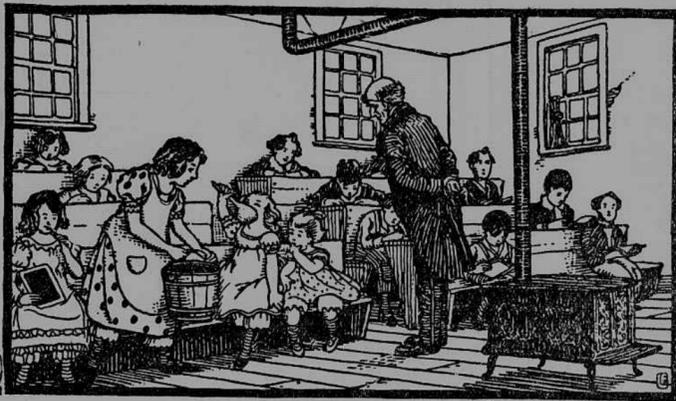


# The Little Red Schoolhouse



"Schools Took Up"



Passing the Water.



A Spelling Match in the Forties



Study Time



"Friday Afternoons" Speaking Pieces



Nathan Hale's School House 1750



Sharpening Quill Pens

These interesting little drawings, which carry the mind back many moons, were done by Louis Fleming and are being used in a calendar issued by the American Book Company. The brief text reproduced below comes from an article entitled "What America Means to an Englishwoman," by Lucy H. M. Soulsby, in the February "Atlantic Monthly."

AS I crossed the country, and saw the school-house standing out in every tiniest hamlet as the village church does in England, I learned that America stood by education; and a year later, when I saw what manner of men answered the call of the draft, I learned that education stood by America. I came with the sound, old-fashioned English idea that character and duty and the Fifth Commandment outweighed book learning. I also brought the related but unsound idea, that character and book learning were alternative, not complementary.

rougher sort, in train and car and elevator, I came to the conclusion that the little schoolmarm had fashioned her boys into gentlemen.

The other day Mr. Kipling ascribed their reticence in word to the ascendancy of women in their schools. We are apt to feel as if red-blooded masculine vigor must be weakened thereby; but perhaps it is only that primeval masculine brutality is being refined away. At all events, America's soldier sons have proved themselves a quick-tempered, hard-hitting race, who would be bad to beat. All honor to the little schoolmarm who has gentled them as well.

## Barnard's Lincoln

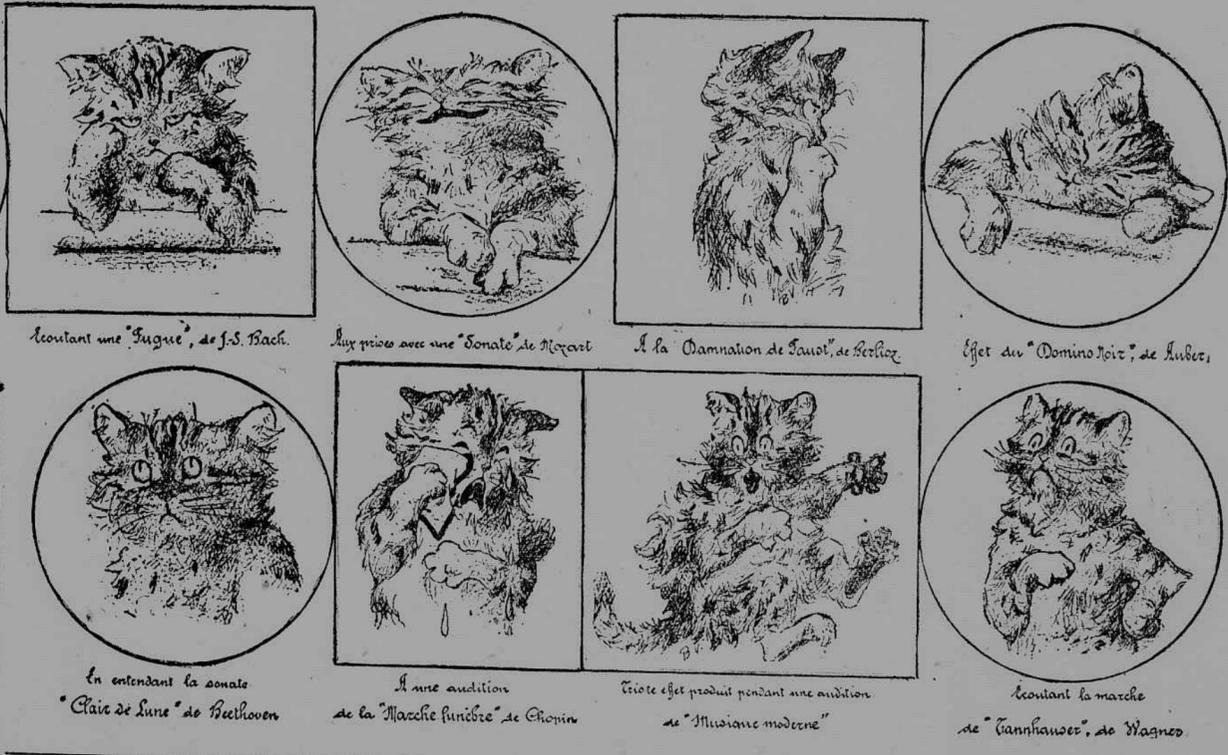
VERY good news, "The Manchester Guardian" calls it. What is the news? Why, that Manchester is to have the Barnard statue of Lincoln, if the offer of the Anglo-American Society is accepted. And since Manchester petitioned that the Lincoln statue be given, "there can be no question of its being accepted with open arms." This journal goes on to say: "The intimate trade relations between our city and America and the historic incident of Lancashire's patient acceptance of the heavy trials brought on her by the American Civil War, besides the hearty good will which we, like all Englishmen, but in perhaps special degree, bear to our great ally, have doubtless combined to recommend our petition and will make the position of the statue here a permanently appropriate memorial. It is a noble and original work and deserves for its own sake, as well as for that of its great original, all the honor we can give it."



# Music Has Potency Other Than Aesthetic

"MUSIC hath charms." The quotation is pretty shop-worn, one must admit. It has been sadly over-worked. Yet somehow it is always becoming applicable in new ways. Curiously enough, at about the same time Miss Margaret Anderton was signing up with Columbia University for a course on musico-therapy based on her remarkable experiences with wounded soldiers who responded to musical treatment, "Le Courier," a paper published two or three times a year by the Evander Childs High School, of this city, published some drawings by a little French girl, reproduced here. These feline sketches attempt, in a humorous fashion, to portray the effect of various musical compositions upon a sensitive organism. The coincidence merely goes to prove the above assertion that the weary quotation is still ubiquitous. "It may be only a short time," observes "The New York Evening Post," "now that our wounded soldiers are being poured back into the country, and every possible device for their healing and reeducation is being looked up—before it will be a matter of common knowledge and consent that music, by its infinite and shaded rhythm and vibration, timbre and pitch, can heal not only mental but certain kinds of bodily illness." But it is a totally new idea which Miss Anderton is bringing forward. A Columbia prospectus, speaking of the course, says that its object will be "to cover the psycho-physiological action of music and to provide practical training for therapeutic treatment under medical control."

It seems that there is no very numer-



Aux "Beautidos," de Cesar Franck

ecoutant une "Fugue," de J.S. Bach.

Aux prios avec une "Sonate" de Mozart

A la "Damnation de Faust," de Berlioz

effet au "Domino Noir," de Huber,

En entendant la sonate "Clair de Lune" de Beethoven

A une audition de la "Marche funebre" de Chopin

Violent effet produit pendant une audition de "Musique moderne"

ecoutant la marche de "Tannhauser," de Wagner

ous library of works to which one interested in the theory may refer. "When I was in Paris studying," says Miss Anderton—"I picked up a book one day which dealt with the subject. That gave new impetus to my own research work, which has, really, been going on all my life. But, aside from the few French books I found, there seems to be nothing as yet to learn from books about it. Almost all I have found out I have found out for myself. Little things occurred constantly to throw some light on the subject, and then, finally, the war came, which focussed things for me." And "The Evening Post" quotes her further: "There are two chief ways of treating patients, though in detail no two cases can be treated alike. But, as a general thing, I administer the music for any form of war neurosis, which is largely mental, and have the man produce the music himself in orthopedic cases or those of paralysis. Different instruments are used for different types of trouble. The timbre of an instrument probably plays the largest part in

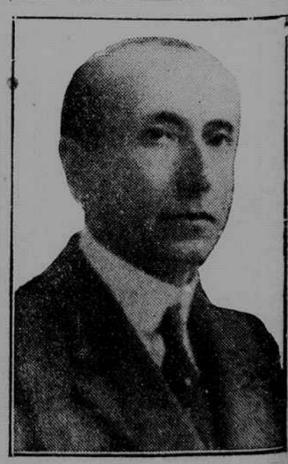
musical healing, and for this reason wind instruments are good, because of their peculiar quality. Wood instruments are particularly potent for a certain kind of war neurosis because of their penetrating, sustained tone. Instruments are usually better than vocal music, for with the human voice the personal element, which is usually not desirable, enters in. At times, however, the voice is best. The timbre of wood instruments, however, affects the nerve centres more than does the voice or the piano. This is especially good with deaf people, who feel the vibrations in the spine." Her interviewer states: "Some of the cures seem little short of miraculous—and it depends on the definition of the word miracle whether they are short of it. Memories have been brought back to men suffering with aphasia; acute temporary insanity done away with; paralyzed muscles restored. One captain, who had been hurled into the air and then buried in debris at the bursting of a bomb, had never been able to remember even his own name until the music got him. "Tests have been made upon well men, and

it has been ascertained that certain pitches or harmonic combinations have a certain bodily effect. At present the effect on the throat of a certain chord in a certain key is being investigated, and it may prove to be of help in dealing with paralysis of the jaw." The correspondence between color and sound vibrations, one is told, is also threaded into the healing work—a task which has also occupied Miss Anderton during many years. She says: "I had often thought about it, but it was crystallized for me one night after a concert, when a man came to me in a state of great excitement and asked me why he had seen a certain color around a piano all the time that I was playing a certain composition. I looked up the vibrations of that color and they were the same as the vibrations of the dominant tone of the piece." The article goes on to say: "While reeducation of soldiers is not primarily a part of musico-therapy, without musico-therapy, in several instances, men would not have been able to take up the reeducation work which came later and which fitted them for vocations. Music itself sometimes becomes the chief interest and means of a livelihood to a man who has been brought back to physical and mental fitness by way of it. For instance, one man

who was encouraged to use a false foot, and so learn to walk and move naturally, by operating the pedals of an organ has now become a regular church organist and is making a living at it. Another man, who was given a small lap instrument, strung like a piano, for the dispelling of chronic melancholia, brought on by being blinded in battle, is now being trained in an occupational sanatorium of the Canadian government to become a professional piano tuner. His first keen interest was awakened when he noticed that the G string was out of tune—or, rather, that something was the matter with his toy. The G string, it may be said in passing, had been put out of tune by Miss Anderton. "Musico-therapy may be a harmful as well as a beneficial thing, and Miss Anderton lays special stress upon the fact that just 'playing for soldiers' is not musico-therapy, and may often be a very detrimental thing for wounded, convalescent or mentally repressed soldiers if done by a person who knows neither the individual needs of the men nor anything of the large bases and delicate technique of the science. Not alone a knowledge of music is needed, but of physics and psychology, besides some knowledge of the mechanism of the nervous system and the muscles and tissues of the body. 'I had to steep myself for years in all these things,' Miss Anderton says."

## Optimism

TO BE or not to be an optimist? An address recently delivered at Columbia University by Amado Nervo, the celebrated Mexican poet, would indicate that, in his philosophy at least, the spirit of pessimism holds no place. Mr. Nervo gave a lucid explanation of his own particular attitude toward life and the effect it has upon his poetry. "The South American" quotes him thus, in part: "The color in a picture, if gifted with the faculty of reason, seeing at its side other tints, meaningless to itself, with the appearance of red, green and blue stains, and unable to distinguish the harmony of such a combination, would feel out of place, as if thrown at random on the canvas, and would endeavor to get away because incapable of understanding the function which it here performed. But, once out of the picture, and seeing this in perspective, it would be able to appreciate the whole conception, to understand the fine blending of colors which gives life to a landscape or a portrait of the human figure, and would immediately realize the void occasioned by the displacement from the whole of one component part, and therefore hasten to return to its place. "Things appear to me to have an inclination toward goodness, as if they wanted to be good. They knock at our door and we are responsible for their deterioration if we are not inspired by the spirit of optimism. There are in the world more good things and good men than bad, and men are wicked because they do not know how to be better, not because their instincts are perverse. In their spirit of pessimism they transform into bad the good things which knock at their door; they do not see them as they really are; they do not see them as we make for ourselves; it is as we wish it to be. We are the architects of our own life."



—Photo from "The South American" Amado Nervo