

a pianist or a fiddler. And, yet, there are three or four, who have had no schooling worth talking about, because they had to give so much practice to the instrument they were learning to play, but who have become fairly well-read men and women. Indeed, music is one of the arts that induces study, not only of its history but of the composers and their times. The art itself opens up the vistas that must be explored.

For the mass, nothing better will ever be devised than the old apprentice system—whether it be cobbling, cabinet-making, weaving, spinning, the blacksmith's trade, or any of the manufacturing crafts. The lads of long ago completed more before they were sixteen than the vast majority of our men and women do in taking a full course through colleges and universities. The training itself is an education. The two go together. And, when I was a youth, the night school was infinitely more attractive than the day school because, after working in a shop for ten or twelve hours it was such a relief to wash up, take the evening meal, and go to class. Apprenticeship and the evening schools combined served better than any other system with which I am familiar.

Can we not learn something of value from the theater and the race track? In both spheres the training of temperament and character is essential. Indeed, success in either case is impossible without guiding and molding the traits of the individual actor and individual horse if the great prizes are to be won. A horse left to develop its own character would never see a race track. An aspirant for the honors of the stage would never see a first night if he did not follow the instructions of the producer of the piece. Discipline in these two fields develops character; it does not injure it in any way.

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