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**Lifereform, music and arts education in the early 20th century
with special reference to the work of Béla Bartók**

theses for doctoral dissertation

DOI: 10.15476/ELTE.2024.263

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Budapest, 2024

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I. THE AIM OF THE RESEARCH

During our research, we set out to explore the pedagogical phenomena in the life and art of Béla Bartók. Bartók's contemporaries had conflicting views about Bartók's teaching, some saying that he did not like to teach, others that he tried to impart all his knowledge. In the light of this, the primary aim of our research is not to try to resolve the contradictory opinions expressed above, but to formulate new irrefutable truths about Bartók's life by uncovering new, hitherto unknown information and philological data. Rather, the aim of our work is to understand and interpret the pedagogical phenomena outlined above in their deeper layers, drawing on the results of musicology as a valuable source, and expanding the scope of our investigations by drawing on the approaches and methods of social history, historical pedagogy and historical cultural anthropology. This endeavour is complemented by a joint examination of the life reform trends that were intensively present in the period in the context of Bartók's life and work, since despite Bartók's reclusive personality and his often liminal or peripheral position in society, we can trace the intense influence of life reforms in his life's path. Our main aim is to present a comprehensive pedagogical view of the historical period in which Bartók lived. To achieve this more nuanced and differentiated pedagogical perspective, we also want to use the tools of pedagogical anthropology. This, as the renowned German educationalist Bollnow puts it:

“...an approach that permeates the whole of pedagogy, although it cannot in itself cover the whole of pedagogy (...) it offers a systematic scheme that allows for the innovative compilation of individual pedagogical issues into a whole. (...) What it brings out of it is always only individual perspectives, anthropological contexts that emerge from certain points of view.” (Bollnow 1965, p. 49, quoted in Wulf & Zirfas, 2014, p. 31)

Hence, the artist as an entity, as a person in relation to his fellow human beings, his audience, nature, the environment, etc., is at the centre of our analysis. From this point of view, we seek to capture, describe and thus understand Bartók's enculturation, socialisation, education and learning processes that determined his life.

It is therefore clear from the above that the anthropological study of the social determinants of pedagogical phenomena is timely, and the theories presented here will allow new results to be explored.

The basic aim of our research is to examine the individual from a subjective perspective, thus presenting Bartók as an ordinary man and not as a hero (as outlined in the theoretical section) from a pedagogical point of view. To gain a deeper understanding of the actions and events of Bartók and his environment, we have sought first and foremost to uncover the underlying content and to shed light on the interrelationships between individual phenomena. To this end, we will use the tools of qualitative research.

II. RESEARCH QUESTIONS

The main question is: *What were the pedagogical influences and phenomena that shaped Bartók's career, his art, his pedagogical and scientific work?*

Terms and conditions:

1. What were the major historical processes of the 19th and 20th centuries that gave rise to the social embeddedness of your life?
2. How did you relate to your immediate and wider environment throughout your life, what were the influences (enculturation, socialisation, education) that shaped your personality and identity?

3. What are the latent informal educational influences, which can be detected by pedagogical anthropological tools, that affect the processes of knowledge acquisition and transfer, cultural learning (mimetic, ritual, performative elements)?
4. Who were the key figures who established and shaped your identity early in life?
5. What were the most important intellectual, artistic and philosophical influences on his personality and work?
6. What role did the Reform of Life play in your lifestyle, art and pedagogical work?
7. How did your outlook on life, your approach to life, evolve later? How did he synthesise different external influences in his art and pedagogy? What were the processes of cultural preservation and value creation in his personal life, his artistic and pedagogical work?
8. What were the most important results of the cultural knowledge transfer concentrated in his life model, his art and his pedagogical work?

III. THEORETICAL AND CONCEPTUAL BACKGROUND

Basic pedagogical concepts: culture, enculturation, socialisation, education, learning

As Friedrich Kron states in the chapter of his handbook on basic concepts of pedagogy: 'The basic medium of human existence is the culture in which every human being lives. Society can be understood as a basic form of organization, both related and subordinate to it, as the specific cultural accomplishment of man as an organizer of himself and his groups.' (Kron 1997, p. 73) Consequently, for the conceptual systematization of the pedagogical approach we are taking up, which is placed in a broader interpretative framework, we will first attempt to define culture as a basic concept with pedagogical relevance.

According to Reuter's definition of culture from a cultural anthropological perspective, the term culture

refers to the totality of human creations, the systematic result of human experience up to the present. Culture encompasses all that man has created in the form of tools, weapons, shelters and other material goods and processes, all that he has elaborated through attitudes and beliefs, ideas and judgements, codes and institutions, arts and sciences, philosophical and social organisations. Culture also includes the interrelationships between these and other aspects of the life of humans as distinct from animals. Everything (material and immaterial)

that man has created during his life is included in the concept of culture (Kroeber and Kluckhohn, 1952, p. 64).

According to Arnold Gehlen's popular philosophical anthropological theory, the emergence of human culture is since humans are biological "niche creatures", lacking the species-specific organs (defensive attack) that are characteristic of most animal species. During its evolutionary development (which also meant the evolution of culture), man created the institutional forms (e.g. language, education, religion, art, science) that ensure the survival, development and cultivation of the human species. Culture, in this approach, is an artificial world created to compensate for the human deficiency state, which has a specific protective function through the cultural 'prostheses' it has created to make up for biological deficiencies.

According to the definition that emphasises the pedagogical importance of culture, culture is the essential basic medium of human existence for all, into which the members of successive generations are integrated through enculturation. This term, which is also relevant from a pedagogical point of view, refers to the broadest processes of cultural acquisition and thus of integration into culture. Society, as a subordinate concept, can be understood as the arena of specific cultural manifestations of the human being who organises his or her own life and communities, which, as the most important arena of human existence and knowledge acquisition, is as much a part of culture as fish in the sea. As he states, "The concept of enculturation in this approach is the terminus technicus of cultural anthropology: the learning of culture - that is, the incorporation into culture - which is also the specific object of pedagogy" (Loch 1969, p. 126).

In pedagogical terms, the concept of *enculturation* applies to all people and all societies - predominantly at the macrosocial level - and refers to the basic learning processes that enable individuals to act (e.g. learning to speak a language, to behave according to the norms of a group, to live according to the contents and rules of a religion).

Socialisation, which is part of *enculturation*, is concerned with a specific class of cultural contents, the processes of acquisition of socially relevant values and norms, values and behaviours, rules and roles, as they are expressed in their various institutionalised forms and as they are taught and learned in their most diverse organisations. It is through the processes of enculturation and socialisation of the growing person that he or she becomes an effective social actor. Socialisation subordinates the individual to the processes of adaptation governed by the needs of his existence. To become human and maintain his life, he must learn first and foremost

what the basic processes of socialisation offer him and expect of him: the use of language, the rules of his communities, religion, etc.

The third element of the pedagogical conceptual framework we use is *education*, which is interpreted in relation to the above basic concepts. According to Fend, the socialisation process serves the dual purpose of 'socialising' and 'socialising' the individual. Socialisation' is a process of enculturation and socialisation which applies to all people and in which the growing person becomes socially and culturally capable. Socialisation', which is identical in content to the concept of education, applies to cases of this complex process in which specific, personal development and reflexive learning processes take place, which can be influenced by the individual who acts. "Education can thus be understood as a process of socialization directed at the individual, of "intentional influence" (Kron 1997, p. 83).

In the 1920s, Herbert Mead, the theoretical founder of the so-called *symbolic interactionism* that underlies the above interpretation of education, developed his theory of identity and role based on the general characteristics of social actions in his work *Mind, Self and Society* (1934; 1973). This concept, which emphasizes the social embeddedness of human action, describes the relations between human activities, the social actors who carry them out, and the social or abstract objects they create.

The fourth element in our systematic conceptual overview of pedagogy is *learning*, which in everyday language is often used in the same sense as education. It is through learning that the processes of enculturation, socialisation and education become truly meaningful. The educational aspects of this are often discussed in terms of psychological theories of learning, which see learning as the result of 'internal psychological processes' within the individual.

The interpretation of education as symbolic interaction presented in the preceding paragraphs leads to an anthropological approach to the above processes. According to this approach, the process of enculturation emphasises the identity of the individual, the performative, ritualistic nature of human and social relations, and the means and conditions (e.g. symbols, religion, art, technology) that play an important role in these processes.

Using the above theoretical framework, as reflected in Kron's work cited earlier, we will seek to make sense of pedagogical phenomena at three levels:

Thus, the possibility of researching pedagogically relevant phenomena does not only extend to the individual person, i.e. the individual with the goal orientations and attitudes that determine education, but also to the social relations that develop around the individual person and, through this, the historical social background that influences this process. Three

levels of pedagogical research and theorising can be outlined, which D. Ulich (1976, p. 40) describes as follows:

1. "The macro-social level of social action driven by social determinants".
2. "The micro-social level of interpersonal interactions".
3. "The intrapersonal level of rule-consciousness in the acting subject or individual" (Kron 1997, p. 36-37)

IV. METHODOLOGICAL APPROACHES AND METHODS

The concept of qualitative research is becoming more and more difficult to define due to the constantly changing and evolving, merging disciplines, and the researcher's point of view and position also greatly influences its interpretation. Denzin (Denzin & Lincoln, 2018) proposes a general starting point for defining qualitative research. According to his theory, qualitative research is an activity that first and foremost situates the observer in the world. Research itself consists of a set of practices that make the world visible, thus transforming it into a series of representations. In this respect, qualitative research involves an interpretive (and naturalistic) approach to the world, which means that the qualitative researcher examines things in their natural context and seeks to make sense of phenomena in terms of the meanings people give them (Denzin & Lincoln, 2018, p. 45).

Phenomenologically oriented pedagogical research starts from everyday life and educational practice. The exploratory process aims at discovering and describing the structure of concrete material content and the interrelationships that affect its essentiality. The application of this method also highlights the theoretical premise that social and historical reality cannot be explored by empirical means alone, but that their structural and essential interrelationships can be grasped by means of hermeneutics, based on interpretative processes that can be controlled by logical means. In the context of educational research, this means that phenomenology is situated between the empirical dimension and the theoretical approach, and phenomenology can be used to formulate findings with various anthropological implications (Kron 1997, 40-41).

As a tool for understanding and interpreting pedagogical phenomena, our emerging theory, philosophical pedagogical anthropology, also has a phenomenological character (Wulf & Zirfas, 2014, p. 31), because "phenomenology provides a thorough and detailed analysis of the construction of meaning and meaning, as well as of topics usually ignored in positivist

approaches." (Flick, 2022, p. 107). On this basis, I have used a primarily phenomenological reductionist approach to analysis and to explore anthropologically graspable contexts, in addition to hermeneutic textual interpretation.

Hermeneutics is indispensable for understanding and interpretation, and Veress stresses the importance of hermeneutics in the process of understanding, following Gadamer and Ricoeur: "our conceptual knowledge, theoretical schemata and explanatory procedures acquired during cognition do not prove sufficient for experiencing the concrete situation, for receiving these experiences. For actual participation, beyond exploration and awareness, we need to understand the situation." (Veress, 2007, p. 14). Hermeneutics now goes beyond the interpretation of linguistic, written texts and offers the possibility to interpret social phenomena and actions as texts. On this basis, we have gone beyond linguistic sources to treat Bartók's life and actions as texts. The interpretation of the action-texts led directly to the development of analytical categories or rather benchmarks provided by historical and cultural anthropology.

The cultural and anthropological phenomena presented in the theoretical part are also visually manifested and revealed in the individual images. In the following chapter, we will present an approach and a set of methods that allow us to use photographs not only as a means of visualization, but also as a source for revealing deeper meanings. By interpreting the images in their own time, social and cultural context, a close connection is established between the image and its surroundings, and thus the image becomes more meaningful and has more meaning.

In this work, however, we do not present the entire series of photographs of Bartók, but after a preliminary selection we have tried to choose a single photograph that best represents the phenomena under study. The images are thus not presented in a formalised way, in a separate chapter on image analysis, but as a reinforcement of the content of the text, integrating the images and the analysis into the text, not only supporting it, but also complementing and reinforcing it, to add additional content to our research, stemming from the images.

Images are the basis of our human existence insofar as our education is in us and with us; our relationship with the world is our self in the sense of the interaction between man and the world, as formulated by Wilhelm von Humboldt in 1793 (1984, p. 29, cited in Pilarczyk & Mietzner, 2005, p. 20)

A deeper hermeneutical analysis of the visual documents published so far on Bartók's life has not been the focus of interest for scholars of his oeuvre. The Bartók legacy includes a considerable number of photographs alongside letters and other writings. A review of the

photographs reveals that they have a deeper message about his model and the culture of his time, in addition to documenting the everyday events of his personal life. Consequently, our aim is to explore what message they convey about Bartók and his time.

To provide a theoretical and methodological basis for the analysis, we drew on Ulrike Pilarczyk and Ulrike Mietzner's *Das reflektierte Bild* (2005). Pilarczyk and Mietzner define the question of how people's relationship to the world is shaped and expressed in a culture dominated by the visual as the focus of pedagogical inquiry in the study of photography (Pilarczyk & Mietzner, 2005, p. 9).

The iconographic-iconological method, on which the iconographic-iconological interpretation of images is based, is an art historical method. It has been used in historical visual studies to analyse the cultural significance of images and other forms of visual expression and has been developed and tested in art history in detail down to the specific methodological steps. The PM approach follows Erwin Panofsky's step-by-step model. In principle, the phased procedure (hermeneutic circles) remains the same for each analysis. This allows comparing cases, retracing the steps of the analysis and checking the results. However, the procedure is not schematically narrow, nor is it less linear than it first appears, since the transitions are malleable and there are steps backwards and forwards in the analysis of the elements of the picture.

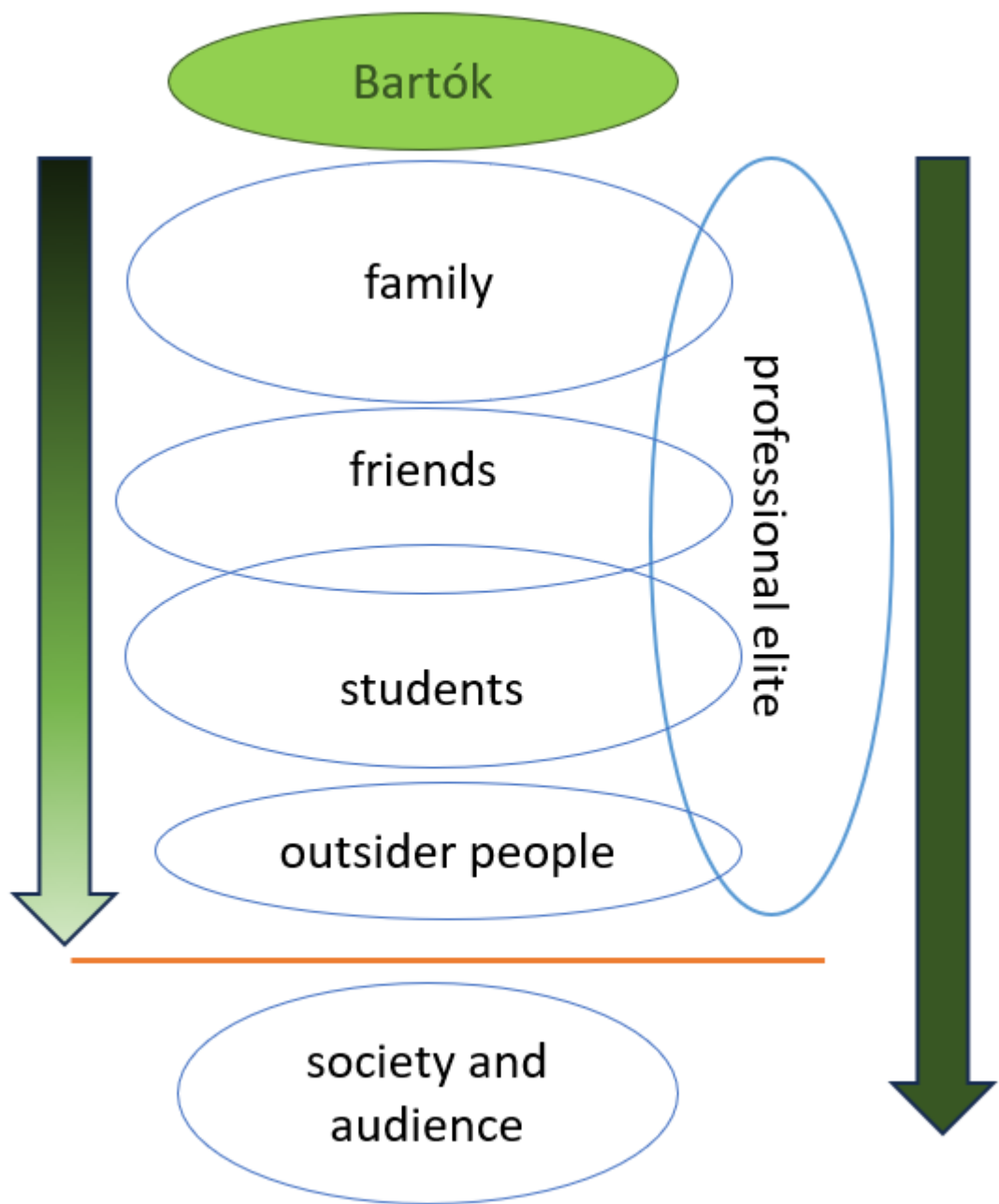
Each of the four levels of iconographic-iconological interpretation of images contains a wealth of pedagogically relevant information and approaches that allow for different investigations and theories. For example, the description of gestures and facial expressions in a classroom photograph at the pre-iconographic level raises questions about institutionally defined body positions, as well as gender and generational differences and historical differentiation. At the second level, the sequence and variation of motifs leads to the cultural roots and traditions of visual perception and pedagogical thinking. At the level of iconographic interpretation, problems related to the social function of photography, the conditions of its production and dissemination, as well as, for example, photography as a strategy for the self-confidence of the parents' generation or as a process of self-formation of adolescents in their photographic confrontation with the world are discussed. Here, in particular, educational contexts are present through the different perspectives of the image, and these can be the results of educational processes that are not intentionally exposed, and which can then lead to current educational problems of different historical periods at the level of iconological interpretation. Selecting the appropriate photograph: the selection of one or more photographs from the collection under study is more than a preliminary exploratory task, since the selection process

necessary for the interpretation of the image has an autonomous heuristic and systematic function in the context of a series of iconographic photographic analyses. What we are looking for is a condensed pictorial expression, a complex representation that contains, in content and form, something relevant and meaningful to the reference collection - and to the research question. The choice of images is informed by a range of objective reasons, first and foremost the information about the subject and context, and the reliability of the surviving context of use. The right photograph should be representative of the reference collection in terms of style, subject and motif.

V. CONCLUSIONS

After presenting the social-historical framework, the results of our research, i.e. the pedagogical phenomena that can be discovered in Bartók's life, are presented in two chapters. In the study of these phenomena, the trends of life reform, which appeared intensively at the turn of the century, are particularly decisive, and these trends also dominate Bartók's life. In examining the life course, Bartók's relationships and exemplary reference persons are brought to the fore, and the strong social determination of pedagogical phenomena and influences is made clear by the way in which they have influenced Bartók's life and his view of the world.

In Chapter 2 we focus on the context in which Bartók acquired his cultural knowledge, and in Chapter 3 we examine the pedagogical manifestations of Bartók's life and work. The content of Chapter 2 is organized by the categories of each cultural element, while Chapter 3 is organized by the strength of Bartók's connections. Our research has shown that the strength and effectiveness of Bartók's pedagogical influence, which is clear in his memoirs, is also a function of the strength of his relationships. The closer the individuals were to him, the greater the pedagogical and educational impact he could have on them. This influence, however, is not clearly diminished by the more distant relationship each person had with Bartók; he had, and still has, a very strong influence on the collective society, his audience and posterity through his art. We have tried to illustrate these effects in the following diagram:



1. Figure 1: Diagram representing the direction and effectiveness of cultural promotion of Bartók

The development of Bartók's religious and philosophical outlook clearly shows strong Life Reform philosophical influences. Initially brought up in the Catholic religion, Bartók

experienced religious atheism over time and eventually chose the Unitarian religion. Also important in this process was a reformist idea, the love of nature, which was also a reformist idea of the Lebensreform movements, and which for Bartók was more than an influence of the reformist ideas of the turn of the century; it was a primordial connection rooted in his childhood.

An examination of his relationship with his macro- and micro-environment reveals Bartók's view of society, or more precisely his strong social critique. In the process, the ideas associated with the aspirations for the reform of life are revealed, according to which village and peasant culture is valorised over urban culture. Bartók was critical of his own modernised society, rejecting all artificiality and ephemeral behaviour. He looked for pure, instinctive emotions in people and in art, and this is how he discovered the potential of folk music and folk songs. As well as the social vision, he was also involved in innovations in the individual human roles; he was an ardent supporter of women's equality and, in the wake of the reformist approach to education, his children were also educated in the affectionate Rousseauian *negative pedagogy*. In this way, his own role as a husband and father was that of a loving, caring head of the family, in keeping with the times.

His relationship with lifestyle reforms is dominated by his health problems, which plagued him particularly often as a child, but which returned repeatedly in his adult life, when Bartók was well trained and ate healthily, following the healthy body ideal promoted by lifestyle reforms. Despite this, or perhaps because of it, he placed a high priority on health maintenance, which was guided by exercise, a healthy diet, time spent outdoors, sunbathing and the wearing of the new reform-style clothing that was also the result of the life reform movements. Another significant trend of the lifestyle reforms, the new housing and garden culture, also appeared in Bartók's life; he and his family led a closed, inner commune lifestyle, in keeping with the commune, and their furnishings were mainly expressed in objects and furniture decorated with folk art elements. These elements symbolise the pursuit of reformist ideas, even though Bartók was never intensively involved in, or in any long-term contact with, any reform movement.

In the chapter on the artistic trends and influences of the period, as well as the major figures of reference, the leitmotif is the emergence of modern art and modern music, in which music, in parallel with the questioning of religion, increasingly questions the transcendent and sublime content of art. Bartók occupies a special place in this process; while in his youth, disillusioned with epigone and artifice, he preached the equality of sounds and experimented with the development of an equal way of notating sounds, behind which he believed that the presence of emotion was unnecessary in the creative and performing arts, he realised in time

that without true and pure emotion there is no art. Thus, we can say that Bartók went against the central motto of modern art that 'art expresses nothing'.

In the chapter on the general pedagogical influences in Bartók's life, we have explored the general and artistic influences and pedagogical figures who later became exemplary in Bartók's pedagogical personality and manifestations.

In Chapter 3, we continued our research, starting from Bartók himself, by looking at his own self-improvement. One of the basic ideas of the life reforms was that the active and independent man, capable of self-healing, was for Bartók also the ideal of man. Thus, we can say that Bartók pursued his ideal of himself throughout his life, and that he himself tried to live up to this ideal. A characteristic motif of the human ideal of the Life Reforms is the self-healing man, which Bartók also followed. He was able to understand his own anatomy, so he always made sure that his gait and posture were healthy. He also observed the way his own body worked in terms of food, so he was aware of what his sensitive stomach could and could not digest. He also observed and studied nature's treasures, animals and plants to a high level, but his desire to learn languages and thus to learn more about other cultures was equally self-educating.

Outside of himself, Bartók's family relationships are the most strongly influenced by his upbringing. He tried to pass on all his knowledge of the world to both his wife and children, as well as to his mother and sister's family. This knowledge included, in addition to learning the arts and languages, an accurate and up-to-date knowledge of the laws of nature and technological innovations.

Bartók's pedagogy in the formal educational framework is perhaps the smallest slice of the enculturation processes we are interpreting. In formal settings, he taught only piano privately and at the Academy of Music, and to a lesser extent music theory. He had a rather bad opinion of the teaching of composition, which he considered immoral. He believed that composition could only be learned by studying and analysing the works and techniques of predecessors. Although piano teaching was a significant part of his time, it remained a source of livelihood for the rest of his life, and he felt that his vocation was more in composition and particularly in folk song collecting.

As shown in the diagram above, Bartók was able to make the greatest impact on his audience and on posterity through his art. As a performer, he conveyed the image of an ideal performer, free of all superfluous mannerisms. As a composer, his works, with their symbolism drawn from popular culture, gave artistic form to universal human values that have been

preserved and transmitted through the ages. Although this was primarily a source of subsistence for Bartók, the revision and republication of his own works and those of his predecessors can be regarded as a pedagogical activity, and Bartók's scientific publication activities (in addition to the scientific systematisation and publication of folk songs, e.g. his studies on folk music research) and his educational performances, in which he tried to introduce the public to folk music and his own art in concerts supplemented by verbal performances (see *Mikrokosmos*, *Gyermekeknek* and other piano works).

During our research, it became clear that despite Bartók's reclusive and rational attitude, he was deeply concerned with the society and culture of his time, and despite his failures and reclusive lifestyle, the life reform philosophies and trends of the time were very much present in his life, art and work. It was not necessary for Bartók to be in active contact with certain pro-life reformers or associations to incorporate their ideas into his own philosophy and way of life.

Throughout his life, he was driven not only by his own art, but also by his desire to educate and better his immediate and wider environment. Bartók's art was not intended to serve the needs of his audience, but to guide and instruct them. He sought and created new ways out of the corrupt world of civilisation. And these aspirations are more evident in his socialisation processes than in formal educational settings. Life reform thinkers familiar with him and his art saw him as a great teacher, sometimes a messiah, which was one of the most significant rhetorical elements of the human ideal of the age. Bartók's attitude of wanting to know and experience everything also reflects the influence of the scientific positivist, empirical trends of the time on everyday behaviour and attitudes to life.

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VI. PUBLICATIONS RELATED TO THE CANDIDATE'S DISSERTATION TOPIC

Studies

Daru, A. (2022a). Sound recording as a 20th century milestone in music pedagogy. In G. Bolvári-Takács & I. Sirató (Eds.), *Dance in a Changing World* (pp. 38-45).
<https://m2.mtmt.hu/api/publication/34427394>

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About to be published:

Daru, A. (2024) The Role of Sound Recording in the Enculturation of the Turn of the Century through the Work of Béla Bartók. Interpretations in music and dance education. In *Dance and Education*.

Conference presentations, other publications

Daru, A. (2019a). Life reform elements in photographs by Béla Bartók. In A. Varga, H. Andl, & Z. Molnár-Kovács (Eds.), *Educational Science - Horizons and Dialogues. XIX National Conference on Educational Science*. University of Pécs, Faculty of Humanities and Social Sciences, Institute of Educational Sciences.
<https://m2.mtmt.hu/api/publication/31165263>

Daru, A. (2021a). Béla Bartók's personal and artistic network. In K. Kempf, B. Vincze, & A. Németh (Eds.), *Life reform and the arts - art and social reform movements rooted in life reform in the first half of the 20th century*. Association for Reform Education in Hungary.
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