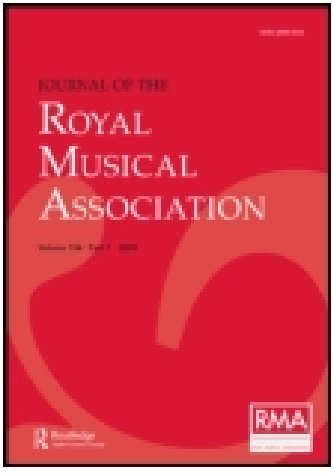

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MAY 10, 1892.

H. C. BANISTER, ESQ.,

IN THE CHAIR.

MUSICAL DESIGN, A HELP TO POETIC INTENTION.

BY OLIVERIA PRESCOTT.

SOME weeks ago, a paper was read by Mr. Jacques on the "Composer's Intention," and it struck me, while listening, that a great deal might be said from the composer's point of view to show how his intention might be worked out in his composition.

The point I particularly wish to bring out now is the way in which composers of the classical kind have employed musical design to support and to clear the poetic intention which they have had in their minds.

Need I explain poetic intention? The motive or subject of a whole opera or oratorio—the expressions of the different characters and scenes—the thoughts that hurry through the mind of each character. Again, if the work is purely lyrical—the poem that has to be reflected and enhanced, both in its main idea and all its sub-divisions by the music with which it is allied. If the music is purely instrumental—the picture or sentiment which the composer may, if he likes, choose to quicken his own emotions, and thus to be the suggestion of his music. We hear it said sometimes that of course we want design in music which is absolute (*i.e.*, without a purposed poetical meaning), because it has to stand alone—to stand on its own merits entirely; but, it is said, when there is a poetical meaning, *that* is the guide, and *that* will hold the music together without musical design; and musical design is only a hindrance to free poetic expression.

Is this true? Is it true that musical design is only a hindrance and not a help to poetic intention in music? I hope to show that it is not.

Many people think that poetry, music, and every artistic work tumbles out of the head of the genius, without form and void, like Chaos itself. Therefore, those who wish to be

original, poetical geniuses, know no better way of striving for originality than by being disorderly (which is not at all new). Anything that anybody else ever did before must be bad, unless it was done by someone who posed for being an original; for it never strikes them that to imitate an original is, after all, only imitation. They have a dread of design, because they think it another word for formalism, conventionality, or whatever the terrible thing may be called. In their efforts to avoid this, they run to the other extreme, like a man jumping too high in mounting his horse, who finds himself on the ground the other side. Thus they fall into a state of confusion, or, worse still, into what has been neatly termed "a conventional unconventionality."*

There is a kind of needlework over which some of my sisters in the world spend long hours of hard-working idleness, which bears a great resemblance to the art-work of these would-be originals. It is called "crazy patchwork." Of course you have all seen the carefully arranged patchwork of our great-grandmothers, which is not a high form of art, but this is a much grander kind of thing. There are fragments of silk and satin, gorgeous in colour and costly in material; they are of any size and shape – round, square, oblong, oval, polygon, rhomboid, triangle, pieces the shape of the county of Cornwall or of the arms of the Isle of Man. Each of these pieces is covered closely with fine embroidery in coloured silks, and all are fitted together, somehow and anyhow, and sewn together to make one flat expanse. The whole is a marvel of wasted care, and very ugly. It is a perfect type of the wasted elaboration that is found in much of our art-work—work that has every kind of finish and many good ideas, but all wasted, because they are put together without balance and without proportion; a few *stitches*, as it were, are the sole connection between the different parts. Can we think of this as a high form of art, of whatever kind it may be?

For, after all, what is design but a true proportion? It is a true proportion or balance of the larger things in the art; while upon and within this larger proportion the different smaller ideas and beauties should lie. This runs through every one of the arts. The greater the genius of the artist, the greater will be the perfection of his designs, even if they rush spontaneously out of the reservoir of his mind.

Look at architecture—the most musical of the visible arts; it depends for its very existence on the balance or proportion between the height, the width, the length of the building, and the relative size and shape of different great parts of it. I have heard English people who were brave enough to say that our St. Paul's Cathedral gives a better impression than

* In a lately-published novel by Mr. Henry James.

St. Peter's at Rome (which is bigger but of the same kind). Why is this? Because there is a better proportion between the height, length, and width of the whole, and between the size of the dome and the rest of the building. That means that the main design of the building is better. There are some buildings, too, that look noble at the distance of many miles. Ely Cathedral, for instance; King's College Chapel, at Cambridge, looks a good deal more artistic in the distance than the Crystal Palace. I have often had the latter pointed out to me as a wonder from a long distance, when it looks like an inferior toasting-fork at the top of its hill. For the decoration of these buildings is quite secondary; it is built upon and arranged with reference to the different parts and proportions of the building, but it is quite invisible at a great distance.

Is there any one daring enough to say that if a building is well decorated it does not matter what shape it is? To say that it might be as tall as a factory chimney, as wide as Lord's Cricket Ground, or as long as the underground railway (stay, if it is so tall it may topple over; so wide you cannot roof it; so long you will require a carriage to drive you to the end); but if it is thoroughly well decorated it must be beautiful? Fancy a huge gasometer covered with bas-reliefs and appropriate ornamentations in mosaic. Would it ever become beautiful? Yet there are people who think that is good enough for music.

Perhaps we may carry this love of order too far, like the little girl who wanted to tidy up the stars one summer night. But then the stars are nature, not art, which makes a difference. We may say also, there is one element of beauty in a thing when it is fitted for its purpose. Therein is the beauty of a gasometer as well as of a jam-pot, but the beauty is limited in scope.

If we look at painting there is the same principle of design—viz., a proportion in the great parts which contain the smaller parts. Curiously enough, the painters call it composition. The material of painting is *colour*, and *light and shade;* therefore they have composition of colour and composition of light and shade. They *mass* (or group together the relations in masses) their varieties of colour and of their lights and shadows, in due proportion and with regard to their respective values. Within these masses of colour and these masses of light, shade, and half-tone, as they call it, the many objects are arranged which are to express the beautiful effect in nature which has struck the painter's mind, and by it, perhaps, to show their poetical meaning. Painters tell us that these principles of composition are among the first principles of their art; principles that they learn first of everything; while we musicians, many of us, are in ignorance

of the existence of such principles of composition in our art, and remain so to our lives' end.

In literature, too, there is a similar design in the course of some idea which runs through a work and draws it together as a complete conception. I have heard it called the *higher unity* of the work. The well-proportioned divisions of this grand idea contain the lesser ideas; and as the material of literature is *words*, so the higher unity and all its divisions and sub-divisions are to be expressed by words, and thus to say the say of the author.

Just in the same way as in all these arts, music should have its backbone of design, a design of its own nature, and drawn out of its own material, upon which the many musical thoughts are to be built. It should have this, whether the music is to be only a consistent musical course of thought, or whether it is to second the expression of some poetical thought.

After all, what is musical design?

In olden time there were two kinds of music—the ballad or dance form of the popular music, in which regularity of rhythm was of chief importance in the design; and the madrigal form of the scholastic music, in which the interest lay in the treatment of the musical ideas. Both these principles—regularity of rhythm and treatment of musical idea—have fallen into the background, though they are not without their share in the interest of music; and an element which was only of second importance in old music has come to the front. The greater design of music is now a development of the principles of sound itself, and depends on the very existence of music. Here is a sort of scale by which it rises out of the beginnings of music.

1. We have a rhythmic balance of vibrations to form a musical note, for though there are varieties of vibrations, they must have a certain recurrence—an alternation between condensed and rarefied air—or the sound is only a noise.

2. We have a balance of notes to make bars, for though there are many varieties of time-rhythm, there must be a certain balance or there is no music.

3. We have a certain recurrence of phrases to form phrase-rhythm; there is much variety, but some balance is necessary. I do not mean recurrence of special ideas, but of *lengths*, so to speak, of music.

4. In some parts of music we use a balance or alternation between prominent notes of a key, or between different cadences.

5. The largest part of musical design is the balance or alternation and proportion between different keys, in two different ways. First, between the main key and its related and unrelated keys; and second, between portions of music

in a long course of one key, and other portions wherein the keys are more or less changing, and different to the key of the long course. I cannot help feeling that the fact of this artistic principle being a development or enlargement of the natural cause of sound is a proof of its truth. At all events, it is a principle that admits of great elasticity of treatment and cannot be accused of formalism. It is, in fact, a great plan of keys; and the different melodies, rhythms, and other effects are built upon these main divisions, just as decorations are built upon the main proportions of a cathedral, and the objects of a picture are grouped into the pictorial composition of light and shade. The whole work obtains artistic breadth and artistic conception by means of the largeness of design.

We see, therefore, that each art has the same principles for its greater design, though worked in its own peculiar material. Those arts which speak to the eye—architecture and painting—have a balance or proportion which can be seen at once; while those which speak to the ear—literature and music—have their balance or proportion of parts, which must be heard in succession, and the parts compared with one another by the mind's ear as the work is being carried on.

When two of these arts are to be used in conjunction it is most important that their designs should also be used in conjunction. Therefore, when literature is used with music, literary design should be joined with musical design, and the two will work together and strengthen each other. The same thing that makes design a help to music itself, makes it a help to poetic expression by music.

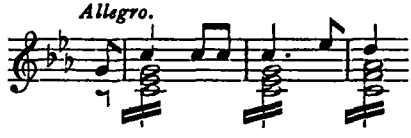
Let me show you some examples. Here is a song by Gluck, a man who took the trouble to put his principles into words; and his ideal was the union of poetry with perfect music, so that music should enhance the meaning of the poetry. It is the song of *Eurydice* when she comes out of the Elysian Fields with her husband, and doubts his affection because of the cruel restriction that the gods have put upon *Orpheus*, that he must not look at her.

Look at the words first. There is the main idea which holds it all together, grief at the supposed loss of her husband's affection. This is sub-divided into three. The first—*What a horrible moment, what a cruel destiny, to pass from death only to meet such anguish*—is concerned with the one idea of horror at her situation. The second—*Accustomed to the contentment of a placid oblivion, in this tempest my heart faints within me, I stagger, I tremble*—is a number of short ideas; thoughts of the calm joy of the Elysian Fields, the sudden break from them into the troubles of human life, her sinking heart, her faint and trembling body, rush in turn

through the mind of *Eurydice*. The third division of ideas is a repetition of the first, emphasising and confirming the expression.

Now see how the main musical design of keys confirms the poetical design and brings out its meaning more clearly. The plan of keys is also divided in three. The first and last parts (having the words of the first and last verbal ideas) are in C minor, while the middle part is in other keys. But, more especially does it coincide with the poetical design, in that while the first and last parts are throughout in C minor, the middle part uses several keys in succession, E♭, F minor, and G minor. Thus the lasting poetic idea of the first part is allied to continuous key, the changing ideas of the middle part to changing keys, while the return to lasting idea in the third part is with a lasting key again. The key form is, therefore, in a single form, in correspondence with the unity of verbal idea; it is a rondo, with one episode of the kind tending towards free fantasia in its nature. Let us now see how the main design is, so to speak, decorated or filled up by the treatment of the rhythm and of the musical ideas. Here is the first part. It is of balanced rhythm, though slightly various; a first group of phrases is carried to a half-close, a second and longer group to a full close—the whole a continuous idea without break or stop to its end.

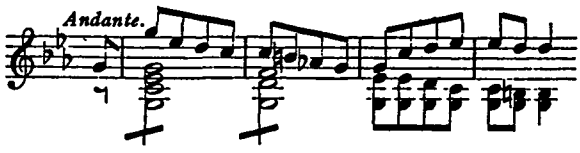
(The lecturer here played the first part of the song, beginning thus)—



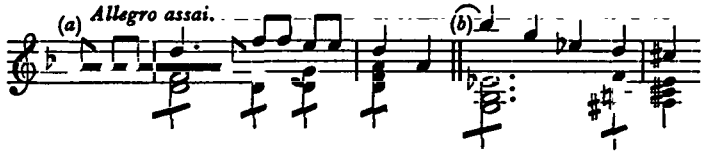
Now we come to the middle part which, in the word-plan, has changing ideas, and in the music-plan is in changing keys. The rhythm is much broken and there is no full close in it; the musical ideas are short and almost fragmentary, and there is much repetition of them, or of fragments of them. Towards the end of it the *sob* or faintness is almost realised by the broken rhythm and idea. (The second part was played here, beginning thus)—

The return to the former word-idea is with return to the main key, but not at first with the old musical idea (you see

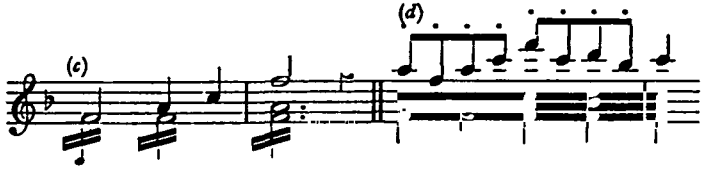
form is *key* not *idea*). The new melody is a new piece of decoration, but the old comes back after a few bars to add the effect of association. However, because we have had the new we are satisfied with only a part of the old, and it is much shortened. (The third part was now played, beginning thus)—



The next example is the great song in D minor of the *Queen of Night*, in the "Magic Flute." Too often it is sung as if it were nothing but an exercise in vocalisation for the exhibition of wonderfully high notes; but, to my feeling, it is one of the most expressive songs that is. The words have the one consistent idea of savage revenge, and therefore Mozart has put it into the form of a Sonata, the form which of all gives the greatest effect of unity. In the divisions, too, the form brings out the meaning of the words in a wonderful way. The first idea of the words—*The pangs of hell are raging in my heart, Death and destruction flame about me*—is set with the first subject of the Sonata. It is the initial idea certainly, but the shortest part of the whole movement. (The quotation began as *a* and ended as *b*)—



The next word-idea has the greatest prominence in the divisions of idea, and therefore has the largest proportion given it in the balance of musical design—*If Sarastro feels not his death blow through thee, thou art my daughter nevermore.* This, therefore, occupies the whole of a very long second subject, in the most important of the secondary keys. (The quotation began as *c* and included *d* in its course)—



Up to this point we have had the two most important ideas in the poem—viz., the rage that is consuming the *Queen of Night* and her savage threat to her daughter. We have had joined with them the two most important divisions of the musical design, the main key and the chief of the secondary. We have had *lasting* key in connection with *lasting* idea and continuity of the musical idea and rhythm.

Continuing from this point are broken or changeful ideas, the result of what went before—*Be thou cast off for ever, be thou left; broken for ever be all the bonds of nature; cast off, lost, broken all the bonds of nature.* Therefore, continuing from the half-close of the first part (for the full close in F is a half-close in reference to the whole movement) are the broken phrases and varying keys which take the place of the second part or free fantasia of the sonata form. From the end of this the words still dwell on the threat, *The bonds of nature will be broken, if it is not through thee that Sarastro becomes blighted;* therefore a long preparation brings back settled key with the recapitulation of the main, D minor. This return of key unites the music into its complete, *one* form, and shows the fact that savagery is the more potent emotion with the queen. Design is key and not musical idea; but we have, as an additional decoration to the design, two slender reminders of the musical ideas of the first part; for the fragments, *b* and *d*, from the last two examples are introduced into this recapitulation of key. Still another idea breaks out, as an outgrowth from the main verbal idea—*Hear, gods of vengeance, hear a mother's curse.* It is a sort of unholy *Amen* to the foregoing; as such it is fitting that there should be no stop at the end of the recapitulation, but that the *coda* should grow out with these words as a lengthened close. The *gods of vengeance* are a new idea, therefore a slight modulation is appropriate, to the extremely near key of the Neapolitan sixth, which has been hinted at more than once in the course of the song.

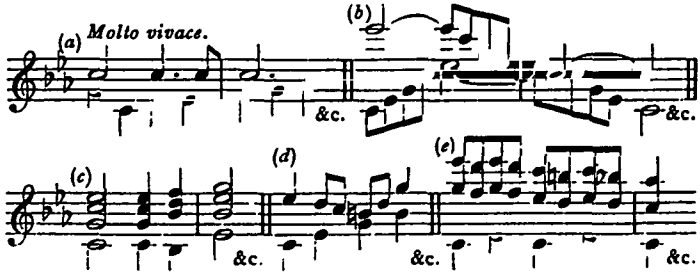
There are not many instrumental works wherein the poetical idea can be traced almost word for word in union with the music, as is the case with the Overture to "Der Freyschütz." So many of the musical ideas are taken from passages in the vocal part of the opera, where they are of course allied with words, that it is possible to label nearly the whole of it with the meaning which it is intended to illustrate, and of which the emotional character is to be heightened by the music.

Weber's ideal of an overture was the same as that of Gluck, that it should set the audience in the true emotional key of the piece, and thus prepare them to sympathise more fully with the different characters and scenes of the drama when it came before them. Weber carried out this ideal

with such carefulness that the Overture to "Der Freyschütz" is a complete epitome of the story. By his application of the principles of musical design he has shown us what is the main literary idea of the story; what are the leading divisions of it and the lesser ones. In fact, the literary form of idea is explained by the musical form.

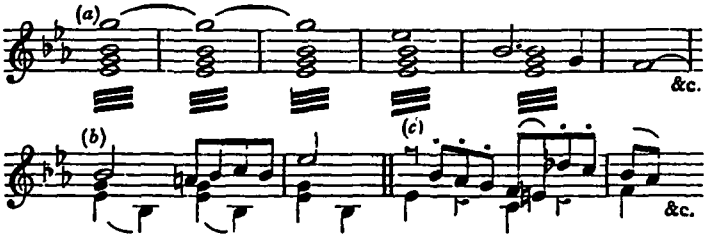
The overture in its key-form follows the main outline of the ordinary sonata or first movement. Now the most prominent divisions of this form are the *first part*, in which the two principal keys and the musical ideas are first shown forth; and the *recapitulation*, in which the key of most importance of those two is confirmed and emphasized. These are all continuous in key. If we compare the musical ideas of these parts with the vocal passages of the opera (where they are directly allied with the words) we understand that the main divisions of the verbal ideas are the troubles that beset *Max* the hero, and the goodness and affection of *Agatha* the heroine; while the main idea of the whole opera, within which both these divisions are enclosed and completed, is the triumph of good over evil.

See how, in the first subject, all the points that concern *Max's* troubles are concentrated and all put into the primary key of C in its minor form. First there is the strain from *Max's* scena, when he speaks of the gloom that is about him. This is a long passage beginning as (*a*) in the next example. Next is a long phrase from the incantation scene, when they are casting the diabolical bullets, beginning as in (*b*). This goes on to another phrase from the same scena (*c*); next, one which is in *Caspar's* song, when he is thinking how to draw *Max* astray, and which returns in the incantation (*d*), and yet another from the incantation (*e*). All these are connected with thoughts that have to do with *Max's* misery and the temptation to evil, and the emotions which they suggest are gloomy, morose, and despairing. Curiously enough, they are all in the key of C minor when they occur in the opera (with the exception of the fragment in *Caspar's* song), showing how strong was Weber's feeling for this as a main key in the piece. These are the beginnings of the different ideas.



Now the second subject, when the second of the principal keys is put before us, draws together the musical ideas connected with the second literary division of ideas. Here, first, is the strain in *Max's* scena wherein he yearns after some goodness if he could but find it, and longs for a ray of light to pierce through the gloom with which he is surrounded. This begins as (*a*) in the next example. So closely joined to this as to show it to be the answer to his longing, comes a strain from *Agatha's* scena, when she gives vent to her joyful hope of being again with *Max*—the same strain which forms the final chorus of joy when the trials have all vanished away. This begins as at (*b*); another strain follows, beginning as at (*c*), which belongs to the final chorus of joy.

All these are grouped together in the second principal (or rather, the better of the secondary keys), E♭, and are concerned with *Agatha*, her goodness and affection for *Max*, and the joy associated with her.



Now see how the recapitulation affects the clearness of the word-plan; I mean that division of the key-form in which the one main key is confirmed and emphasised. Here we have the recapitulation of the first subject, with all former quotations from the troublous times of the opera; shortened, but with some new quotations from the same scenes, which enforce the same expression of thought. There is also the shuddering chord which is always brought in when the evil spirit appears or is thought of. So far we have had the old evil thoughts strengthened; they are in the main key, C minor, as if, after all, the evil was the primary idea in the drama. But at this point we return to music that belonged to the next group of thoughts, the second subject of the musical design. We have the strain about hope in *Agatha's* scena, with fresh quotations, and also the strains from the final chorus of joy, with fresh quotations from that. It is not the ordinary transposition of the second subject, but it represents that subject, the ideas being recomposed. More than that, it is all in the main key of the piece, C, the same in which were all *Max's* doubts and miseries; but so transmuted by being in the major form as to show the mastery of the joyous over the evil. By

this we realise that, after all, the main idea of the drama is the triumph of good over evil.

These divisions that we have hitherto spoken of are in *lasting* keys, corresponding with the *lasting* ideas of the poem. There are other places where the keys and the rhythms are broken and changing; the musical ideas, too, are more fragmentary and changeful. They suggest changeful poetic ideas. The introduction has this character in a slight degree; it suggests, first, the peace which we associate with country life and hunting pursuits, and, later, the break made in this by the evil spirit and all his machinations. The free fantasia, of course, has this broken character very strongly marked, and by it suggests the conflict of emotions which belongs to the drama. We are further strengthened in this idea by the fragments of melodies taken from the two different groups of the first part—fragments taken alternately from the good and the evil side. This *broken* division separates the two main *lasting* parts, and thus brings the overture into agreement with the principle that lasting keys should alternate with broken (or modulation).

Mendelssohn's "Hymn of Praise" is an example of the unity gained by following this principle of key-relationship in a large work, in agreement with the unity of word-idea. The opening movement of the symphony is in B♭, next is one in G minor, and the following in D, both near relations of B♭. B♭ begins the vocal interpretation of the idea, while successive movements are in relative keys, and the final one in B♭ again.

"Fidelio," on the other hand, is too long a work to bear the use of key-relationship as a whole; though, indeed, the final chorus is in C, and three out of the four overtures written for the work are in C. But the different movements of the opera are nearly all related to the next following, while the alternation of settled key and broken or modulating passages is carried out fully, well balanced, and in agreement with the succession of verbal ideas. Whenever a scene or situation has a single idea running through it, it is set to music which is continuous in key-form; and when, on the other hand, there is much change in the verbal ideas, or much action, the keys are rapidly changed, and the music treated in fantasia fashion. Sometimes, in accordance with German Singspiel rules, a piece of spoken dialogue takes the place of this fantasia division. Even the different movements which are in key-forms vary in their key treatment according to the variety of ideas. *Marcellina's* ballad is simple as possible, as there is but one idea in the words. The quartet in *round* form is simple too, for one thought runs through it. The duet between *Pizarro* and the old gaoler is full of change, though it is in a rough

kind of rondo form; for the main idea of the murder is divided and broken by the *Governor's* persuasions and the gaoler's objections. The trio in the prison has simple, lasting ideas; the weariness of the prisoner and the pity of the other two bring it into a continuous form of lasting keys. These are prettily broken by the tenderness of the action with the "little bits of bread," which agrees with the free fantasia section of the sonata form. The quartet in the prison, on the other hand, is full of change. The main idea of the murder, which *Pizarro* is trying to accomplish while the others hinder, or are horrified at it, draws it into a complete form, that of a sonata, of which we feel the unity. But there is so much action, and so many subsidiary ideas run through the whole scene, that the utmost variety of keys is used within the form.

For a present-day work there is the "Golden Legend," a work of the most modern character, by an Englishman of whom we can afford to be proud. There too is the principle of alternation between long continued key and changeable keys, in agreement with the course of long continuance or changefulness in the verbal ideas; also there is relationship between the different movements as they succeed one another. In fact, it is hard to say what classical work is not treated more or less in this way.

The sum of all this seems to be that the union of poetry with music does not change the character of music, any more than that the union of music with poetry changes the character of poetry. Each one heightens the effect of the other. What is it Milton says about "the sister and the brother"? Music strengthens the effect of poetry on the emotions, while the poetry clears the effect of music on the imagination. To do this in perfection, we must have, equally, perfection in the poetry and perfection in the music; and also we must have perfection in the union or agreement together. If perfection in one is united with chaos in the other, the effect is marred; and if the perfection in one does not follow the same lines as the other, it is also marred.

To work without key-form in music is deliberately to cast away one of the elements of beauty (or perfection) in our work; just as much as if we were to cast away harmony or melody, rhythm and all its varieties, or any other of the parts of music. And I believe that this design is the most important of the parts—that it is the very essence of composition; to leave it out is just as if we were to take the trouble to build a house that will not stand up. It may not be every mind that can realise this, though many may feel it unconsciously; but a little careful listening will show it. Just as much it is not every mind that realises that a house must be properly built in order to stand and keep out the

weather, though we are all benefiting from it unconsciously; even the decorations are all the better for it.

Well, I do not wish to be dictatorial or dogmatic on all these points. Truth has many sides, but I believe these principles to be those of the classic writers of music. If anyone can produce better music without them, he is free to do so.

DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, the subject upon which Miss Prescott has so intelligently discoursed to us is one upon which I have spoken so freely, both before this Association and others, that I do not feel called upon to speak at any length. It is, of course, the old controversy which is going on now in the musical world between the "absolute" musicians and those who contend that music must be united with another Art in order to render it coherent and intelligible, and that if it be so united it will not remain subject to the same formal laws, and—shall I say?—constructive influences as it would be if left alone. If you take the matter of key relationship and of first and second subject, as exemplified in the sonata form—I have sometimes spoken of this as hero and heroine, while Miss Prescott speaks of it as the matter of the two principles of good and evil, and the triumph of one over the other—there will remain a contrast and there will follow the conflict which will be exemplified in the free fantasia, or that which is called the second part of a sonata movement, and the ultimate return, so to speak, of the conflict under altered circumstances, and the supplement of the latter by the triumph. Be that as it may, Miss Prescott has most intelligently and intelligibly put before us the way in which the two lines of thought run parallel, that is, the literary form and the musical form, and I am sure that we are pleased to have had the matter illustrated by such works as those of Mozart, Weber, and Gluck, from which Miss Prescott has given us excerpts. With regard to the matter of musical imitation and young writers following in the wake of others, of course we are reminded of the old law that he is the most original and praiseworthy who takes a fine example and most nearly adheres to it. Then again there is no reason why music, which is so eminently fitted for the task, should not take upon itself the relation of a story, with all its various conflicting incidents, in the same way that literature does. But there, so many matters crop up in connection with a discussion of

this kind, all of which I have dealt with both in print and speech, that to enlarge upon them would be almost like repeating myself, and, therefore, I would rather, first of all, ask you to join me in thanking Miss Prescott for her very interesting and admirable paper, and then to invite such comments upon it as may suggest themselves to you.

(The vote of thanks was passed unanimously.)

Mrs. WILLIS.—Do you not think there might be developments of form other than the sonata form? Just as Beethoven amplified the sonata form as he found it, so future composers might amplify that, as he left it. As in the case of literature where Henry James and other writers write little sketchy things, without hero, heroine, and final triumph, &c., so one might have casual places in music, just sketches of emotion.

Miss PRESCOTT.—My intention was that it should admit of all those varieties. Gluck's piece was a rondo, and Mozart in his "Magic Flute" has a very short recapitulation and a very long *coda*. You can have any amount of variety in that form.

The CHAIRMAN.—There is much the same difference as between a large life drama and a smaller incident.

Miss PRESCOTT.—Simply that whatever the form of the literary idea the musical form must correspond with it.

Mrs. WILLIS.—The Wagnerites say that Wagner has some sort of form, only it is not easy to find out what it is.

Miss PRESCOTT.—It is not drawn out in the key form as I understand it.

The CHAIRMAN.—I think there only remains for us to once more thank Miss Prescott for having set us thinking again upon a very prolific subject. I feel sure it is a very healthy one for us to think about.