrees in perfection of ^{the} being! ~~True~~ True poetry as ~~the~~ true Music must comprise together in the unity of its essence the four causes; for music, this means:

the material cause: the sounds, the melody, harmony, etc...

the formal cause: the ordination which supports and explains the different parts of the work...

the final cause: the pleasure which results from the apprehension of Beauty.

the efficient cause: man with his integral nature...!

Then is Music an Art, a perfect type of ^{human} activity...

SECTION II

A SYMPOSIUM OF THE VARIOUS THEORIES

ON AESTHETICS

AND MUSIC . . .

- INTRODUCTION -

A philosophical essay on the art of music supposes in a way, a symposium of the different essays already achieved in that domain...

We therefore will present a summary exposition of the various theories expounded on aesthetics, leaving out the period of the mediaeval scholastic philosophy, for the sound reason that the whole elaboration of our essay is made "ad mentem S. Thomae, ad Scholasticorumque morem"... So as to avoid repetitions, we will omit the Schoolmen's systematizations on Music...

Considering the two physical properties that rise from the material elements of music, (the dynamic & pathetic effect), Plato and Aristotle have given them an educational and social value: they did not explicitly take in the aesthetic or artistic side of music and its inmost and profound effect upon man as a factor of social betterment though they did admit that aesthetic property...

As we have said, to perceive that aesthetic value of Music, one must make ~~one's~~ way through those physical properties and attain the intelligible and immaterial element,

beauty, and to achieve that requires study, and is the lot of but the artists. Having to deal with Music in its relation to society and education, Plato and Aristotle were kept back with the 2 physical elements: the dynamic and pathetic, because of their predominance with the major part of citizens...!

P L A T O (70).

Plato has not made any special and independent inquiry into the essential nature of Art...

Being a philosophic artist, he could hardly form a proper conception of pure art... Because his scientific view of the world was at the same time aesthetical, he could not discriminate sharply enough the object of art from that of philosophy, the Beautiful from the True and the Good...

This may be shown in his primary concept of aesthetics - the concept of Beauty. The two elements which intermingle with each other in all beauty are the sensible phenomenon and the Idea - the concrete individuality and the universal import. Plato ascribes no specific value to the former; the immaterial Universal is alone, in his opinion, true and essential. The material and the particular can, indeed, lead up to this, but only in such a manner that we then immediately turn away from the particular and leave it behind us. Plato must therefore seek for the essence of the beautiful in the contents, not in the form... he must ignore his discrimination of it from the true and the good, he must degrade the beautiful phenomenon over against the

shapeless concept as a subordinate and unimportant, even disturbing accessory. Plato maintains the Greek idiom, so significant of Greek thought, by which "beautiful" and "good" are made nearly equivalent, but he inverts it... Plato rightly asserts that the primeval beauty is bodiless and colorless, to be likened with no particular, either material or spiritual (?)... It belongs to no other as a quality. Corporeal beauty is only the lowest rung in the ladder of the beautiful: fair souls are higher; higher yet, fair virtues and sciences; but highest of all is that pure Idea of the Beautiful to which nothing akin to the phenomenon any longer cleaves...

But, besides the object with which Art is concerned, the mental activity from which it proceeds must also be considered... The source of all artistic and poetic creation is, according to his theory, a higher inspiration, and, thus far, art has the same origin as philosophy. But, while in the philosopher the enthusiastic fervor is purified by the discipline of Dialectic and developed into knowledge, the artist remains among misty envisagements and shadowy imaginations, destitute of any clear consciousness of his actions, and having no right concept of the objects which he presents... He allows himself to be guided even in his creations, not by regular and scientific methods, but by an uncertain and tentative empiricism... The consequence

of this unscientific procedure is the disjoining of kindred branches of art, which corresponds to the separation of the virtues, and arising from a similar cause. This seemed to Plato universally true of art, as he saw it in actual existence... there might be a higher and more uniform art, based on clearer knowledge, but this perfect art would simply be applied philosophy...

Whilst Plato derives ordinary art from unregulated enthusiasm, (and thus he only states what it has in common with every other unphilosophic mental activity) he does not tell us wherein the specific essence of the artistic phantasy consists...

We now come to a very important theory in Plato... The distinguishing characteristic of art lies, according to him, in IMITATION, or, since all human actions are in a higher sense an imitation of the Idea, the activity of the artist is distinguished from all others in this that it does not imitate the immaterial essence of things in the material reality, but only makes images of their phenomena... What value is to be attached to such imitation? In itself it is but a pastime intended to afford us pleasure and recreation, not advantage nor instruction...

Therefore, in his Republic, he severely rebukes the uncontrolled use of these dangerous pastimes, which as they are generally treated, are far from being sage...

Indeed, art, in order to please, flatters the tastes of mankind; more particularly those of the people... the object of artistic representations are, in great part, wrong and immoral. Poets and artists, being unscientific and restricted to the reproduction of contemporary opinion and thought, disseminate most unworthy notions of the gods, and principles and precedents most dangerous to morals... The sensuous multifariousness and wantonness by which they seek to please, enervate and corrupt men; the imitation of what is bad and unworthy, which in music and poetry, plays so prominent a part, will imperceptibly accustom both artists and the public to reprehensible practices and thoughts... And therefore to avoid these evils, artists must be subjected to a strict supervision; and, that art may be kept pure in its content, it must be treated as a means of education... Accordingly Plato demands that the verdict of competent judges, thoroughly versed in the subject, shall be obtained concerning all artistic representations... Hence he permits only such music and metres as express a manly temper of mind in the various circumstances of life... All songs, melodies etc. are to represent moral dispositions, and to aim at strengthening the conviction that the virtuous man alone is happy... "Music must in the end lead us to the love of beauty"...

Plato has not left any special treatise on the es-

sentia] nature of Art... He considered the Fine Arts through their social capacities and effects - but did not linger to analyse their specific nature, nor did he care to speculate on Art itself, - as "recta ratio factibilium", in the realm of "Making".

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A R I S T O T L E

Aristotle's philosophy of art may be said to be founded like Plato's, not on the conception of beauty in the abstract but on that of art. The conception of beauty remains vague and undefined to the last. In dealing with moral beauty Aristotle compares the beautiful with the good inasmuch as the latter is desirable on its own account, remarking at the same time elsewhere that looked at from other points of view, it is as compared with goodness a wider conception... Aristotle proceeds from the nature of Art instead of beginning his theory with the concept of beauty...

The essence of art, as Plato had it,^{is} an imitation. It has its origin in the imitative instinct and the joy felt in its exercise which distinguishes man above all other creatures; hence also the peculiar pleasure which art affords... In this pleasure, springing as it does from the recognition of the object represented in the picture and from the enjoyment thus obtained, Aristotle further recognises an intimation of the universal desire for knowledge. But as knowledge is of very different value according to the nature of the object known, this will of necessity be true of artistic imitation also. The object of imitation

in art is, generally speaking, nature or the actual world of experience... But nature includes man and his actions; indeed, it is with man alone that the most impressive arts, poetry and music, have to deal; and the object which it is the essential aim of the imitative artist to represent consists not merely of the outward appearance of things, but to a much greater degree of their inner intelligible essence. He may confine himself to what is universal and actual or he may rise above it, or he may sink below it... He may represent things as they are, or as they are commonly supposed to be, or as they ought to be... It is in representations of this last kind that the chief function of art consists.

Art, according to Aristotle, must represent not the individual as such, but the universal, the necessary and the natural. It must not be content to reflect naked reality but must idealise...

And whilst Plato and Aristotle agree in regarding art as a species of imitation, they draw very different conclusions from this account of it. Plato thinks of it only as the imitation of sensible phenomena and thus rightly expresses the utmost contempt for the falsity and worthlessness of art... Aristotle, on the other hand, looks upon artistic presentation as the sensible vehicle to us of universal truths and thus places it above the empirical knowledge

of individual things...

As to the aim and effect of Art, and in part of Music, Aristotle distinguishes four different uses of music: (by which enumeration we may see quite clearly that he leaves out the aesthetic and artistic effect...) it serves

- (1) as a relaxation and amusement;
- (2) as a means of moral culture
- (3) as an enjoyable exercise
- (4) as a purifying influence...

Leaving aside the first three effects of music we will closely examine the fourth commonly known in Greek as the "catharsis"... Many discussions have ~~been arisen~~^{arisen} as to the meaning of this "purification"...

In the first place, the purification of the emotions which is effected by art takes place not in the work of art itself but in those who see or hear it... The immediate object is not, as some may contend, moral improvement, but primarily the production of an effect upon the emotions: (Aristotle himself definitely distinguishes between purification and moral culture as separate aims...) Aristotle describes the purification as a species of healing and as a mental alleviation accompanied by pleasure, and accordingly looks for it not in any improvement of the will or

in the production of virtuous inclinations, but in the equalisation of disturbances produced by violent emotions and the restoration of equanimity. It is probable that he took the word "catharsis" as we might use the word "purgation", in the first instance to mean the expulsion from the body of burdensome or injurious matter, but that inasmuch as he was then dealing with the application of this conception to states of the emotions, he came to connect with it, as he went on, the idea of deliverance from pollution and spiritual disease as well - his idea of purgation including as unseparable the healing and expiation... The "purifying" of the emotions consists in deliverance from some dominating excitement of passion or overwhelming mental depression; and accordingly we must understand by the expression in the first instance not any purification within the soul of permanent affections, but the removal from it of unhealthy ones.

Aristotle then sets down to explaining how art effects this removal of all unhealthy affections from the soul. The "catharsis" is indeed effected in his view by exciting the emotions and is a homoeopathic cure of them. But this effect is not to be expected from all excitements indifferently, but only from such as are artistic - and by artistic Aristotle here means, as we clearly gather from his account of tragedy, not that which produces the most

violent emotion in us but that which produces emotion in the right way. Has the artificial catharsis depended in Aristotle's view merely upon the excitation of certain emotions and not also essentially upon the manner and means of exciting them, he must have sought for the criterion of a work of art, not in its contents and their proper treatment, but singly and solely in its effect upon the spectators. This he is far from doing. We are forced therefore to look for the reason why, according to Aristotle, the excitement of the emotions produced by Art has a soothing effect, whereas their excitement in real life is followed by no such result, in the peculiar nature of artistic representation itself - in other words, in that which constitutes the generic difference between art and reality. The latter presents us only with the particular, the former with the universal, in that particular; in the latter chance largely rules, the former must reveal to us in its creations the fixity of law. Aristotle certainly nowhere expressly says that this is the reason why art exercises a purifying influence; but if we would supplement the mutilated fragments of his theory of art which have come down to us in the spirit of the rest of his system we can hardly resist this conclusion.

Art, purifies and soothes the emotions in that it delivers us from such as are morbid or oppressive by excit-

ing such as are subordinate to its law, directing them, not towards what is universal in man, controlling their course upon a fixed principle and setting a definite limit to their force. (71)

Insofar as Art purifies our emotions, delivering them from all morbid or oppressive elements, they may be said to have an aesthetic property: but still that is but a negative quality, (a stain remover) and pertains more specifically to the domain of morals than to the field of Art...

Aristotle's classification of Art is based on the principle:

"All art is imitation; but the means, the objects and the manner of this imitation are different". The means of imitation are sometimes color and form, sometimes the voice, sometimes words, harmony and rhythm: hence, the different Arts...

Turning directly to music, Aristotle, as Plato, considers its educational and social aspect. In the education of youth its ethical effect is the main thing.. The young are too immature to practise it as an independent occupation. It is well adopted for amusement and recreation... but pleasure may not be made an end in learning, and to limit music to this would be to assign too low a place to it. (267)

All the more important, moreover, is its influence upon

character. Music more than any other art represents moral states and qualities: anger, gentleness, bravery, modesty, and every type of virtue, vice and passion find here their expression. This representation awakens kindred feelings in the souls of the hearers. The key to Aristotle's theory of music in education lies in this:

We accustom ourselves to be pleased or pained by certain things, and the feelings which we have accustomed ourselves to entertain towards the imitation we are likely to entertain also towards the reality in life. But virtue consists just in that: in feeling pleasure in what is good, pain in what is bad... Music, therefore, is one of the most important means of education, all the more so because its effect upon the young is in no small degree strengthened by the pleasure that accompanies it. These considerations determine the rules which Aristotle lays down for musical instruction... It cannot be separated from actual practice. (It cannot for actual practice is the condition of true understanding of music...) But since the aim of musical education is not the practice of the art itself, but only the cultivation of the musical taste, the former must be confined to the period of apprenticeship, seeing that it does not become a man to be a musician. To the professional artist, music is a trade which ministers to the taste of the uneducated masses; so it is the occupation of an artis-

an, enfeebling to the body and degrading to the mind. To the freeman, it is a means of culture and education. The choice of the instruments and melodies to be used for purposes of instruction will be made with this end in view. Besides, the quiet and simple music which alone he would permit his citizens to practise, he authorizes for public occasion a more exciting and artificial type and style, which may be either earnest and purifying for those who have received a liberal education or of a less chaste description for the recreation of the lower classes and slaves... !

Aristotle resembles to Plato: he takes in but the social and political effect of music which is had through the dynamic and pathetic effects of that Art...

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S. A U G U S T I N E (72)

Developing a theory of rhythm, Saint Augustine has left us a "De Musica" divided in six books. The first five parts of the treatise are exclusively given up to the study of rhythm: the definition of music, the syllables & metre - a distinction between rhythm, metre and verse and an explanation of their respective nature... Finally, as usual, Saint Augustine rises to the contemplation of divine and eternal harmonies from the consideration of rhythm and sensible harmonies.

Saint Augustine's definition of Music holds to the scientific and mathematical side of it: considering rhythm and melody, he defines Music: "Scientia bene modulandi". Modulation, he explains, comes from "modus" or measure: it supposes a movement and could hence be defined the "art of producing regular movements". In a special chapter (III) he then proceeds to show how the word "bene" comes into the definition of Music: "Aliud est modulari, aliud bene modulari: nam modulatio ad quemvis cantorem tantum qui non erret in illis dimensionibus vocum ac sonorum bona vero modulatio ad hanc liberalem disciplinam id est ad musicam pertinere arbitranda est... Fieri potest ut ista numerositas atque dimensio delectet quando non opus est... ut si quis... non bene utique numerosa modulatione utitur, id est ex mo-

tione quae jam bona ex eo quia numerosa est dici otes, male ille, id est incongruenter utitur"... That is about the apex of his treatise as to music as an art!

Finally, Music must be called a Science, so as to distinguish its modulations from the suave but material modulations of the nightingale... The investigation, very long in the fourth Chapter, may be summed up to this:

"Bene modulari vocem luscinia... numerosus et suavissimus est ille cantus... sed numquidnam liberalis hujus disciplinae perita est?...- Non!" "The singing of the nightingale is not true music because the birds do not know the rules of the modulations they can twitter!...

And proceeding on, the master infers that those who sing well, but ^{who} do not know the rules of their art resemble the nightingale!: "nonne tales qualis illa luscinia est"? He then embarks into the very difficult problem of "imitation and Art":

"Qui tibiis canunt, numquidnam possunt lusciniae comparari? ... ars ista esse dicenda, etiamsi quadam imitatione id faciunt?" ... He stresses the problem - leaves it quite intricate at ^{the} end of the whole discussion ... And we must wait till the Middle Ages to find its adequate solution!

From BOETHIUS to the
GERMAN PHILOSOPHERS.

Setting in upon the element of harmony, Boethius has an almost inaccessible treatise on Music... As Saint Augustine studied rhythm, Boethius studies harmony in five Books: his whole treatise is a Pythagorean ~~essay~~ essay on consonance, on dissonance - he studies the relations in between the Hypate, the Hypaton, the Parhypate, the Paramese diezeugmenon and so forth, and so on... It is a pure treatise pertaining to the second degree of abstraction - that of "ens quantum" - in one of its applications: MUSIC (73).

After Boethius till the Schoolmen, not much has been left us... except perhaps the theories of Alcuin... So, as the Scholastic essays ~~are~~ ^{have} given "decursu itineris", we will jump from Boethius to the German philosophers of the XIXth century: three of the main springs of thought will be interviewed:

First of all, we will examine Kant's aesthetic principles, then we will hear Schopenhauer and finally the great theorist ~~of~~ of the German spirit: Niethche.

A bird's eye-view of the English philosophers will close the whole symposium...

K A N T (74)

We will study Kant's theories on art and very briefly outline his ideas on music... One has but to apply his general ideas on art to the special art of music...

1. On Art:

Beauty may be considered as the symbol of morality: the judgement on taste, as the moral act, tends to the "intelligible", and rises above all considerations of pleasure and of interest. The free play of the imagination in its relation to the intellect is sort of symbolic, it is the symbol of the free play of the moral Will.

But the mechanism of nature which always satisfies the intellect does not satisfy the imagination in all its details. That imperfection of the natural causality can be repaired in a certain way ^{only}~~but~~ by a free causality... Art is precisely the free production of Beauty and only a rational Being may be truly an artist.. The honey comb is but the work of instinct: the bee, to be an artist, would need "a will that would have, as principle of its actions, the intellect"...

And for Kant, "nature is beautiful when one may discover in it a finality, when nature has the effect of art.

And, vice-versa, art must seem to be a product of nature: the laws of art are the laws of natural aesthetics. The work of art must not aim at the arousing of a simple sensation, for it would produce purely subjective pleasure; it must not bring forth only a concept, for the impression of art would be pure knowledge. Art must simply transmit a certain "form" of the judgment, determined by the harmonious accord of the imagination and of the intellect... As in nature, the finality of the work of art must be dissimulated: the artist has doubtless a purpose (he may seek for glory, for riches, etc), but his work will please inasmuch as it will bear no trace whatsoever of that aim... As nature still, art obeys to certain rules: but the efforts must not be manifest: the real artist is not the apprentice painfully submitting to the school-forms! The real artist is the master who creates with the spontaneity of nature itself; with genius (genius, according to Kant is the artist's main quality) and originality! No rules can teach the genius anything; no practice can give it! The artistic genius cannot give the key of his own creations, for it is incommunicable and specifically distinct from all other natural gifts of the mind!

2. On Music:

Kant has an original way of dividing the Fine Arts...

He divides them according to the different "modes of expression" made use of for the communication of one's impressions to others:

1. The "Redende Kunst" or arts of the speech: which are eloquence and poetry...
2. The figurative arts (sculpture, architecture and painting), which try to express certain ideas through a sensible intuition.
3. And finally - Music: the "Kunst des Schönen Speils der Empfindungen", the art of producing a fine set of sensations! Music for Kant consists in setting in mathematical ratios among the different sounds...

Kant recognized the fact that music had power to move the mind, but as regards reason he considered it as of less worth than any other of the fine arts. Its charm he attempts to explain as follows: "Every expression in language has an associated tone united to its sense. This tone indicates more or less, a mode in which the speaker is affected, and in turn evokes it in the hearer, also, in whom conversely it then also excites the idea which in language is expressed with such a tone. Further, just as modulation is, as it were, a universal language of sensations intelligible to every man, so the art of tone wields the full force of this language wholly on its own account, name-

ly, as the language of the affections, and in this way, according to the law of association, universally communicates the aesthetic ideas that are naturally combined therewith. But, further, inasmuch as those aesthetic ideas are not concepts or determinate thoughts, the form of the arrangement of these sensations (harmony and melody) taking the place of the form of a language, only serves the purpose of giving an expression to the aesthetic idea of an integral whole of an unutterable wealth of thought that fills the measure of a certain theme forming the dominant affection in the piece. This purpose is affected by means of a proportion in the accord of the sensations (an accord which may be brought mathematically under certain rules, since it rests, in the case of tones, upon the numerical relation of the vibrations of the air in the same time, so far as there is a combination of the tones simultaneously or in succession). Although this mathematical form is not represented by determinate concepts, to it alone belongs the delight which there is reflection upon such a number of concomitant or consecutive sensations coupled with their play, as the universally valid condition of its beauty, and it is with reference to it alone that taste can lay claim to a right to anticipate the judgment of every man"... (75)

Kant's influence in aesthetic as in Philosophy has

been paramount: we will question a few of his disciples and see how they weaved out his philosophical conceptions of aesthetics into the Art of Music.

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- S C H O P E N H A U E R - (76)

Schopenhauer sets a radical opposition between music and the other arts: the same opposition in fact that exists between appearance and Being in itself. All other arts imitate nature: either in its sensible forms or in its moral determinations. Music is the only art that does not imitate: it has no model in nature... And Schopenhauer thence infers a very important conclusion:

Music having no model in nature, expresses the ultra-phenomenal reality, the WILL, in its immanent tendency, in its infinite virtuality unabsorbed by time or space. In "The World as Will and Idea" § 52, he proves that:

1. The impression created by a poetical or plastic work, in so far as it is conformed to its end, is the impression of the perfect, the impression of the eternal... And it is true that music has an effect on the sensibili-

ty of an incommensurable intensity compared with the other arts... that the most profound impression left by expressive instrumental music is that of an aspiration, that of a passionate and termless chase towards something... Hence, Schopenhauer concludes that music is the immediate echo of the "fieri", - in it one may directly perceive "the "Insatiable Desire" that worketh at the heart of the universe"...

2. Experience shows us that the emotion aroused by music gives spontaneously birth to a world of visual representations in the imagination... These representations (most varied according to the different subjects) are captivating by their own selves or pathetic by their moral import...

The emotions aroused by music may be of different orders: listening to a very strongly built up symphony, one might see in it the creation of a world, another may see the strength of fate, another, the grandeur of nature... On a given theme visual representations of an infinite species may rise...

Other arts do not engender the possibility of an infinity of representations: a painting does not prolong itself into melodic nor harmonic developments! The other arts do not pour music into our imagination... So, music, giving rise to representations of any kind, representations - -

visions, - feelings, - etc... is certainly more of an immediate echo from the transcendental WILL in our souls, an echo of the supreme WILL that produces the world of appearances...

3. Music adds to poetry and to the other arts an astonishing significance and an astounding intensity. Its accents seem to initiate the spectator to a more profound meaning, to an undefinable feeling of all the events, representations and emotions... "its accents throw open, beyond the sensible manifestations, the bosom of the Meta-physical Will which carries them"...

Such are the three proofs given by Schopenhauer *to the effect* that music, having no model in nature, expresses the ultra phenomenal reality, the Will, in its immanent tendency, and in its infinite virtuality unabsorbed by time or space...

Putting his theories into scholastic terms, Schopenhauer concludes:

"Melodies are in respect to the particular phenomena which they musically express as "universalia", as concepts ~~with~~ respect to individual objects; but

"concepts contain only the forms abstracted from the perception, and, in a way, are but the exterior bark torn away from things: they are abstract and only abstract.

Music expresses the heart of things. The concepts are "universalia post rem" but music gives the "universalia ante rem" just as reality yields the "universalia in re"...(77)

Schopenhauer qualifies the comprehensions of things brought in by music as "richtig and deutlich"... But it seems to be precisely the contrary: music intensifies and prolongs, upholds and spreads about the emotions, but always under the condition of a certain indetermination, under the cover of a certain non-definiteness over its object! His theory falls in with his false conception of the undeterminate and infinite alone having an aesthetical power!...

Moreover, the luxuriant landscape and brilliant representation aroused in the feelings by music is not the end, the specific character of music at all: it is but the effect of music and a means to the end: Beauty ! To be beautiful, music does not really have to arouse visual imaginations, sentimental representations and indefinite emotions, confluent^{of} ~~into~~ an aspiration (which for Schopenhauer is a manifestation of the transcendental Will...) !

That "aspiration-music" may be the characteristic of a romantic sentimental music - the music of "infinite melody" - the characteristic of an emotional type of music... But no one has ever sanely proved that romanticism

stood as the only realisation of Beauty in art, nor even that a romantic aspiration was the climax in artistic productions!... What makes music truly classical is the ordination set in to matter, the proportion set in among the different parts, the solidity, perfection and beauty of its form - through the themes, the development and harmonic structure: primo et per se... The emotional and aspiration-like element comes in as a means, or rather as a secondary effect.

Schopenhauer's conclusions, though inadmissible, contain the implicit negation of an aesthetical heresy; three propositions form the nucleus of his theory:

1. Musical ideas borne by sincere inspiration do not come from non-musical ideas (poetical conceptions or picturesque visions)...

2. The inspired music expresses the absolute core of things...

3. It is of the essence of musical emotion to excite the activity of the visual and sentimental imagination and that is a necessary element to the seduction of exercises...

The last proposition destroys the first one...and the first one itself (the only true one) is obnubilated in turn by the second... As long as there is a necessary

transition from the one to the other, (the non-musical idea, be it generator of the musical idea or be it borne by that same musical idea), the possibility of a musical creation sufficient to itself, (having in itself its proper end and capable of rousing a complete aesthetical pleasure by itself), is equally denied!...

In a word, Schopenhauer, makes his theory of art fit in with his conception of Will. With him the will includes not only conscious desire, but also instinct. A last text:

"Music stands above all the arts, for it directly expresses the will itself. It is altogether independent of the world of concrete things, and is the expression of the inner nature. It does not express particular emotions, but rather reproduces the essential characteristics of emotion. In such works as Beethoven's Symphonies "all human passions and emotions find utterance, joy, sorrow, love, hatred, terror, hope, etc... in innumerable degrees, yet all, as it were, only in abstract, and without any particularization; it is their mere form without the substance, like a spirit world without matter"... (78).

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N I E T C H E (79)

Nietche's ideas on music are rooted into his vast metaphysico-aesthetic conception of the universe: his first principle would be pantheism doubled up with a pessimistic theory. Everything wrong and bad in the world flows from its immanent Cause... Nietche's conception of the Absolute Being, infinite as well as indeterminate, may be summed up in these few lines:

The Absolute Being, (infinite but not definite) is the object and subject of endless and countless wars: a chaos of everything contradictory... Now, that selfsame infinite torture of its indetermination (transitory per definitionem) forces Being to determinate itself into finite Beings: hence the production of the world!

Nietche has an unquenchable thirst for the Absolute: but still, outside the Absolute Being there is nothing: so the world bears no trace of a providence, of a finality... The world has been created out^{of} an irresistible appetite for action:

"God constructs destroys, produces good and evil with an equal pleasure, for the sole purpose of enjoying that pleasure and his own sovereignty; by the creation of the worlds, he simply gives vent to the torment of his

plenitude and of his "surplus" to his unbearable suffering rising from the contrasts accumulated within his bosom..."

Therefore, all that exists proceeds from an infinite craving to exist and nothing more! So much for the Absolute Being... Now for the finite beings.

All we see and think to exist, does not really exist. The world, the beings, etc... are but appearances of reality: life is but a dream built out of dreams, a negation taken for something positive; it is pure "mirage", worked out for the solace of its absolute inorganisation! Nietzsche has called his theory: "The metaphysics of the artist"... viz. art (not ethics nor science) is man's essentially metaphysical operation... The world is but a dream that consoles man and makes him forget the terrible night he is wrapped in...

The human artist, on the one hand, tends to the contemplation or creation of forms perfectly harmonious that give him (in direct opposition with the chaos of the eternal "fieri" and unreality of all things) the consoling impression of a perfected reality worthy of eternal duration... But on the other hand the artist is conscient of the reality itself; he is conscient of the overflowing possibilities afforded by the universal life which is also the universal death!), and that brings him to the perception of his own creative powers: from those two opposite "forms"

rise two fundamental psychological experiences: "the name apollinian stands for the lasting ravishment of the soul waxing up from the contemplation of a world created by fiction and dreams the contemplation of the world of beautiful array that frees us from the terrible "fieri";

on the other hand, the name dionysos stands for the active feeling of the "fieri", for a subjective participation to the unbridled volupty of creating together with a rage of destruction...

These two psychological experiences, these two desires, are rooted in a radically distorting antagonism of two tendencies:

the one seeks for the eternal character in appearances, and, facing an appearance which has that eternal character; man becomes mute, without any desire whatsoever, calm as the seas, healed, in ~~accord~~^{harmony} with himself and with ~~the~~ existence...

the other is an incentive to the "fieri", to the voluptuousness of creating and of annihilating..." (T.XIV, p.364)

To this duality of fundamental aesthetic instincts, Nietzsche sets in a strange division of the arts:

on the one hand, (corresponding to the first aesthetic instinct), stand the apollinian arts: plastic, together with literature ...

on the other, we have the dionysiac art: music...:
"The two Greek Deities of art, Apollo and Dionysos, represent the two terms of extraordinary contrast which have existed in the Greek world between the origin and the end of the plastic arts, (those of Apollo) and the origin and the end of the non-plastic art, music, (the art of Dionysos)..."
(N.T. 19...)

The Apollinian arts have as end Beauty: but Beauty far from being (as the vulgar aesthetic likes to figure it) the quintessence of reality is but its supreme negation! For in reality nothing lasts, all becomes... The eternal insatiableness of Being breaks the forms of things just as it determines them... And music expresses directly that divine "fieri" which "rolls life into the waters of naught"...! The other arts are arts of the appearances, of dreams, arts of the "phenomena"... - music is the art expressing and translating the "noumena". It therefore follows a law radically differing from the laws governing the other arts... Beauty is not its end, for it is superior to any category of Beauty..

The reason of that is apparent:

Beauty is by nature measured and ordained... While the character and nature of a truly inspired music is the tumult of an interior "ivresse", the uncontrolled and the

unmeasured! Music moreover appears as the generator of all the other arts for the apollinian arts may not be brought forth with power without the help of the dionysiac:...

To understand Nietche's theories and these sayings: "Music has not beauty for its end", "Music is the generator of the other arts" we must study his psychology of art!

We will see that Nietche holds that Beauty is not distinct from the "agreeable"... that it is essentially a fiction. We will then consider the pessimism he sets into art... And to finish it up we will say a word of his undesinterestedness applying to the aesthetical pleasure aroused through art!...

I.- Beauty - Agreeable.

To start with, Nietche admits no difference between the beautiful and the agreeable: beauty rises from pleasure, and pleasure alone is a sign...

"What is the beautiful? A sensation of pleasure... The end of beauty is to seduce to existence. But what is properly that seductive action? It is negative: a veil thrown over what is painful, the effacement of all folds - the serene gaze from the soul of things... the ardor of

the vital instinct hides us all that is not beautiful...
Negation (real or apparent) of pain - such is beauty.
The worst piece of music is felt as beautiful, when taken
in comparison with an insupportable hurling, whilst,
compared to other pieces it is most hideous!... There
must be a meeting of the need of negation of what is painful
with the appearance of such a negation.

But what does that "appearance" consist of? It
lies in the fact that "all traces of violence, of avidity,
of the clashing of forces, of contorsions of a thing dis-
tending, are hidden from sight". The essential question is:
how is that effacement possible?

It becomes possible solely in a subjective manner,
by means of a representation, of a phantom interposing...
"The beautiful is a happy dream on the face of a being whose
traits smile with hope" (IX, 201-202).

In accordance with Nietzsche's views we must now de-
pict the nature of that beauty which ~~is the~~ is the
"splendor formae" or as Plato had it "splendor veri"...
The German philosopher stands ~~opposite~~ opposite ~~Plato~~ Plato
and Proclaims that:

Beauty is "splendor non-veri"!

Beauty and reality shun each other: the artist must
give an appearance of reality! ... Beauty is essentially

a fiction! : "My philosophy is a reversed platonism... The more a thing is removed from the true existence, the purer, the better and the more beautiful it stands"... For Plato the true world was that of the ideas; for Nietzsche, the idea is unreal, and art is an ideal falsification: it erases from the figure of the objects and beings, all traces of the "fieri", all traces of internal contradiction!

2. Pessimism!

The fundamental need of humanity is a need of fiction: pessimism teaches that truth is horrible... Art therefore being against truth brings pleasure...

"The unique possibility of life lies in art, Hence the only thing left to do besides art is to avert from life. A complete annihilation of the illusion is the tendency of science and quietism would ensue were it ~~not~~ not for art (XIV, 368)". "What is the origin of Art? It is a remedy to knowledge" (IX, 82). "Life is possible only through aesthetic phantoms" (IX, 189).

Nietche brings all his theories to this issue: "It is an eternal phenomenon: the strenuous "vouloir-vivre" finds a way to keeping its creatures in life and to urge them on to live, by an illusion spread ~~over~~ ^{over} things... One

is tied to life by the socratic happiness through knowledge and through the chimera that he is able through knowledge to heal the eternal wounds of existence. Another is surrounded by the seducing veil of the beauty in art, dancing before his eyes"... (N.T. 125) Pessimism stands as the cause, the "raison d'être" of the aesthetic creation. But there is a double pessimism in Nietche's explanations:

the pessimism of strength
the pessimism of weakness...

This distinction helps Nietche to bring out the famous distinction between Romanticism and Classicism! :

The idea of the nonsense of the universe, the thought of the absurdity and contradictions of the human state can have two effects:

either stimulate energies...
or on the contrary depress them...

And the effect depends on the souls which conceive that idea:

1. The creating powers of man may find in that thought a sovereign incentive to the opinion that nothing good nor beautiful, nothing honorable, nothing of a nature to give life a loving aspect, can exist outside their work... outside their own productions.

2. But on the contrary, that idea of the absurdity and contradictions of the human condition may oppress man and make him feel the supreme and absolute fiction of things, the opposition nature brings to our aspirations, and it may extinguish all feeling towards life and existence...

In so far as it serves the one or the other of these two opposite attitudes, ("an attitude towards life" or "an attitude towards death"), aesthetics will be sane or insane:

serving the attitude towards life, aesthetics become sane and are then called "classical"...

serving the attitude towards death, aesthetics become insane and are then called "romantic"...

3.- Aesthetic Pleasure.

Nietche stands opposite Kant's theory on the "desinterestedness" characteristic of the aesthetic pleasure... "Since Kant, he says, all that is said of art, beauty and knowledge and of wisdom is ~~was~~ sullied by the concept "desinterested"... (T. XIV, 132).

Art must necessarily give pleasure, and that pleasure, far from being desinterested is sought precisely in

the interested end of creating the consoling illusion breaking away from the horrible reality which is the supreme unreality: whence we revert to his pessimism...

So, in a word, Nietche's theory on music and art, comes into his vast metaphysico-aesthetic conception of the universe: "it's the metaphysics of the artist"... Life is but a dream - things do not really exist... "The human artist tends to the contemplation of creation of forms perfectly harmonious that give him (in opposition to the chaos of the eternal "fieri" and with the unreality of all things) the consoling impression of a perfected reality worthy of eternal duration"...

Art is but the supreme "trompe-l'oeil" that gives life a visage worth while seeing and deserving love, that "seducing veil of beauty" thrown by art over all the wounds of existence and rendering life possible through its phantoms..."

Nietche's theory therefore cannot hold in a philosophy that admits the existence of a transcendentally good God, the existence of a Providence, and the existence of objective realities independently from the cognizant faculties...

S P E N C E R

Spencer's aesthetic line of thought seems quite parallel to that of Schopenhauer:

To him Music appeared ^{how} in its bearings upon human happiness the emotional language which musical culture develops and refines is only second in importance to the language of the intellect"... "If intellectual language is a growth, so also without doubt is emotional language a growth... Now beyond the direct pleasure which it gives, music has the indirect effect of developing this language of the emotions... Just as there has evidently grown up a language of ideas, which rude as it first was, now enables us to convey with precision the most subtle and complicated thoughts, so there is still silently growing up a language of feelings, which, notwithstanding its present imperfection, we may expect will ultimately enable men vividly and completely to impress on each other the emotions which they exprime from moment to moment"... Schopenhauer's trend of thought appears more clearly still: "Thus if, as we have endeavoured to show, it is the function of music to facilitate the development of this emotional language, we may regard music as an end to the achievement of that higher happiness which it indistinctly shadows forth. Those

vague feelings of inexperienced felicity which music arouses - those indefinite impressions of an unknown ideal life which it calls up, may be considered as a prophecy, the fulfilment of which music itself aids. The strange capacity which we have for being affected by melody and harmony may be taken to imply both that it is within the possibilities of our nature to realize those intense delights they dimly suggest and that they are in some way concerned in the realization of them. If so, the power and the meaning of music become comprehensible, but otherwise they are a mystery"... The conclusion comes in rather sheepishly as far as logics are concerned:

"We will only add that,... if the probability of these corollaries be admitted, then music must take rank as the highest of the fine arts as the one which, more than any other, ministers to human welfare. And thus, even leaving out of view the immediate gratification it is hourly giving, we cannot too much applaud that musical culture, which is becoming one of the characteristics of our age". (80)

Hegel considered that beauty and truth were one, that they were united in the idea, which is the content of art. The material of music, like that of painting, is sensuous, but music advances to yet deeper consciousness and particularization. Through musical tones the soul "sounds forth and

resounds the whole scale of its feelings and emotions"... Music stands halfway between the extended sensuousness of Painting and the higher spirituality of Poetry. Hegel is conscious of the rhythmic element in music, but he has not worked out any theory to explain in an adequate manner the effect music produces over the feelings and emotions... † (81).

Such are the chief trends of Kantian systematization in the domain of aesthetics: the other theories of the German philosophers are but slight deviations from these main springs of thought.

A P P R E C I A T I O N

These different views on the Art of Music and on aesthetics are more or less inadequate... They either stand as interested inquiries or as prejudiced elaborations:

Plato and Aristotle eye music through its relation to society its material and dynamic effect upon the people... The aesthetic standpoint is more or less left out in their systematization: The pathetic and dynamic effects are the standards of judgment because of their influence on the average non-artistic citizen. The gauge does not fit in to the integral nature of music, and the conclusions are

Necessarily restricted.

Saint Augustine and Boethius are physicians analysing the material elements of music, the means and instruments used in the artistic production. Their activity is confined to ~~the material elements of music~~ the "causa materialis" of music!

As to Nietche, his whole theory on Music is but the application of his metaphysico-aesthetic conception, his metaphysics of pessimism. If his first principles are invalid, his theory on Music falls flat and becomes most insignificant. If God is not a chaos of everything contradictory, consumed by the infinite torture of his indetermination, if things do really exist, and if life is not but a dream, then the artist has no appearances to create, no illusion to build up, and Music is far from being, above the other arts, the supreme realization of the voluptuousness of creating or annihilating... His false metaphysics has poisoned his aesthetics... And Schopenhauer's theory is obviously and intrinsically inadequate: it considers but one type of musical art, that characterizes in a way the immanent tendency of the ultra phenomenal reality, the transcendant Will...

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SECTION III

APPLICATION OF

THE PRINCIPLES

TO THE HISTORY OF MUSIC.

ROMANTICISM

and

CLASSICISM.

Much has been said about the famous problem of classicism and romanticism, in arts, and especially in literature.

The application of that theory to Music would take the name of Absolute Music vs. Programme-Music:... We ~~may~~ stated that rising from the distinction and hierarchy of the different faculties, one could lay stress either on the imagination or on the intellect... A prominence thus given to the imagination or to the sensibility, without direction from the intellect, could be translated into... romanticism... Its lyric mode of expression, its seeking for the emotions, its sensuous appeal and especially its affranchisement from all rules, lend a strong hand to that theoretical explanation.

Some authors seem a bit "outrancier" in their condemnation of romanticism... For instance, Romanticism is described by Leon Daudet as "une espèce de codification du dérèglement, une béatification de l'impulvisité, un rejet de toute discipline intérieure..." (82). And a consummate paral-

lel has been laid out between the French Revolution in the political sphere and the Romantic Revolution in the artistic domain. Thus E. Lamy writes: "La nouvelle indépendance de l'homme devait soustraire l'artiste à toute autorité... C'est alors que sous le nom de Romantisme, la logique de l'idée révolutionnaire pénétra l'art"... (83).

But no author has been so pessimistic as the well-known Abbé Lecigne:

"Le romantisme a corrompu jusqu'aux moelles la génération d'hier il est en train de gangrener les esprits et les coeurs qui sont la réserve de l'avenir"...(84). Romanticism is "a disease" and Lecigne sees the romantic microbe everywhere - he illustrates its nefarious effects on men, and shows, in his renowned book "Le fléau romantique" how romanticism had led artists to suicide - to asylums... etc... But we will not follow his analytic detailing of disastrous consequences entailed to an entire devotion to the romantic conception of art! ...

Leaving aside this exaggerated systematization against Romanticism, we will turn to classicism and try to depict its nature:

Classicism is often presented as a dry old man, with a passionate love for his ideas, who dwells but in one type of thoughts, the universal... The classic describes the

nature of nature - the essential characteristics of a storm, the common element in a tempest which fits in to any tempest at all! The classicist deals with the universal, the generic and with the substratum of things...

Apart from the fact that classicism has led no one to suicide, ~~nor~~ to the asylum, one may say that the classicist would be in no way better than the romantic: classicism stands as a concrete impersonification, whilst romanticism presents itself as a supreme individualization...

Classicism in that sense would correspond to Absolute Music and in what degree will be developed later: it is totally given up to the anonymite... Its realm is the domain of musical Form, the domain of harmony, and the domain of rhythm, in their mathematical entity, in their material standing and considered for themselves... To the understanding of this type of musical activity, it would help to compare it with the second genus of activity described by thomistic philosophers: that of the acquired habitus... the operations of acquired virtues go about through the efforts of the agent...

Whilst the true musician proceeds rather under an inspiration and is impelled to action more than he ^{really} does push himself towards it: ~~which~~ is the third type of activity: "In ordine naturali tripliciter motio a Deo fieri potest

scilicet: per respectum ad beatitudinem in communi et hoc ante deliberationem omnem; movemur et non movemus... secundo quantum ad determinationem quoad talis boni particularis adeptionem: Deus movet et voluntas etiam agit; ratio hic dirigit et gubernat activitatem per habitus diversos...; tertio, per motum specialem Deus aliquando movet afflatu speciali qui inspiratio vocatur: uti accidit poetis et musicis." (85).

These two conceptions of Art: romanticism and classicism, seem to be two outred forms: they are unilateral developments of truth... Indeed, the imagination and sensibility have a part in an artistic production - the intellect, on the other hand, has undoubtedly an important role to fulfill in the Fine Arts... But the trouble is that ~~either~~ ^{both} systems put asunder what in man's nature is united.

The romantic trend of artistic activity pulls man down to being endowed but with inferior faculties: its end is sensible pleasure, and the spiritual, (the intellect), comes in but to help attaining that end! ...

The classical trend of operations tend to a purely immaterial set of products and bereaves man of his sensibility and leaves out the imaginative and ~~corporeal~~ activity altogether as if man was but an angel! ...

Connaturality would demand the union of both: Realism (as the medium could be called) asks for the vital and natural union ^{of} both elements: spiritual and material... It is

half-way between materialism embodied in Romanticism, and idealism embodied in classicism!

And such would be, according to our investigation, the fundamental flaw that divides classicism and romanticism: both forget the real nature of man - body and soul, - united in one sole principle of operation and thus material and spiritual at the same time! The effect of art is not therefore to be purely emotional, as if concerned with but the body in man... nor is it to be purely intellectual attending but to the mathematical ratios of music! ... Let us see them both at work.

§ I - PROGRAMME - MUSIC -

"The coming of Brahms, and the adoption of him willy-nilly, as the opponent of Wagner, exaggerated the distinction between Programme-music and Absolute Music. This tendency to split into two opposed camps is one of the most baffling yet most frequent things about art. Is such conflict the necessary condition from which emanates, from time to time, life and further progress? We had it with the Lulli and the Rameau partisans, with the Gluckists and Piccinists, and we have it nearer our own time in the notable German controversy between Bekker and Pfitzner, one maintaining that Beethoven was a "Programme" composer, the other that he was an "Absolute" musician..." (86)

Professor Streatfield assumes that:

"The enemies of programme music tells us that music should express nothing that it should exist for itself alone, hovering like a beautiful ineffectual angel in the intense inane. Because music means nothing to them, they insist that it meant nothing to its creators. Doubtless there is much music in the world that never meant and never will mean anything to anybody, just as there is an immense amount of poetry written without any object but that

of tickling the ear with the luscious music of words; but it is an insult to a man of Beethoven's genius to suppose that he spent his life in stringing tunes together and lavishing upon them all the resources of art with no object in view but that of delighting the ears of men with a concourse of sweet sounds..." And Professor Niecks: "To me at least it is clear and certain that all good music has a programme taking the term in its very widest significance"... (87) In this inquiry, let us also question the great Wagner: "Music cannot think: but she can material-ⁱize thoughts, i.e. she can give forth their emotional contents as no longer merely recollected, but made present..."

To understand this whole discussion which to some seems useless (see Hull: he speaks of the "arbitrary division of music into two distinct and even opposed camps: Programme-Music and Absolute Music"...) we must, first, ~~at~~ straighten things out.

As we have seen, man is composed of body and soul; he has inferior faculties and an intellect... his imagination his senses and his intellect must come into the production of music if it is to be human music. It must bear the stamping of man and of the whole of man...

Now music as other arts may receive but the stamping of the intellect, or it may receive but the stamping of the

inferior faculties:

if it is the product of imagination and senses, it will be called "programme-music".

if it is the product of the intellect it will be called "Absolute music"...

But the true type of music will be the product of both the intelligence and the inferior faculties: their music will be "programme and absolute music": "The fact is that the really great composer covers both fields. Bach is both Classicist and Romanticist, both subjective and objective; Beethoven both a Programme and an Absolute composer. Even Wagner, the most romantic of all, at the end of his life longed to write a pure symphony"...

But the matter is not so easily settled. "Pro-gramme music" may mean most anything. It generally means music which requires, or is made more enjoyable by, the outlining of the plot in words on the programme. This plot may be used in two ways; it may either be illustrated in dramatic sequence, or it may merely be used to give the initial impetus to the creation of the piece, and the outlines need only be followed in the broadest possible way. The difference is more than one of degree; in the second case, the composer is freer to adapt the plot to the requirements of a musical form which will render his piece acceptable even when the programme is not stated. And this reveals the

territory where absolute and programme-music overlap, for many classicists believe in Weber's and Beethoven's plan of "working after a picture", without revealing it. The term "Programme-music, is used to cover a host of different species which would be better described as word-paintings, tone-portraits, tone-pictures, tone-poems, tone-comedies, or tone-dramas.

Professor Redfield assumes that "there is such a thing as program music; but it is unquestionably a rather childish type of music, and one not worth the efforts of a serious composer".(88). He has a thesis to defend: "Music can present to the hearer only concrete sense stimuli; it is entirely beyond the ability of music to present an abstraction of any kind whatsoever".(89) And he seems to consider things very materially. Facing the eight factors he has discovered in music (he was a lecturer in Physics of Music he concludes: The relationship known as musical beauty then must be one subsisting between the individual and some one or other of the seven factors, rhythms, melody... It is evident, ~~obvious~~, that none of these factors is capable of presenting any concept to the individual as a concept." He gives examples with a childish lavishness, not waiting to consider that no one expects music to express ideas directly with any of those factors; "And since all thinking is done in words, and can be done in no other man-

ner, then, to the extent that music is unable to express the various parts of speech, to that precise extent music is unable to present discourse." Not content with that he proceeds. "Let us for example consider to what extent music would be able to express the thoughts embodied in such discourse as "Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal". In this sentence there are at least twenty-three distinct ideas that are conveyed to the mind by the words of the discourse. Of these twenty-three ideas, how many can music express? (!) Can it express the idea "Fourscore and seven"? No judicious person would contend that it can... Can it express "years", or "ago"...", and he keeps on! "And this illustration is typical of the inability of music to express all connected thought embodied in discourse"... ! (90) If programme-music meant that music would have to walk straight in and ask for an idea, I can't see who would be for programme-music, nor how it would be possible to have programme-music: Doctor Redfield seems to be jousting with windmills!

There are several ways in which what is called a "programme" may appear. The composer may illustrate some story; he may depict some scene; he may convey some idea or rather some feeling; he may give expression to certain states of feeling.

We will therefore show instances of three main types of "programme-music":

a) Programme-music describing a story: which appeals to the imagination and is based on the association of our phantasms...

b) Programme-music depicting a scene, and that type appeals much more to the aural sense itself... What is here predominant is caprice and suggestiveness...

c) Programme-music translating into sounds the feelings of man... It could be properly termed "romanticism"...

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Then, versus programme-music, we will give a brief account of "absolute-music" which is akin to "classicism".

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a.- Programme music describing a story:

This kind of music requires a real programme, that is, a written account of the story (gramma) and the perusal of it before listening in to the music itself (pro). Hence, a priori, its weakness and dependability on some extrinsic element. Now between the story and the music, the author tries to find out relations and associations. His music must in sounds evoke the images, the events of the story. For instance, when Weber wants to describe his "Invitation to a Dance", the story runs thus (Weber himself gave it out):

"First approach of the dancer (bars 1-5); the lady's evasive reply (5-9); his pressing invitation - (the short appoggiatura C and the appoggiatur B-flat are very significative)- they enter into conversation; he begins, she replies; greater animation, etc... till the Conclusion: his thanks, her reply, their retirement, silence"... Now to the music: The young man approaches the young lady and speaks to her: the cello will start off alone in the pitch that corresponds to a manly voice... The evasive reply of the young lady will be given by an answer to the cello by the flute imitating the soprano voice... The cello then plays a bit more warmly, somewhat more rapidly and with more dynamics so as to indicate the warmth and the insist-

ence. Answer from the flutes again, and so on... till the real waltz comes in... (91). Taken in itself as to tone-color, especially as to the richness of the melody in the waltz and the well elaborated themes coupled up with the particularly pleasing dynamics well known to romantic composers, the invitation to a Dance ranks amongst the good "programme-music" compositions. (Other instances may be taken from Richard Strauss: the struggles of husband and wife around a baby, in his "Domestic Symphony", or still better and more typical and really worth while studying from this standpoint, his "Till Eulenspieler Merry Pranks"...)

But, judged from our point of view, seen from the artistic standpoint, those compositions come in as the product of imagination and an appeal to the sensibility but leave out the intellect: they bring in beauty but "per accidens"; (in so far as the melody weaved out in the waltz really flows from an inspired pen and rises above the program!) The value of "Inv.-Dance" for instance, comes to it "per accidens": I have listened to the piece many times without knowing its programme: the effect was rather superficial, confined to melody and especially to tone-color! The piece in itself is ordinary. It becomes of interest and awakens curiosity (nothing much higher) when we discover the programme behind the music. That kind of music,

so far as we view it, is something like a "play".
It's a pun before you know the programme, and a game when
you do know it! -

Another example of that "programme-music" would
be the "Apprenti sorcier" by Paul Dukas: the programme
runs along the following lines:

"A sorcerer knows of a spell that can turn his broom-
stick into a water-carrier ... His apprentice has learn-
ed the formula carefully. So one day when the master had
gone off, the apprentice turned the broom-stick into a
water-carrier that goes to fetch water for him in a lake
near by. But alas! the apprentice has forgotten the
formula that can turn the water-carrier into a broom-stick
again,... and meanwhile that mischievous being starts to
flood the whole place! The apprentice then breaks the
water-carrier in two: but ho! he then sees two water-carriers
rushing about... And they are about to flood the place
when the master comes back just in time to prevent the
catastrophe..." (92).

The music is something like Grieg's Peer Gynt:
the war-like music together with imagination lead us out
into a savage-like region. When the water-carriers start
flooding the place, the music floods us with hemidemisemi-
quavers in a chromatic container!

As another instance of
true programme music, we have the "Surprise Symphony" (A re-

mark must forego this instance of a "programme": Haydn's music is "programme-music" but "per accidens" the whole piece is independent from the program, and the program would be as a bit of pepper in the salad...)

In the surprise Symphony the programme is limited to one beat: in the second movement, which is ordinarily slow and played piano... he introduced an extra-loud chord to awake the sleepy London audiences just as they would be settling down for a nice, after-dinner snooze: "to make the old ladies jump"! (Another time, when he was setting the Ten Commandments to music, for the seventh "Thou shalt not steal" he himself purloined a well known theme of Martini's and set it into his symphonic poem...)

Haydn's "Farewell Symphony" likewise has an extrinsic program viz. the performers fall out one by one as soon as their parts are over with... But as we have said Haydn's music is programme music but "par ricochet"; through one or another detail, as a trait of humour and of bonhomie, (he was nicknamed "Papa Haydn"), but the structure and building of the opus does not rely at all on that programme. (93)

Programme music, therefore, as describing a story, is but an imaginative creation - playing with sounds and arousing associations. Redfield's judgment on "programme-music" would be confined to this kind of descriptive music:

"Programme-^{music} is unquestionably a rather childish type of music, and one not worth the efforts of a serious composer"... It is more of a play and is tantamount to amateur musical composing... It's great weakness ^{is that it} depends on the pro-gramme but this dependance on the "Story" will certainly leave a good margin for the creative resources of imagination and clarity of expression. (For sure, an ordinary story may be translated into musical paintings with real mastery of orchestration, dynamics, richness of association, etc... whilst a good programme, very suggestive in itself, may be treated in a most mediocre fashion: the final judgment, as to the value of it, must therefore not depend on the story, the subject-matter, but on its more or less suggestiveness, its successful associations and ingenuousness of composition.)

But all in all, that music "per se" can not be called an "art"... it does not lead to beauty but per accidens. It has much more the characteristics of a play than of an art: it is rather a stunt, a tricky association of natural sounds, tempo, tone-color, nuance, etc... with emotions and has but an imaginative value. The intellect is at the service of the inferior faculty, it comes in to help the imagination find out relations and associations and does not come in for itself, for its pleasure, its perfecting, but for the pleasure of the imagination and of the sense of hearing!

b.- Programme-music imitating the sounds of nature.

As we have seen in a foregoing chapter, imitation in art is not an end, but a means... A pure and servile copy of nature is not art: it is photography! If therefore music, purely and objectively (inasmuch as it is possible for that art) tends to the copying of nature, or the objective suggestion of what is in nature without anything else - it will not be artistic - it will be servile imitation, material copying. I have in mind, here, a composition that is generally listened to with great admiration and even sometimes considered as a real master-piece; it is Rossini's tempest, in Wilhelm Tell. Rossini himself is but a superficial and rather nonchalant composer (by the way, he always composed in bed!)... He was endowed with a rich musical inspiration, and, when pressed, would work for weeks without interruption (The Barber of Seville was wholly completed, libretto and music, in thirteen days). But the great defect is lack of profound feeling, lack of discipline and of proportion. In his tempest, Rossini no doubt makes us react under his thunder and lightning, but he leaves us cold, and on an objective plan. He gives us a storm and we feel the storm all right just as if it was there: but nothing more! We do not come into contact with the man who saw and felt that storm, with the brother-soul that transmits it to us.

Rossini copies it as faithfully as possible but leaves it nature-like and void of everything human, void of something that art must give us... If compared to Beethoven's tempest in the 6th Symphony, it seems to be a midget and a poor shallow composition! (94)

Programme-music copying nature is a representative art: and that is about the only case in which music can be representative: (absolute music is presentative). "Except for program music, music is a presentative art; it is representative only to the limited extent that program music is able through the use of sounds directly and immediately imitative of the sounds of nature, to paint a picture or tell a story; and, the ability of music in this direction is very limited indeed." Making Music in this respect may be considered as "painting with sounds". And as truly as painting is not copying nature, so too this objective representation of nature is not truly artistic: it is nearer to photography than to art!

Other instances of this objective presentation of nature may be had:

in Strauss's Alpine Symphony when, in the second movement, he wishes to represent that storm in the Alps, with the heavy thundering etc...

Rising above this purely imaginative and playful, tricky music, - which is not artistic enough to be bothered with any longer -, we come to another species of programme-music: which appeals to the emotions.

Emotions are good in themselves: the passions are in themselves, at least, indifferent. When those passions are not under control of the intellect, when they obnubilate the mind and hinder it from the "recta ratio" (as was explained above), then there is a disordination, and the passions become obstacles. ~~and~~ * Emotions uncontrolled, imaginative feelings let to themselves, to their whims and caprices, have found expression in Music that may be called "romantic"... Purely romantic music (and in that sense, not really "artistic" music) is that in which the intellect comes in to serve the senses... (if Professor Redfield was logical, music being ordained finally to emotions, that type of music would be what he ~~would~~ claim as the "ideal music"). Examples of it are countless... but a very typical one is the famous "Après-midi d'un faune" by the French composer, Debussy.

On listening to the "Après-midi d'un faune" for the first time we are taken aback by the elusiveness and the siren-like appeal of the instrumentation. Mr. Olin Downes speaks of his vivid remembrance of his first hearing of this music, the indescribable beauty of its instrumenta-

tion and the impossibility of recalling, at first, a note of the music. The ~~background~~ background is truly and unrestrictedly pagan.

~~"A faun, (a child of nature, in the shape of man with horns and feet of a beast)."~~ The whole piece is built on an Eclogue of Mallarmé... It has been translated by Edmund Gosse and will help us understand the nature of it: "A faun, a simple sensuous passionate being awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs (white and golden goddesses) divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadows of a vision no more substantial than the arid rain of notes from his own flute? He cannot tell. Yet surely there was, surely there is an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No. But Naiads plunging? Perhaps. Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white stalked, behind a trellis of red roses? Ah! The effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one bebenign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back.. So when he has glutted upon a bunch of grapes he is

wont to toss the empty skins into the air and blow them out in a visionary greedness. But no, the delicious hour grows vaguer, experience, or dreams, he will never know which it was. The sun is warm, the grasses yielding and he curls himself up again after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep"... (95).

Such is the "miracle of unintelligibility" which has served as model to DeBussy's musical composition... It had been translated into painting by Edward Mallet... and DeBussy wanted to translate it into musical sounds! ... It has produced a master-piece of "impressionism", as the leading principle of that school is "suggestiveness": "To name an object is to sacrifice three-fourths of the enjoyment which comes from the pleasure of guessing it bit by bit. To suggest, that is our dream"... From the beginning, a strange tenderness and melancholy coupled up with a rhythm that is full of desire and the whole soon loaded with harp tones sustaining the mood and heightening the queer impression of the opening measures... Then through the whole piece there is a restlessness, an awe-inspiring voluptuosity: the call becomes louder and more urgent but dies away; revives anew and fades still further... Then the first theme returns more languorous than ever, flutteringly repeated by oboes... the glissandi from the harp seem to suggest the

fleetness of the passing vision... The last ten measures bring in a passage most enhancing which puts the work to its conclusion. The "Après-midi d'un faune" has been the object of many criticisms as well as praises - Suffice it here to say, that from our standpoint, (that of art), it is the expression of emotions left to their own whims; the outpouring of passion with its caprices and recurring tides of aspirations and tendencies.

To characterize the whole work, in scholastic terms, it is the offspring of an uncommonly powerful and rich imagination. His are not well-trodden paths. His are not ordinary ways of expression, his are not the imprisoned and captive - rigid and cold outpourings... his programme-music makes use of some of the natural limitations of the art of music in order to increase its own effectiveness. De Bussy's musical imagination and richness of creation is unparalleled. And Prunières characterizes him well: "This is music which in order to be sensuous, poetic, and supremely effective is developed, not according to fixed formulae, but simply and logically in accordance with the poetry he seeks to express" (96). As far as imagination goes, DeBussy stands a hero, a prophet and a monarch.

In formulating a judgment, however, we must not forget that man is not composed of but organic faculties such as the imagination... and here lies the weakness of the hero,

the weak-spot of our Achilles! here the prophet baffles, the monarch submits. Imagination is a very lively and important faculty in art: but it must be bridled and checked to as to serve the intellect: it must submit to higher laws and cut away with too much exuberance... Emotional aspirations must come under the guidance rule and domination of what in man is noblest - the intelligence, and Debussy's work seems to prone the contrary!

- Moreover, Debussy's music is not "human": it^A that of a "faun" of a pagan, of an uncontrolled, sensitive - panging - longing - restless - being, with no center nor anything to guide it, but caprice, whims and unrestricted desires... Debussy is one of the outstanding representatives of Impressionism in music. If his music is an art, it certainly is not, as some have proclaimed it, the supreme and highest landmark of art! It may be a form of art, but it certainly does not stand as the highest manifestation of human artistic activities! Debussy "gazes upon, understands and communicates with the external world through sound"; as to that element he undoubtedly stands as a musical genius. But he lacked intellectual power to control the over-flow of his imagerie: (the spirit in Debussy's works glimmers so very faintly that it is not perceptible: he "might not be a man but a metal harp with silver strings set in a lifeless plain and played on by the winds"...); he lacks also character in the ex-

pression of his art: he gives us skies, waters, winds and nature in full bloom but he never gives us MAN: the element is entirely lacking in his compositions: "He does not even give us the emotions aroused by these natural things as Beethoven, Schubert, and Wagner do; he merely gives us the sense of them!".. (97)
DeBussy suggests the landscape, ^{as a} painter, and to animate the picture he even brings in the sounds of nature - but that is all: "he gives skies waters, and winds, but never yields an ounce of man!"

Along with DeBussy, ^{but} in the expression of emotions, we find Tchaikowsky, in some of his works, as the Symphony in B minor (Pathétique), or still the Overture 1812. As was said: "The bells and cannons of Tchaikowsky 1812 Overture are the trickery of a highly emotional man who knows exactly how to excite us because he knows what excites him"... His Overture mainly touches our nerves; it excites them while we listen to the music but it gives us very little to carry away except that memory of our excitement. There sure is some ungentleman-like feeling of victory and of fierce joy at the defeating of the French adversary when this Russian composer weighs and pounds his descending scales for long measures till the impression is ^{that of} a litteral crushing under a triumphant sneer! (98).

This kind of music is ordained finally to the arousing of emotions. And I dare say that is just what the aver-

age listener expects from the music he likes: the average person listens to music with his heart... People who call themselves musical in the ordinary way are people who respond quickly to emotional sound and impressions. As W.J. Turner judiciously remarks: "Most people who call themselves musical are really more sensitive to emotional than to musical sound. I compare them to people who listening to a distant conversation, catch and are absorbed in the emotional note - whether of anger, affection, etc. - rather than the purely aural clash, cadence, and blend of the moving voices. I believe that great art has nothing whatever to do with that emotional expression, that music as an art has no business with the conveying of emotions, and that it is the hall-mark of bad music, as of bad art generally, that it is emotional". (99). Perhaps Turner's judgment is a bit absolute inasmuch as he would exclude all emotional bearing in artistic music - but that does not seem to be his idea: it means rather that art is not to be judged ~~from~~ its emotional apparatus, its sensational envelope but from a higher standing. So, we agree with his statement but would put it in other terms: He says "he believes" that great art has nothing to do with that emotional expression... but if he had a scholastic training his intellect would "see" and have the certitude, the evidence (and not only a strong belief) that art certainly does not consist in the conveying of emotions.

Emotional music, as that of DeBussy, is not truly artistic: because it does not finally appeal to the intellect but rather to a sensuous tickling of the nervers and a pleasant expression of passions and instincts which are very far from being man's noblest aspirations... This goes directly in to the subject of "impressionism" and all other forms of art aiming at the awakening of emotions.

Programme-music thus described so far really is the offspring of the materialistic philosophy of Darwin, Spencer, etc... Man is but an aggregate of matter... Man is but a kind "of miscarriage of the ape" (100). - ~~se~~ Life is no more than a set of chemical relations and is to be explained on the basis of the laws of physics and chemistry"... (101). Parallel to or rather arising from that conception of man, we may expect anything regarding the nature of music. And true enough, there were composers who did make music simply for the "titillating of the nerves" and there were theorists for hedonism in music as well as in life! If man is nothing more than an animal, music must surely, at the summum, be content with arousing emotions, thrills and excitement. The fact is also, as we have seen, that music, more than any other art, is capable of doing that! When placed at the outset of materialism, music will have done all it possibly is expected to when it will have tickled and flattered the nerves and soothed the sensibility: "music has the same effect

on human beings as stroking the fur has on a cat"...

We admit that "Even the greatest composers have moments of emotional weakness - moments, that is to say, when they are unequal to the enormously difficult task of writing imaginatively, and then they too fall back on trying to infect their audience with their emotion by some exhibition of what is, hysteria; or they fall back on cleverness and become academic and dull. The skilful composer learns how to play on his audience's feelings in cold blood..."(102). But that must be judged under the same heading as above! We will see in the following instance of programme-music that the human emotions may come into a composition and still be art: so we find the following statement too categorical:

"The greatest art is absolutely free from the expression of any emotion that can be referred to in our daily existence as human beings..."... (103).

C.- Programme-music as the expression of human feelings (for instance joy, love, sorrow, etc...) under the control of the intellect.

We here have a normal expansion of the human emotions which do not become the end of art, but remain as a means to

the end: beauty. There is a character of dignity, of peace and of profundity about this type of music, unaware to the nervous excitement or restless lust of the proceeding species. It is a music that appeals to man and brings him the vibrations of another man, of a brother-soul, under the guidance and dependent^{ce}~~ly~~ of his intelligence.

Think for instance of Beethoven's pastoral symphony... He has a programme: he wants us to visit a country village with him... But the village and the country-side are but "pretexts" for his musical score... Far above the programme, the music carries us up to his considerations of joy, peace, etc. considerations that are by no means his own exclusively but feelings that all men resent before nature and its beauties... The "scene by the brookside" is characteristic for its restfulness, its simplicity and at the same time for its suggestiveness... The imitation of the cuckoo and of the nightingale are a bit artificial and seem lost in the landscape but that is soon out, and the main theme reverts through the chord of a simple seventh dominant to bring us back to the admiration and love of nature, that permeates the whole opus.

Something special to this symphony (in relation to a musical composition mentioned above, which I would like to stress here) is the storm that appears in the third movement. We have already given an account of Rossini's tempest

in "Wilhelm Tell"... Rossini realistically puts us in the atmosphere of the storm and leaves us with it: he boldly and very successfully gives us a copy, a photography in sounds of that tempest. But as De Bussy Rossini lacks one great artistic quality: his music is not Human: we see the storm all right: his imagination translates realities into sounds, if not so well as DeBussy at least in a remarkable and efficient degree... But he leaves us with nature and only with nature...

Perhaps to contrast with his objective art the particular excerpt of Beethoven's Pastoral is not situated at the antipodes of Rossini's... In opposition with the objective tempest of Wilhelm Tell we ~~may be~~ could find a more typical example of a storm translated into sounds, through man, through human feelings and aesthetic assimilation than that of Beethoven which we here choose... But the principles would only cope in with the instance "a fortiori" if a far better example of humanized music was afforded...

The storm that Beethoven works out in the Sixth Symphony is something more than any ordinary storm. Not that the instrumental stormy elements are different, more varied or the like, not that Beethoven's sound-creative imagination be higher and more powerful than that of Rossini: it perhaps is the contrary... But the point is that Beethoven is much more "human" than Rossini could ever be! His feelings before

a storm were not but the excitement and physical tension any one has when facing the hurling winds, lightning, thunder and a tremendously high-pressured atmosphere... Beethoven makes use of those elements which accompany ~~in~~ a storm: ~~but~~ he conveys also his feelings and his reactions before that storm... We feel that behind the material tempest there is another tempest, much deeper, much more affecting because incomparably closer, a tempest that we behold not only as extraneous lookers-on or as witnesses but as actors and in a way victims... we feel that Beethoven here rises to the feeling of the tempests (how wild and how destructive) that have assailed his own life, tempests which have almost brought about the shipwreck of his soul... Beethoven brings us much higher than Rossini could have ever dreamt of! He seems to speak to us - and as a Romantic (in a tolerable way) he puts out his own feelings, his own reactions... And when we see the return of fine weather, we feel that Beethoven (as he did really in life), forgets all about the storm and is as happy as ever... and is thankful that peace is back again into his soul... The last movement entitled "Thanksgiving after the storm" is really a masterpiece of the "variation"... He weaves his melody into a most varied and wide-spread design which may appear a bit too wide in proportion with the rest of the symphony... (He was sometimes too long in his symphonies (the 9th) but the work of the artist though in some places woolly is not at all impoverished by a bit of unadul-

terated hemstitching!

So... programme-music, at its highest, is the expression of something human, the human feelings, under the control and guidance of the intellect. It leaves the proper "programme" in the background and uses it only as a means to convey emotional feelings of a higher sphere... But it may not be termed as perfectly human because the part of the intellect is still but too negative, and extraneous! The music that describes a story & gives the principal role to the imagination... is poor..

~~That~~ which deals with the copying of nature gives the prominent part to the senses... The other form of programme-music gives vent to the sensibility either controlled or not...

In those three forms of music, the intellect is not pre-eminent in its action, but enters as a potent auxiliary in the finding out of the relations and associations! (104).

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A B S O L U T E M U S I C.

Turning over to another entirely different conception we face absolute music... Absolute music leaves out emotions, leaves out imitation of the sounds of nature, leaves out dynamics, color and nuance... it pulls through with rhythm, melody, harmony and especially form... It has its own value without any programme and deals with mathematical proportions rather than with associations! Absolute music is based upon definite laws of structure and development instead of depending upon an appeal to emotions through association of a programme! It turns to harmony much more than to melody: harmony will be submitted to very severe rules of form: the contrapuntal or fugal form may be styled the Ideal absolute-music form!

This sort of music may seem to be of a more artistic-al tenor, because it lacks all that materialisation and the overweighting of imaginative creations! ... But art requires that the senses have an open part, a true and important role in the production of beauty, and therefore "absolute music" is but another excess and another deviation of art! What programme music granted to the imagination, absolute music ^{gives} it to the intellect, and nothing is left for the sensible part! It is more of a science than an art: too scientific and too formal. It is what may be called an "architecture of sounds"...

The end instead of being the imitation of nature, etc., (as for programme music), is technique, elaboration of the material and mathematical elements in music: whilst to be an art even technique and especially technique should ^{be} centered upon "BEAUTY".

As a matter of fact, absolute music brings us up to the field of "ens quantum", into the realm of mathematics. Its appeal is ^{made} directly to the intellect and, ^{only} as a condition ~~only~~ of transmission ^{it made} to the senses. The aesthetic experience is but partial: the senses do not come into the intuition and that is one great lack. Moreover music in this case is more of a mathematical structure built up from Pythagora's theory on numbers! Regulations as to rhythm, melody and harmony are ~~but~~ ~~are~~ an outflow ~~of~~ of a dull fixity thrown upon a theme and developed most rigidly. No wonder this type of music has had but a poor fortune and has never been ^{studied} as such!

"There is no possible doubt that the skilful elaboration of a musical theme is a genuine source of musical beauty to one who is familiar with the laws governing such elaboration. This type of beauty is precisely the same as that which inheres in the element of design found in a work of architecture, or of sculpture, or of painting, and is purely intellectual in its method of approaching the emotions. I am inclined to believe that this type of musical beauty is also

identical with that which is recognized as "beautiful" in a mathematical demonstration or in a game of chess; but of the identity of the beauty of musical form with this latter type of beauty, I do not feel entirely certain. But that there is beauty of musical design is undoubted, although it is a type of musical beauty which is hidden to all but the few of a musical audience who are acquainted with the principles governing musical form. One sometimes wonders whether the emphasis given to the element of form in the writings of musical critics is due to the fact that the critic is well aware he is writing over the heads of his readers when he elaborates upon the formal element of a composition. Rhythm melody, harmony, color and dynamics, on the other hand, are elements of musical beauty which can be appreciated and enjoyed by the humblest of hearers; and these are the elements that determine the longevity of a musical composition so far as the multitude is concerned"... (105)

This type of music is for the ordinary listener void of "music": it is dry and really does not appeal to any feeling. It deals with form: under the influence of the principles of unity, contrast and balance, a succession of musical periods are formed into a period-group, then into binary or ternary forms ... then two or more complete binary or ternary forms being united form a sonata, a symphony, or a concerto... etc.

We have gone through the appalling jungle of emotions and imagerie displayed in the romantic form of Art... We have very rapidly crossed the barren-land of Absolute Music: two excesses corresponding to what we have explained as being materialistic and idealistic tendencies in art.

The luxuriant productions of an imaginative type of Art: describing a story - of emotional form of artistic production expressing the feelings... on a two-fold scale: meet man in his lower faculties and activities: those of the sensible faculties...

The rather dry buildups of a mathematical tendency - the parched classical style - ~~had~~ not kept us long, for ~~it~~ they meet ~~a~~ man at an angelic height in the second degree of abstraction!

Neither type of Music - as we have ~~seen~~ - may claim to be truly connatural to man, for neither one answers to his nature of an "embodied spirit"...

Even in the realm of pure music, it must be noted, there can be a more or less pronounced tendency to the one or to the other form of Art... but still there will be some sort of equilibrium maintained throughout the work...

- NEITHER ROMANTIC NOR CLASSICAL -

MOZART and HAYDN.

As a first step above the luxuriant productions of Romanticism and the dry scaffoldings of a parched classicism (but nearer to the latter) stand Mozart and Haydn...

Their music may in a sense be called "absolute-music" but not in the full meaning! We will take as sole instance of this type the great "classicist" Mozart!

Two important facts in Mozart's life explain his musical standings and their characteristics... His love for mathematics and his personal fickleness viz. his lack of "faith"... (106).

Mozart's love for the fugue and his musical form take root into his great love for mathematics: "Mozart's first arithmetic lessons fascinated him so much as to supplant his love of music for a time, and this predilection for mathematics was preserved throughout his life. Indeed, there is something of the same fine abstraction of mathematics about his music. One may speak of a movement of Mozart just as a mathematician may speak of a beautiful proposition of Euclid. His love of fugue was akin to this, and when he had caught the passion for this form (from Martini)

he kept it all his life." (107) Mr. WJ. Turner has exaggerated this side of his music when he said: "Whether we take a whole opera - such as the Marriage of Figaro - or a mere scrap scibbled impromptu on the page of a visitor's book - such as the gigue written in 1789 for the Leipzig organist we are confronted with a completely finished musical composition in which there is not a superfluous bar, not a redundant meaningless note". (108). But this is not so: all Mozart's works are not equal...

The other factor, that which explains his insufficiency, is Mozart's lack of faith... and this perhaps is the most profound explanation which accounts for Mozart's not being the greatest musician... He had extreme spiritual sensitiveness but no spiritual faith... in life. "After the poignant heart-breaking intensity of the slow movement, some affirmation of the soul is inexorably. Mozart cannot make that affirmation. Having no faith, he could not lift up his heart and sing from the bottom of that abyss - he could not stretch his wings and rise out of it... he could only shrug his shoulders and blow us another bubble... Therefore and therefore only, he is not the world's greatest composer..." (109)

That lack of faith is easily understood when one knows that Mozart, over-fond of punch and indulging freely and most frequently ~~win~~ in the frivolous life ~~was~~, danc-

ing with the masked daughters ^{of Vienna,} ~~of the~~ wasted his spirit, not in passion nor in excess of lust... but in trivial coquetry and incessant tippling flirtation...

A description of Mozart's classicism (he was very near to being the pure type of the classicist) is fairly set out by Samuel Langford:

"The inexhaustibility of Mozart must ever give cause for wonderment to the modern musician. That there ever was a time when just to write music was enough for the composer, and when the composer was so compact of music that he might seemingly write on to the end of his life without exhausting himself or his art with a uniform ease and perfection of utterance that makes his music more like the work of nature than of art, has become to the modern mind such a far-off thing that the music of Mozart is to us a garden of enchantment owning no relationship to the world that is. The music of Mozart is so much all of a piece that the musician can hardly bother to ask more about it than about the glass of water that he would drink. Each is as unquestionably a fact of nature, and though the Mozart music has no being or birth or parallel of any kind except in man's thought, its being has the same ideality and finality as the simplest things of nature, The making of music by a Mozart has been likened to the instinctive spinning of the spider's web. The flaw in the comparison is that the Mozartean spider was

such a unique insect. It had but one forbear, and that a clumsy one; and but one sublime follower, and that one more clumsy still. The lightness of Mozart, the quality which makes his music tread on air, belongs to him alone. Everybody is supposed to know all about the spinning; but none can spin like him... But the player who does not become a finer creature when he is faced with Mozart's music is, so to speak, no musician at all. For we come back to that in the end. Other men compose music; Mozart is music. In his hands, music is not constrained to any purpose beyond itself. With him we may live in a blissful state whose very solemnity is only a new flooding of beauty which comes suddenly from heaven, and is as free of bitterness as its most blissful joy"...(110). Now, we may ask: "Why is it that we come back again and again to Mozart?" Mozart haunts us because though he is not academic, he does not harrow our emotional nerves; he is not like Wagner, a man letting off rockets in an excited crowd or Tschalkowsky, a sentimentalist crying for the moon, or Brahms a middle-aged man, remembering his mother and his first love; he is not a mere tube through which blow his aspirations, sentiments, and regrets in a more or less chaotic flood: he is... a great creative artist whose work, purged of emotional dross, flies straight to the imagination, and still more directly to the intellect. The music of Mozart fills us with the high pleasure of order,

clarity, proportion and with the joy of pure art: the defect may be found in his lack of profoundness... in the shallowness of that pleasure, but not in the genuineness of its nature...

To understand Haydn, we need but to compare him with Mozart, his pupil... We may build his character aside of Mozart's: (lll).

The best of Haydn's symphonies are as beautiful as anything that the civilisation of Europe has given us... Their clean, neat workmanship; the manner in which the simplest things of life are taken up and charged with humor and poetry; the grace and loveliness of his menuets; the speed and brilliance of the finales: such are the prominent qualities of Haydn's music.

Mozart is more delicate, less earthly; his perfection of beauty is to be found in the "andante". There, he has an angelic, a seraphic tranquillity, a peace in which (as it were) you could hear Haydn breathe!... In the Minuet and Trio Haydn is always predominant; in the hands of Mozart, the Menuet is often the subject of a courtly and aristocratic, sadness... The richness, quickness, facility and lightness of his invention is inevitably felt in everything Mozart wrote; Haydn went more slowly and for that reason sometimes goes more deeply into the emotions...

Mozart and Haydn were not handicapped, through having lived before the invention of that comfortable padded cell of the soul, that lotos-island, which is the nietzschean vanity of the superman artist... Hence the purity, the serenity of their music, which approaches the "absolute-music" of a better type! ...

Such are the two characters that we have chosen as instances of music rising above pure Romanticism and dry Classicism...

B A C H.

Still nearer to Absolute Music are Bach's compositions. If we object to his being ranked mercilessly amongst the dry makers of Absolute-Music, it is first because of his genius, which has dominated that technique itself (though it has more than once ^{been} overwhelmed his works), but also because he has sacrificed that same technique to the Beauty of the musical composition. The blind mathematical determinations of Musical Form, and the absoluteness of the technical rules demanded a perfectly balanced production, with an architectural proportion... whilst Bach leaves out the merciless purity of the material symmetry, so as to find a more

human and profound proportion, that which commands and suffers not to be subjected: musical inspiration...

But even if Bach does rise to the lofty regions of artistic inspiration, his works tell of a genial effort and a conquered mastering... His would be the realm of the second genus of activity: "in quo homo movetur et in-simul se movet..."

Doctor Maritain puts it also that way, though on another scale: "Craignant de porter une main parricide sur le plus grand des musiciens, oserons-nous dire qu'il y a peu de magie dans J.S. Bach? Oui, nous dirons que cette plus sublime des musiques, cette musique-mère est une musique sans magie: en Bach, (et c'est peut-être le secret de sa puissance et de sa fécondité), l'esprit et l'âme ne font qu'un, la poésie de l'oeuvre est consubstantielle à son idée créatrice, celle-ci n'est pas instrument, mais reine et déesse toujours. C'est pourquoi la musique de Bach prie d'une grande prière vocale qui s'élève à la contemplation que la théologie mystique appelle "contemplation acquise"; elle ne passe pas le seuil de l'oraison mystique ou infuse"... ! (112).

Bach's music appears less accessible on first acquaintance than the music of any other composer... It is necessary to study his language to discover what correspondence he establishes between the words he sets and the musical interpretation he gives them...

B E E T H O V E N

Another step above the rich jungle of imagerie produced by the Romantic trend in Art, and ^{above} the barren-land of Classicism (but this time bearer to the former) is Ludwig van Beethoven.

Beethoven used music for entirely different ends from those conceived by Haydn and Mozart. There is such a thing as purely musical development, as we see in the masters of the great Classical period; but with Beethoven a composition must not only be beautiful but meaningful. It never occurred to him to treat music as "absolute", to make it for its own sake, as many of the Classical masters did. He used music to record his own spiritual development. With him it must not ~~only~~ be an aesthetic emotion, but a spiritual experience too; and this man passed through one of the profoundest spiritual experiences of which we have any record. Entertaining no doubts as to the psychological basis of his art, he early accepted from Neefe the doctrine of a necessary correspondence between things musical and spiritual. By demanding an intelligent co-operation he showed that he regarded listening to music as a living experience: he studied aesthetics, and endeavoured to think clearly, and to get at the meaning of things.

Even his programme-music was always "an expression of feeling" as he explained in a direction-note to his sixth symphony: "Anyone who has the least understanding of the countryside will know at once what the author wishes to express". (113). But in his seventh and fifth symphonies, much more profound and much ~~more~~ above the ordinary mode of expression, stand his treatment and his inspiration.

"We find side by side, says Dr Ernest Walker, grim uncouthness and unearthly serenity, wild passion and noble majesty, inconsequential antics, and delicate charm, tortuous involutions and limpid simplicity; the B-flat quartet in its original form containing the "grosse Ruge" is indeed a compendium of them all. True as is Schubert's epitaph about "fair treasures and yet fairer hopes", the words would apply with still deeper intensity to Beethoven's period the period of his new birth, with its strange and sometimes painful struggles, and its steady persistent reaching up to a supreme dim ideal; but he died too soon, and then that particular door in music was shut; and not even Brahms found the key"... (114).

The characteristic of Beethoven's music is feeling: and there also is his weakness, for that feeling sometimes carries him too far, and has often been checked as bringing him too low, meaning that his music often becomes morbid and erotic...

(115).

THE PURE TYPE of MUSIC.

Let us rise still higher and try for the ideal type of truly connatural music. Haydn, Mozart, and Bach are still too near "absolute Music"; on the other hand, Beethoven stands too close to programme-music, or rather to feeling in music...

The pure type of music would be what Doctor Maritain termed as "la musique ontologique"... An ontological music would be that which corresponds to the degree of being in which human nature stands... "Like man himself, the Fine Arts are somewhat a compound of spirit and flesh: they stand as a horizon where matter comes into contact with spirit. They have a spiritual soul..." (116)

And music also must rise from man through his integral nature, and I would say, comes out from that horizon in him, "where matter comes into contact with spirit"...

"une musique ontologique... naît aux racines singulières de l'être, le plus près possible de cette jointure de l'âme et de l'esprit dont parle Saint Paul... une musique ontologique est une musique "érotique"... je veux dire qu'elle tient sa substance de l'héros immanent à l'être"(117). The more music springs from the inaccessible recess of the "individuality" (taken

in the sense of the above described horizon) the more does it become ontological. Then does it acquire its grandeur, power and creativeness: ~~but~~ not when the inspiration is lost in the multifariousness and wantonness of the senses... nor up on the ever dry lands of intellectual speculation! ...

CESAR FRANCK

As the prototype of this "ontological music" we propose César Franck... Not that there may not be others who rose higher than he did, but ~~that~~^{because} he is most characteristic and can fairly represent his other confreres, (whó, by the way, are very rare!)

Every musician has noted the profound difference which lies between a Symphonie Pathétique by Tchaikowsky and the Symphonie en Ré Mineur by César Franck! ... Both are forms of art, but the second soars much higher than the other in the realm of artistic Beauty, because of the spiritual stamping ^{and the} elevation of his musical inspiration! ...

Franck's form is remarkable, "His tiny initial motif unfolds its petals, stamen and pistil appear, like some lovely flower slowly opening before our eyes into full bloom"...

Sometimes the shades of feeling are so exiguous, so tenuous, that we glide back imperceptibly to the initial motif just shaded by a singly altered harmony note. Franck is not a composer for human drama or for the purely objective psychology of the stage. He is at his highest in instrumental music and his domain is lyricism pure and simple, the outward projection of his dreams; for he is as much a dreamer as Schumann, yet far more sublime. Like Bach, he was a "church-musician" all his days; indeed he has been called the "French Bach" by reason of the rare combination of great piety with ripe scholarship, and especially by reason of his masterly polyphony.

Franck was a thorough-going Romantic in material but he was none the less a pure Classicist in construction, and he made a distinct advance in that direction of unifying the symphony or a chamber-work by reuniting all the themes at the end. But there is a still closer bond of homogeneity in the very way he conceives the subjects, by preparing their entries by fugitive suggestions, by combining theme and counter-theme in a hundred different ways, by bringing the theme back again in the form of reminiscences which echo it in the most delicate manner possible. In this and many other ways, he pours fresh blood into the veins of the old sonata-form, and so carries on these forms to such perfection that he seems never to have been equalled on that point.

In the Redemption, the three great organ Chorales, the symphony, the quintet, the quartet, the sonata for violin and piano, this most devout of all musicians, was indeed a minister and steward of the mysteries of God, approaching the Creator on bended knee, offering back to Him all that has been bestowed of gifts most rare. Like Moses, says Charles van den Borren, ~~he~~ he ascends the Mount, searching for and cherishing the thin rays of light which pierce the awful mists surrounding the Divine Being. Occasionally his soul approaches God with greater assurance. Of all composers Franck is the only one to reach the "seraphic" heights. His music is a Credo, a Confession, and a Hosannah" ... (118).

Like Bach César Franck lived and died quietly, and his work was not widely known in his life-time... He was but an ordinary professor at the Conservatoire... teaching organ day after day, and forming the modest class which was to become one of the chief glories of the modern French school: after the class, at his home, gathered Dupar, D'indy, Chausson, de Castillon, de Bréville, Charles Bordes and Lekeu, to talk about music...

He did not bother about popularity and renown, but simply performed his daily duty of organist and professor...

The thoughts that lurked within that wonderful head (the head of which Jacques Chevalier has said: "Voyez ce

masque formidable ramassé dans sa vision intérieure, vision douloureuse car elle contracte les sourcils et la bouche, mais vision colossale, alors vous direz qu'il y a de l'infini dans ce crâne") did not permit a man to be troubled as to whether his fellow-men thought his music good or bad... He stood above such petty considerations...

In the regions in which he breathed there were other things to trouble a man's soul and he has spoken of those things in the most passionate accents in which it has yet been given to any man to speak. No one has ever conceived such idio-syncratic themes: they are mostly short phrases of indescribable character but they are like nothing else in music. "There is something superhuman and supernatural about them. In fact there is an intensity, an exaltation in his music that is hardly of this world..."(119)

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We have compared artistic production to the creative action, and we have outlined some affinities between both these activities. But the artist, being a creature, does not know himself through his own essence... His substance itself is hidden to him and can be perceived but through his connatural object: "per ens sensibile" he has the knowledge of his substance through the knowledge of his actions, which in turn are but a refraction of the exterior world of objects... Man is not objectively independent from the exterior world and if he does not fill himself with

the universe, he will remain empty to his own self!  
Hence, his creative intuitions do not come from a light shed through an intuition as it happens with the angels, man cannot express himself in art if things do not ring within him, if he does not vibrate in unison with them... Man in art expresses a knowledge of affective connaturality (what Maritain calls "la connaissance par résonnance dans la subjectivité") and when the poet or the artist does express himself under the impetus of inspiration, it is not without great suffering from those things which are within him:

"il (l'artiste) est là pour pâtir les choses d'ici-bas, et tant les souffrir qu'il puisse en les disant se dire. Et quand il est le plus en acte de communication spirituelle, c'est qu'il pâtit encore attentivement une inexorable main plus forte que lui, qui passe et ne revient pas"... (120)

The true artist therefore possesses a created world within him and he must suffer violence to translate it: "in dolore paries"... That is why, for instance, Beethoven was "a fumbler, and his music was full of stammers, stutters, groans..." His stammering is more important to the productions of art than the easy magniloquence of Wagner, or the beautiful limpidity of Mozart.

It would be a most interesting study to investigate



further into this profound problem of artistic creation... As Maritain puts it: "C'est le musicien qui à vrai dire offre aux spéculations du philosophe une expérience privilégiée. Moins lié à l'univers des idées humaines et des valeurs humaines que celui qui crée avec les vocables du langage des hommes, moins lié que le peintre et le sculpteur aux formes et aux images des choses, moins lié que l'architecte aux conditions d'usage de la chose à créer, c'est dans le musicien que se vérifient de la façon la plus limpide les exigences métaphysiques de la poésie..."(121

For it is in music that the philosopher finds an admirable illustration of this fundamental law viz. "unless music is uprooted deeply enough into the soul and is strong enough to resist its antagonist, it is but a factor of a greater sensuous appeal and of a more degrading pleasure..." If on the contrary it rises and soars above the sensoreal limitations of the organs, then does it really deserve respect and admiration:

"A condition de naître assez profondément dans l'âme, et d'être assez forte aussi pour survivre aux grands périls, la musique est le plus précisément musique... précisément quand elle regorge le plus de sève humaine et divine (parce que pour être creusée jusque-là l'âme a dû souffrir beaucoup d'elle-même et des choses..." And he adds this remark, which we have already made: "Parce qu'il est, lui

aussi, esprit dans la chair, l'art, dès qu'il devient conscient de lui-même, commence à souffrir du tourment de la liberté. N'est-il pas, lui aussi, appelé à une délivrance, engagé dans le travail de parturition comme toute créature, lui quintessence des énergies du créé?..."(122)

Creativeness in art is one of the most striking analogies by which the philosopher may rise to the understanding of the divine creative actions, and through which he may most truly try to visualize the ever-puzzling problem of the individual ineffability of human operations! ... The door is open to whomsoever is willing to pursue studies on the subject...

The truly connatural artistic production, therefore, is that which takes its source into that inaccessible recess of the "individuality"... As Professor Dent observes:

"The function of art, (the pure type of art), is to strike a balance between the romantic and classical sides of every human personality - what common parlance calls "heart" and "head"... It is a orientation towards the "ontological music", stamped with the spiritual and corporeal nature of man, coming from the "horizon where matter and spirit seem to meet"... (123)

It supposes a perfect equilibrium of all faculties in the artist, and that is not to be met with as a common

lot of musicians!... How could we expect to meet that equilibrium in such artists as Rossini, DeBussy, Chopin or Weber, when we know how passions and even vices dominated their whole lives!... Their music has certainly much "appeal", but it hardly ~~does~~ reflect the stamping of the intellect which must always govern and must never be subdued! They have undoubtedly produced works of art, but not of the higher kind!

To produce a truly classical work of art, viz. a work that reflects the integral nature of man, the artist must be truly and integrally a man himself! Passions and desires must be dominated - whims and caprices must be checked, - excesses of the imagination and of the sensibility must be cut out - the inferior faculties of man must be carefully pruned, so that the work, the result of artistic activity may be more than a chaos of imagerie, of morbid sensibility and of disgusting sensuousness...

"Agere sequitur esse": to be a truly human artist one must be a truly human being, **not** a restless, sensuous and **panging** faun... for, to be able to set into matter a ray of spirituality, one must be "quodammodo" spiritual: "Nemo dat quod non habet"...

Moreover, to produce a perfectly connatural work of art, the artist must also in some way wish to convey

aesthetic beauty:

if his sole end was to awaken emotions and feelings, if he wished but to enervate the sensibility, if the work had no other purpose than to amuse the imagination, then the artist would want his work to be agreeable, to be passionating, or pleasing, - he would not want it to be truly beautiful...

Now, on closing, we may ask: "How many artists really do wish to convey beauty...? How many really do strive to be integrally human?... How many do care to set a spiritual stamping onto their works?..."

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G E N E R A L

C O N C L U S I O N   O F   T H E

T H E S I S

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We will here give a bird's eye-view of the grounds covered in this thesis...

The First Section may lead us to an adequate definition of Music, through its four causes:

"The result of human activity (efficient cause), by which an ordination (formal cause) is set into given material elements ~~above~~ sound (material cause), towards the conveying of aesthetic Beauty (final cause)." That is the definition of Music "abjectively" taken...

1. The material cause is certainly important : but if only the eight physical factors of music are studied, the result and conclusions will not follow up to the ART, but to the SCIENCE of Music...

2. The efficient cause teaches us to avoid two reefs, in the study of any human activity : materialism and idealism.

materialism considering man as an aggregate of chemical processes, etc... and depossessing him of his spiritual soul, leads art into the vortex of emotionalism and into the morass of sensuous appeal!...

idealism, on the other hand, dries it all up: the work becomes a mere mathematical buildup, and yields but an architecture of sounds!

Realism avoids both reefs and respects the integral nature of man: body and soul! The work of art will reflect the spiritual and corporeal components of the artist: on the parts of matter will shine a ray of intelligibility...

3. The formal cause brings us to a true notion of Art and shows us its <sup>real</sup> dignity and grandeur...

4. The final cause gives the true sense of artistic activity: a reflection of the One beautiful being, God...

The Second Section shows us different ways of appreciating the art of Music:

-either from its social effect, through its dynamic and pathetic effects, as Aristotle and Plato have taken it.

-or from its material components:

as Saint Augustine considered rhythm...

as Boethius considered harmony...

or still, it shows the importance of Metaphysics, as in Niethzsche's case...

The Third Section, if properly treated, would be the most interesting of all... But space did not allow us to treat it "in extenso". We could have showed, for instance, ~~how~~ the History of Music is divided in diverse periods just as Literature:

Classicism, with Bach, Mozart, Haydn, Handel, Beethoven..

Romanticism, with Weber, Liszt, Berlioz, Wagner,...

Impressionism, with DeBussy.. Modern Music has also its representatives: Stravinsky, Moussorgsky, Rimsky-Korsakoff, etc... (We have not said a word about Modern Music because the subject to be treated fairly would have asked for a whole Section...).

Before closing, we wish to give a brief account of various theories on the ORIGIN of MUSIC...

ORIGIN of MUSIC (124)

The origin of music is not easy to determine...  
"Il serait important de connaître clairement l'origine de la musique, car il en résulte, suivant le cas, une doctrine sensualiste ou idéaliste. Si l'art des sons découle de la condition physique de l'humanité, il le faut définir, avec Framery, un art de sensation. Si, au contraire, il se lie, comme le dit Quintilien à la connaissance des choses divines, le spiritualisme de son principe lui apporte une fin élevée, une destination morale..."(125)  
As to its origin, as a matter of fact, many discussions have <sup>arisen</sup> ~~been~~, many opinions have been expounded, much confusion has been thrown into the subject...: the very word "origin" may mean either the historical beginnings of music... or the fundamental elements from which music has developed or still the psychological or biological factors which account for its rising and matureing... and as to either of these three sources, (psychological, fundament or historical), several theories have been upheld... We will give a brief account of the main solutions that have been proposed.

1. Biological and Psychological explanations:

Darwin thought that music had its origin "in the



sounds made by the half-human progenitors of man during the season of courtship"... (126) But his theory, for many reasons, seems ~~it~~ inadequate and untenable. Under the stimulus of Darwinism, however, in the last century strenuous efforts were made to assign to everything a biological function. Music looked an unpromising field in which to find the workings of natural selection, but, encouraged by the song of the nightingale in the mating season, biologists were able to state a case for regarding a score of a symphony by Beethoven as a sexual phenomenon...

Herbert Spencer, with a theory of his own, has criticized Darwin on his own grounds: the facts of natural history are wrongly observed and wrongly interpreted. Birds, he points out, sing at any time all the year round not merely when prompted by amatory feeling. Nor had Darwin made any attempt to show how sexually excited sounds had developed into music... Music in fact seriously considered is a wholly human accomplishment which has followed a development of its own from folk-song to symphony that is independent of, and irrelevant to, any biological consideration.

And so, some authors, as H. Howes, have thought that to give music a biological "raison d'être" would be to minimize its value: they prefer to stand by the opinion of Freud, who held art and religion to be sublimations of the sexual energy: "...An ability to sing in tune and to

recognize find shades of pitch has no very obvious survival value, and to assign a biological purpose to music seems absurdly far-fetched. At the same time there is an element of truth in the idea that the sex instinct supplies the motive power for any kind of creation. It is not merely that the arts deal predominantly with love as their subject-matter... it is that the psychical energy required in large quantities to produce a work of art is a sublimation of sexual energy and is provided by the sex instinct. But this is a psychological rather than a biological fact. So far from music serving any biological purpose it is itself a by-product"! (127)

But, to explain the art of music either on biological or on infra-psychological standings is the fact of a materialistic philosophy... in which man is nothing more than an aggregate of matter, animated by perfected chemical processes! If man had no soul, if he was but a miscarriage of the ape or <sup>a</sup>perfected biped, those theories would then, but only then, be the ~~true~~ explanations of the Arts, and consequently of Music...

2. Fundamental Origin: the fundamental elements from which music has developed...

Others seek for the "materia ex qua" of the material elements of music, (or more precisely the source

whence have arisen those material elements) in the harmony or the rhythm of nature.

a) The fundamental element of music would be, according to the Ancients, harmony. And the harmony of our music would be but an echo of the great harmony produced by the celestial spheres. Cicero, for instance,

"I was contemplating these marvellous things lost in admiration. And when at last, I was able to concentrate, I asked: "What is that harmony so powerful and so sweet that penetrates my whole being?" - "It is the harmony, he answered, made of unequal intervals, but which combined through the right proportions results from the momentum and movement of the spheres, and which melting the grave with the treble sounds into a common chord, serves us this melodious concert out of all those so varied notes... Such great movements cannot take place in silence..." The Ancients liked to speak of the "melodious concerts the stars give us to hear, in their periodical revolutions"... (128) etc.

Even Kepler endorses those respectful tracings: "Kepler rapporte les mouvements des planètes à l'échelle des tons et des demi-tons d'une musique céleste dont on ne perçoit, dit-il, les accords, ou la mélodie que sur le soleil"... (129).

Others, finally, speak more plainly of the harmo-

ny of nature on good old "Mother Earth". They tell us of the voice of nature breaking into the singing of birds as well as in the clashing of thunder; in the murmuring pines or in the howling winds... They tell us of the chromatic scales due to the winds lamenting in the chimneys or playing through a loosely set door... All the objects of the universe become as strings to this gigantic aeolian harp...

The fundamental elements of music would therefore come from the harmony of the celestial spheres or still from the concerts of our own planet. Man would add to those harmonies a periodical recurrence, rhythm and a systematization:

b) Rhythm has also been set as the originating element of music. The tenants of this opinion contend that rhythm is originally to be found in man's own nature: "The movements of the heart, of breathing, of walking, take place rhythmically" as Wundt said. And as a matter of fact, the rhythmic instinct is one of the strongest that we possess.

Wallaschek wishes to back his theory with history: "It is scarcely possible to speak of the beginnings of music without at the same time thinking of the dances with which it was intimately connected. This is, moreover, no accidental connexion that can under certain circumstances be

omitted, as in the case of poetry and music: it is more than a mere connexion, it is a unified organism which led to an independent musical branch so unified that it is neither possible to treat of the subject of primitive dance without primitive music, nor to make it even probable by means of ethnological examples that they were ever separated"... Doctor Trotter invokes the argument of History also: "Rhythm in speech, rhythm in sound, and rhythm in motion were in the beginning parts of the something and have only in process of time become separate things. Among various existing barbarous tribes we find them still united. The dances savages are accompanied by some kind of monotonous chant, the clapping of hands, the striking of rude instruments; there are measured movements, measured words and measured tunes; and the whole ceremony, usually having reference to war or sacrifice, is of governmental character. In the early records of the historical races we find these three forms of metrical action united in religious festivals in the Hebrew writings we read that the triumphal ode composed by Moses on the defeat of the Egyptians was sung to an accompaniment of dancing and timbrels. The Israelites danced and sang at the inauguration of the golden calf. And it is generally agreed that this representation of the Deity was borrowed from the mysteries of Apia, it is probable that the dancing was copied from that of the Egyptians of those occasions. There was an annual dance in Shiloh

on the sacred festival, and David danced before the Ark"...

But, in that same Bible, long before "the triumphal ode of Moses", we have the mention of harps and organs without any allusion to dances or songs! Way back to the seventh generation, the holy Writer tells us of "Jubal, the father of those who play the harps and the organs"... So that weakens considerably the historic proof <sup>that</sup> ~~of~~ music <sup>was at first the</sup> necessary accompaniment to dances! ...

But all that is the explanation of music as a fact, as a physical necessity or social requirement. The origin of music as an art, is easier to conjecture; following Aristotle's theory:

When man had been supplied with the essentials for a living and had provided for all the necessities of life, he started to add ornamentation to what was in his possession. Last of all in the series of his operation comes the climax of all sciences: - Metaphysics.

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When man at last had mastered the elements of nature,  
And could rely for a living upon his daily work,  
When he had secured a needed shelter for himself and for  
his family,  
And had furnished those he loved with clothes and food,  
When at last he could sit by the fireside and rest,

After a good day's toil, then did the lands of Art

Open their gates to him...

The first steps into this realm, he made while adorning a crad

(The cradle that would rock a dear child to come...)

And this ornamentation worked onto the roughly carved wood,

Was most likely the first work of Art

That came from the hands of men...

And when, later on, at the joyful family gatherings,

Men wished to tell of their happiness in a special way,

Music was not very far, awaiting a clear voice to bear it! ...

Since then, music is every where, a cherished companion to men

It speaks to the poor man in sorrow;

It laughs with the gay man in life;

It sings to the man in his labor

And hums to the girl in her dreams...

It hurries the soldiers to war

As it leads a dear tomb to its grave...

.

Whenever man wishes to worship his God

To Whom he owes his being and his all,

Music is there to uplift him,

And help him to pour forth his prayer! ...

Music brings back the courage  
That was lost through every-day hardships...  
It fills the long hours of waiting  
And shortens the hours of grief....

But music has still a higher vocation  
Which rises above those pathetic effects...  
For it serves as a guide to those noble regions  
Where the human mind comes into contact with its Lord!  
The Almighty indeed is Beauty itself  
And all other creatures are but shadows of Him...  
Music is one mode of participation  
Through which we may rise to the knowledge of God!

Must it then be content with arousing emotions  
With affording mere pleasures to the ears of man?  
Or must it not rather appeal to his mind  
And by turning his thoughts towards things divine  
Point up to heaven, as a trustful guide?...

"Music would then  
Accomplish its mission  
Recalling to men  
Their saintly vocation!"



We close this essay with a last quotation from the great philosopher, Jacques Maritain:

"... Ne pensez-vous pas... qu'il est d'étranges correspondances entre la Musique et la Philosophie" Toutes deux, quand leur centre est en elles-mêmes, les voilà capables de parler haut et d'aller où elles veulent, elles atteignent leur but, elles croient en elles. Et nous préférons qu'elles aient hors d'elles et plus haut qu'elles (à vrai dire infiniment plus haut qu'elles) le point de fixité auquel elles tiennent, le centre de leur vitalité. C'est moins commode pour elles, elles ne peuvent plus croire en elles, elles sont condamnées à bouger toujours, se déprendre, se déraciner, elles n'ont jamais fini de débiter, elles ont des palpitations de coeur, elles sont à proprement parler des vertus excentriques. ... Peut-être approcheront-elles de cet "Amour que nous reconnaitrons aux plaies que nous lui avons faites"... Leur but fuit toujours devant elles. Plus elles avancent, plus elles le voient s'éloigner, c'est derrière elles qu'elles se verraient plus près de lui, mais elles ne peuvent pas tourner la tête. Pas ombre d'ésortérisme en elles, mais pourtant elles sont masquées. Qu'est-ce à dire? Il leur faut suivre une voie évangélique, se masquer de lumière et de simplicité, c'est ce qui offusque le plus sûrement les yeux des hommes. Il leur faut traverser les zones dangereuses où l'esprit de vertige peut les saisir, avant d'arriver là où il n'y a plus de chemin, mais le grand firmament de la liberté des pacifiques"

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Historical Sketch of Musical Form.

1. Variation Form:

Instruments began their careers as supports for voices. When they wished to launch out on to something of their own, they naturally took to playing the tunes they already knew. But when you have played a tune once, the only things you can do are either to play the same tune again or to play another one... The most natural thing is to play a tune you like straight through again - indeed, it is psychologically irresistible even in the most sophisticated musician. But when you have done that a few times it is an easy matter to add a few ornaments, or for the pure fun of falsifying the expectation of your own ear to make a few changes in the tune, which by this time you are beginning to know pretty well... This is the Origin of Variation Form.

2. Suites and Dances:

If such monumental works of instrumental music originated in the last resort, (in the simple song such as a carman can whistle), another great body of instrumental music took its rise in the dance. Dance forms are common in every period of musical history... the sonata and the



suite are alike descended from the *fance*... The French court for most of this time was regarded as the headquarters of the dance, and it was French influence that was mainly responsible for casting a series of dance tunes into the musical form of the suite, of which... The pavans and galliards found... are however earlier instances of dances connected w ... 0 !

Pavans and galliards soon dropped out and courantes and sarabandes took their place. Preludes were added and the jig, of English origin, was almost walways used by Bach in his final numbers. But a great variety of dance forms is found in composers of different nationality and a great deal of personal choice is reflected in the suites of different composers... ... After an introductory number, the Alamand, Gorant and Saraband, followed in correct order, to be fllowed in turn by anything the composer liked: Passpied, Gavotte, Minuet, Bourrée, Chaconne, with a Guigue to complete the whole...

### 3. Studies, Preludes, Fantasias and Fugues...

If songs from the larynx and dances from the feet have done so much for the pianist, the contribution of his own ten fingers must not be overlooked. To them must be assigned all preludes, toccatas, studies, and

also fantasias, rhapsodies and other exuberant specimens of musical literature.

The Study is as its name implies a piece of music inspired by technical problem.

The Prelude may be anything whatever... it meant simply that the player ran his fingers over the notes before beginning to play seriously in order to loosen his muscles, try the weight of the touch and generally get an idea of the sound of the instrument in the room...

The Fantasia is in origin a grave affair: the earliest examples are fugal elaborations of a plainsong, the idea being that the player took a piece of common property and did with it what his fancy suggested... Fugue - counterpoint... possibilities of key.

#### 4. Sonatas.

If Bach's Forty-eight Preludes and Fugues are the pianist's Old Testament, Beethoven's 32 Sonatas are his New, for they represent not only the change in style ... but a change in mental outlook: the change from the classical rationalist 18th century to the romantic, personal emotions of the 19th.

In origin, Sonata merely signified so-

something played as distinct from something sung, the Cantata. It early acquired too the implication of a harmonic style, i.e. its interest harmonic rather than contrapuntal in which it was contrasted with the canzona. Any word beginning with the letter can indicates a vocal origin and a contrapuntal result... harmony waited for instruments which alone can call attention to simultaneous sounds. Lines of melody and counterpoint move forwards, chords can be isolated; and until a single player could strike a chord - the so-called "vertical" aspect of music was bound to remain unexplored and unexploited. ... The earliest considerable works styled sonatas are the dashing examples of Domenico Scarlatti (1685-1757 Bach and Handel) the style is harmonic, with very little imitation or counterpoint.

5. Symphony:                   concerto quartet sonata  
                                          or  
ternary form developed:   2 contrasted subjects  
                                          sonata form...                   development - recapitulation.

Concerto: play together: but alas! play alone: technique better.

Symphonic Poems translation of a poem - of painting - legends.

and soon ...