This article was downloaded by: [University of Arizona]

On: 02 February 2015, At: 19:38

Publisher: Routledge

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: Mortimer House, 37-41 Mortimer Street, London W1T 3JH, UK

Religious Education: The official journal of the Religious Education Association

Publication details, including instructions for authors and subscription information:

<http://www.tandfonline.com/loi/urea20>

The Fine Arts in the Curriculum

H. Augustine Smith M.A.

Published online: 10 Jul 2006.

To cite this article: H. Augustine Smith M.A. (1922) The Fine Arts in the Curriculum, Religious Education: The official journal of the Religious Education Association, 17:3, 215-219, DOI: [10.1080/0034408220170309](https://doi.org/10.1080/0034408220170309)

To link to this article: <http://dx.doi.org/10.1080/0034408220170309>

PLEASE SCROLL DOWN FOR ARTICLE

Taylor & Francis makes every effort to ensure the accuracy of all the information (the "Content") contained in the publications on our platform. However, Taylor & Francis, our agents, and our licensors make no representations or warranties whatsoever as to the accuracy, completeness, or suitability for any purpose of the Content. Any opinions and views expressed in this publication are the opinions and views of the authors, and are not the views of or endorsed by Taylor & Francis. The accuracy of the Content should not be relied upon and should be independently verified with primary sources of information. Taylor and Francis shall not be liable for any losses, actions, claims, proceedings, demands, costs, expenses, damages, and other liabilities whatsoever or howsoever caused arising directly or indirectly in connection with, in relation to or arising out of the use of the Content.

This article may be used for research, teaching, and private study purposes. Any substantial or systematic reproduction, redistribution, reselling, loan, sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden. Terms & Conditions of access and use can be found at <http://www.tandfonline.com/page/terms-and-conditions>

technique of the class room is common to all kinds of teaching in the same grade.

(3) Arrange, where possible, supplementary courses to those given in normal schools and educational departments of colleges and universities which would enable students to specialize in religious subjects. This could be done for regular credit even if not given under the direction of the institution itself. Many Christian colleges already have this arrangement in their program.

(4) Let those interested in this great work use every influence toward the churches, adopting the means of giving the proper training for the teaching function of the church with standards no less in requirement than are now existing for the public schools.

School people are watching this movement critically as they should. The character of the work must meet their approval or else we cannot and ought not expect their coöperation.

The Fine Arts in the Curriculum

H. AUGUSTINE SMITH, M. A.*

1. The fine art of *hymn singing*.
2. The fine art of *choral singing*.
3. The fine art of *community ritual*.
4. The fine art of *pageantry*.
5. The fine art of *visualization*.

1. The fine art of hymn singing has come and gone. Regnant in the days of Lowell Mason and his children's concerts in Park Street church, Boston; John Zeundel at the Plymouth Church Organ during Beecher's days; William Bradbury in Baptist Tabernacle, New York City; Sherwin and Lathbury at Chautauqua, N. Y.; congregational singing today has lapsed into *painful silence*. Caught up by the great war and stressed for its emotional glow and compelling unities, community singing reached unwonted heights. Now we are muffled and shrouded, supine in the plague area of *spectatoritis*, content to buy our music and sit on the bleachers to see how hirelings work.

When we do sing, seventy-five per cent of all participants sing *notes* and not *words*. Only the swift and accurate reader is able to negotiate the tenor, bass or alto part and plumb or scale the soprano depths or heights; and have mental energy left for the text. Cross-examine the next hymn singing congregation on the poetry, the on-rush of stanzas, the surge of thought and feeling. Query the next hymnal committee on how they proceeded to choose a new book; playing it *through* at the piano or reading it through, and *again* through, for its poetry.

Schools of religion should usher in a new day for the dying hymnal, for the ragged and torn Psalter. Not only will they put an end to the disreputable collection of jazz and language heaped upon Sunday schools, but they will make the hymn book live, stressing its wonder stories, its famous men and

*A paper prepared for the Nineteenth General Convention of the R. E. A. by Professor H. Augustine Smith, Boston University, and read, in the absence of Professor Smith, by the Rev. F. E. Butler, Providence, R. I.

This is a paper on the correlated arts, rather than an argument for position in curricula.

women, its nature descriptions, its portrayal of crises in the history of mankind, its devotional warmth and range.

We should follow Paul's advice to the excitable Corinthians and Colossians—"sing with *spirit*, sing with *understanding* also. Sing with *pep*—sing also with *penetration*! Sing with the lungs and larynx, sing also with the gray matter, yea, from the nostrils up! Sing with an understanding of the pictorial values in the "America, the beautiful" adjectives; catch the climactic nouns in "We've a story to tell to the nations"; accentuate the verbs in "Christian, does thou see them," dramatize the dialogue between a group of watchmen and one of travelers in "Watchman, tell us of the night." Tie up hymn singing with history, biography, literature, music, pictures, drama. Paint in the backgrounds, play up the high lights, linger in the shadows of the Corn Laws of England and the reconstruction period after Waterloo as "*God save the people*" is sung. What a symphony for youth is the hymn: "I would be true, for there are those who trust me, I would be pure, I would be strong, I would be brave, I would be friend to foe, to friendless; I would be giving, forgetting the gift, I would be humble, I would look up, and laugh and lift."

A pageant of lights is the Golden Canon at Easter time! For a thousand years at Athens and elsewhere, one solitary light communicating its light to a thousand, ten thousand tapers, has set all Greece and all Eastern church areas afire just before the dawn of Easter. Throughout this pageant of lights rings the Easter hymn—"The day of resurrection, earth tell it all abroad." Haven't you sung it again and again?

The fine art of hymn singing will evaluate church unity. The community church, the community school, city wide commemoration of this or that event will look searchingly into the fields of denominational reciprocity. The following ten hymns are chosen from Anglican, Roman Catholic, Unitarian, Methodist, Presbyterian, Congregational sources. All hymns can be used by Roman Catholic, Protestant and Jew alike without offence to any one. Yet here are ten best hymns out of 400,000, best in singing the Christian life for children and youth, best in the widest possible range of subject matter; and without denominational tags.

"Nearer my God to Thee"—a charming Old Testament story.

"Faith of our Fathers"—a close-up of the Early Christian church and since.

"Lead on, O king eternal"—or the Kingdom of the peacemakers.

"I would be true"—a creed for daily living.

"God save the people"—the anthem of democracy.

"Day is dying in the west"—or God's out of doors.

"Praise to God and thanks we bring"—all the year through done in song and meter.

"O beautiful for spacious skies"—or America, past, present and future.

"These things shall be, a loftier race"—or the League of Nations in peace.

"Ten thousand times ten thousand"—or the chant of Immortality.

2. The *fine art of choral singing* has prospered in many lands. England, Germany, Russia, Italy have cherished traditions in this field; good music self expressed by the masses and by skilled singers in smaller groups. In America we deliberately go into the open market and buy our music.

Quartets edify us, or otherwise, on Sundays, talking machines play for us in home life, opera jazzes us to bed at the midnight hour, while Madam S. of foreign vocal training negates all conversation in drawing rooms. How long are these conditions to endure? No children's choirs, no interpretative sweep in public school music, no releasing of child ideals and uncanny art powers in the field of the Messiah, Creation, Elijah, Pilgrim's Progress, Children's Crusade. "Too difficult"—the inevitable reply! Yet tonight the writer is conducting a concert performance of "Faust" with children under 13 doing most of the singing. Tomorrow night it is "Hiawatha's Childhood" in alternate 3/4 and 4/4 rhythms and the strange intervals of tribal melodies. The shame of adult leadership—denying range, repertoire, endurance, dramatic color to the juvenile singing world.

Children, of all singers, should be the very first in the field of the Hallelujah Chorus, the Largo, the Pilgrim Chorus from Tannhauser, the Elijah arias, and all of the Gounod colors of ravishing melody and fascinating rhythms. It is worth all that it costs in leadership, equipment, time schedule, curriculum, to bring child life and youth close up to the sublime utterances of the masters. May I remind you that just two miles from this hotel is unquestionably the finest demonstration center of any in the U. S. of *how to use masses of children*, not alone in choral procedure, but in drama and festival—I refer to the five vested choirs of 300 magnificently trained singers in the New First Congregational Church. Over half of these singers are mere children, yet they will shame us in a test of accuracy and dispatch in the singing of The Golden Legend or The Swan and the Skylark, and they will give you a master dramatization of Elijah that will carry you straight to Mount Carmel with all the historic niceties thrown in on the trip. What has been done in this one church and community can and should be repeated in a thousand centers. The week day schools with a 15-minute drill in the classics, under expert leadership capable of making this valued period glow with light and heat, may make choral drill a veritable red letter sector in the day, not only inspirational but educative with its ramifications into history, geography, literature, the Bible, the arts. Fifteen minutes now will work wonders in American choral procedure ten years hence—oratorio societies will once more come back to life, community choruses with master programs will thrive again while the low brow, cravated and handkerchiefed precentor will look elsewhere for the chore of turning the complexion of a palefaced race into the ruddy glow of Florida or of summer time, with one more vocal down to make—"yell, comrades, yell," "now a little more"—"whistle it, stamp it" until red faces are a sunset glow over all.

3. The *fine art of community ritual* is a direct protest against ecclesiastical worship. The latter has been built upon theological tenets, on the prophets and ecclesiasts of old, on tradition and smug prejudice. We have had enough of sacredotal monologues, of priest and deacon duets. We need rather the will to fellowship in ritual, the human family at worship, congregational participation, at once full voiced, willing, heart to heart, hand in hand; congregations reading from side to side, singing like the sound of many waters. Community ritual challenges the place of Saints Days over Children's week, of Whitsunday over Father and Son, Mother and Daughter periods. New subjects claim the attention of both church and state: Armistice Day, Church Federation Day, City Beautiful Week, World Peace and

Brotherhood, Education day. New texts, new ritual, will work wonders in displacing certain imprecatory Psalms, slashing sections out of canticles and chants, sluffing off vain repetitions and pagan wailings.

The resources of all choirs, dramatic groups, town and city clubs, will be at the service of the ritual creator. The printed forms will be full and rich for congregational participation. A strategic combination of instrumental and vocal music will be effected; of solo and chorus, of antiphonal singing, of symbolism and pageantry, of lighting and scenic effects, of shouts and refrains. All nationalities will participate through free, untrammelled expression. I call your attention to certain successes in this field of community ritual—A Chant of Victory, by Arthur Farwell; The Will of Song, by Percy Mackaye and Harry Barnhart; The New Citizenship, a Civic Ritual, by Mackaye, and several of the writer's own compilations for home consumption: Lest We Forget—or Our Day of Memory and The Road to the Golden Age, a stimulus to college training.

4-5. The *fine arts of pageantry and visualization*, in combination or separately, are of particular value in High Schools of Religion. The dramatic loves, the youth who is enamored of the foot lights, whose chivalric intuitions should lead him before the heroine with pure heart, whose taste for style, for color, for piquancy are inborn, whose emotional over-load needs a safety valve, will find in drama personal redemption.

He who impersonates Isaiah in his hour of vision, "I saw the Lord high and lifted up," can never be same youth after living this part. Pageantry and living pictures are marvelous teachers of history, of biography, of social problems. The church would do well to make her shrine a home for Christian pageant masters and students. She will fill her auditoriums Sunday nights, she will vivify Sunday School lesson material, she will grip her restless adolescent life and save them from blind alleys, down whose foul stretches are questionable modern dances and free-love movies.

The test of curriculum material is in its actual use in the class room and measurements of individual pupils. This paper is based on the actual teaching of 36 lessons in the Malden High School of Religion last year.

The series proved an unquestionable success. Let me conclude this paper with a listing of twelve lessons out of the 36.

Twelve Inspirational Studies in Hymnody, Music, Ritual, Art and Architecture, and Drama

1. The Music of the Bible—
 - Choirs and Orchestras under David and Solomon
 - Temple dedication and festivals—Passover, Tabernacles.
 - Psalms in the hymnal.
2. The City Beautiful—
 - Jerusalem inaugurated capitol under King David.
 - Palm Sunday and the Passover Feast.
 - The Crusaders at Jerusalem.
 - Visions of the City of God.
3. The Singing Army of Martyrs—
 - Places of worship.
 - Doxologies of a persecuted church.
 - Making music in the early days.

4. Hymn Singing and Great Religious Movements—
Hymn singing against Gnostics and Arians.
Processionals, out door choirs, proselyting "sings."
The hymn singing Albigenses and Waldenses.
Ein Feste Burg—the Reformation in Song.
5. The Easter Festival in all Ages—
Easter week in the early church.
Pageant of lights—Greek church midnight hymn and the lighting
of candles.
6. Famous marching songs of the church—
Deborah and Barak.
Psalm 24.
Hosanna, blessed is he that cometh.
Gloria, laus et honor.
Ein Feste Burg.
Fairest Lord Jesus.
Mine eyes have seen the glory.
7. Famous Homes of Hymn Writers and Congregational Song Movements,
Monasteries of St. Sabas, Clairvaux, St. Gaul, Clugny—
Alexandria. Wittenberg.
Edessa. Epworth.
Milan. Olney.
8. Famous literary works and magazines from which hymns have come—
In Memoriam.
The Brewing of Soma.
The Christian Year.
The Professor at the Breakfast Table.
The Spectator.
9. Famous Musical classics in the Hymnal—
Beethoven's Ninth Symphony.
Schumann's Nachtstücke.
Mendelssohn's Songs without words.
Weber's operas Freischütz and Oberon.
Haydn's Creation.
Handel's Messiah.
10. Art masterpieces in churches and museums.
Raphael and the Sistine Madonna.
Michael Angelo and King David in marble.
Da Vinci and the Last Supper.
Hofmann's Christ in the Temple.
Holman Hunt's Light of the World.
Abbey's Quest of the Grail.
11. Famous churches in all lands—a study of architecture—
St. Sophia. Amiens.
Notre Dame. Canterbury.
St. Peters.
12. Color and symbolism in every day life.
Inner meanings.
Strange church and civic symbols.
The palette of the Master Painter.