

Points of View

The Need of Philosophy

To the Editor of *The Saturday Review*:
SIR:

Mr. I. A. Richards in his article appearing in your issue of June 5th has touched upon a problem which seems to be of the greatest importance. He has good reason to fear that the advance of the sciences, particularly of psychology, will so overwhelm humanity with a black chaos of bald facts that all aspiration will seem vain and all endeavor futile. This is a very real danger, and I have no doubt that the well-springs of creative effort in the soul of many an artist have been poisoned at the source by a mistaken conception of the implication of science. Mr. Richards thinks, with Matthew Arnold, that we shall be thrown back upon poetry, and that poetry can lead us to salvation. But unless the poet possesses a very positive faith in the value of poetry, I don't see how he will be able to create. Every artist must believe himself in some sense a messiah with an inspired message for mankind; otherwise the infinite labor and pain of creative effort would be impossible. What every man must have in order to live, and what every artist must have in order to create, is a positive faith which, satisfying his critical intelligence, gives to life a meaning.

Today the intellectual scene is in confusion. Scientists are invading the precincts of religion which formerly were held sacred; churchmen are foolishly parading about in scientific fields where they have no business to be; moralists are turning irresolutely between science and religion; and finally the creative artists, bewildered by the claims of science, are filled with devastating uncertainties which make whole-souled creative effort impossible.

Where shall we look for a solution of the difficulties? My answer is: to philosophy.

To mention philosophy today seems almost an anachronism. Behaviorists have done their best to drive it out of court. But philosophy is as necessary to man as the air he breathes. To have philosophy of life is to have an attitude toward life that satisfies the mind—and the mind must be satisfied whether we have one or not. The function of philosophy today is not to erect a beautiful structure of words upon a basis of false or incomplete premises, but to criticize the pre-supposition of science, the principles of art, the precepts of morality and the doctrines of religion. Philosophy is the critical intelligence of mankind—it is from Missouri and demands to be shown. When psychologists make assertions about man which presupposes a clear conception of the nature of matter, of organism, and of life, the philosopher has a right to raise an incredulous eyebrow, for there is not a scientist living who can give a satisfactory definition of these three terms.

The business of science is to give man a true conception of reality; its function is to observe and organize facts in order that the laws of nature may be deduced. But facts as facts are worthless to man; it is the relation of facts to man that is important. And it is the business of aesthetics and not of science to arrange facts in a sequence of values. In the words of Havelock Ellis: "Science is the organization of an intellectual relationship to the world we live in; aesthetics is the organization of an emotional relationship to the world."

Under the heading aesthetics come art, morality, and religion—all of which are concerned with values. All three must turn to science for their facts and have no business to dispute with the science regarding the facts. But neither has science any business to dispute with them regarding values. Art is concerned with the relationship of man to nature as nature is perceived through the five senses. Art determines what is beautiful to look at, to hear, to taste and smell and touch. Morality determines what kind of conduct gives man a feeling of satisfaction as he passes through his environment. Religion is concerned with the emotional relationship of man to the universe that he cannot understand. But it is up to philosophy to sit in judgment upon the premises and conclusions of both science and aesthetics; to keep each within its own sphere and in the proper relationship to man.

Science is concerned with truth; aesthetics with beauty. Science appeals to the intellect; aesthetics to the emotions. But man is a single whole—a unified living organism. And his intellect and emotions are but two phases of that quality of the whole

which we call the soul. Truth is that which satisfies the intellect; beauty is that which satisfies the emotions. And so in a sense truth and beauty are one, for each is defined as that which is satisfying to the soul of man.

Mr. Richards concludes that we will be saved by a poetry whose pseudo statements have been cut loose from belief. But what poet will be able to create when he knows in his heart that his poems are no more than fairy tales? To my mind the poet, like any other artist, must believe in the significance of his work or his efforts will prove sterile. And to achieve the sustaining faith that he needs he will ask philosophy to explain to him why poetry is as necessary to man as science or religion; and he will appeal to philosophy when pseudo-science encroaches with its deadening influence upon fields which properly belong to the poet alone.

My conclusion, then, is that before we can be saved by poetry there must be a recrudescence of philosophy in order that the creation of poetry will be made possible. And by philosophy I don't mean a web of words but the development of an attitude toward life as a whole which will satisfy the mind. If philosophy can keep each in its proper relation to man, then science and aesthetics can work in harmony together to make human life more joyous and more free.

GEORGE R. WALKER.

Boston, Mass.

More on the "Saints"

To the Editor of *The Saturday Review*:
SIR:

In response to Mr. Mather's reply to my objections to his criticism, may I point out the following:

1. I will leave the question of St. Galgano and the Last Suppers prior to Giotto to the end of my letter.

2. Under no circumstances was it necessary for me to include Beato Agostino Novello in my book, though I am quite as well aware of the pictures relating to his legend as your reviewer. Mr. Mather says "the student might wish it explained." The student might wish a number of things explained which have no place in a book on a fixed subject. Your reviewer goes on to say similarly, "the saints the omission of which your reviewer remarked are all represented in works of art." By this sentence, your reviewer deliberately leads your readers to believe that there are a number of other saints of whom he has remarked the omission, in view of the fact that he has already mentioned, with the exception of St. Victor of whom he speaks below, all the saints who according to him should be in my book.

In regard to the paragraph on the Trinity, I misunderstand nothing except Mr. Mather's absolute refusal to accept a fact, and I am perfectly willing to discuss in public or anywhere else the subject of the iconography of the Trinity or any other branch of that subject with your reviewer. My reference does not concern symbolism, and is a distinct literal representation of the members of the Trinity as three identical persons, each bearing his own symbol. Your reviewer's absolute refusal to look at the representation on page 33 (top left) and his reiteration of a totally false charge will be incomprehensible to your readers.

Again, your reviewer is absolutely wrong in contesting that "The Hunt of the Unicorn," and the presence of the Skull on Golgotha require a place in my book. I have mentioned the Unicorn in its proper place as the symbol of Chastity which accompanies St. Justina of Antioch, though it is frequently given as an additional symbol of St. Justina of Padua. I repeat, the title of the book is "How to Distinguish the Saints in Art," as Mr. Mather knows if he has read the book, not "The Meaning and Representation of Symbolism and Symbols in Art." With due respect to your reviewer, and in view of the clearly established aim of my book, there was no necessity to consult Rohaut de Fleury. It is even possible that I know the significance of the Unicorn and also the Skull on Golgotha as well as your reviewer does, and if I did not put it in, I had a very sound reason for not doing so.

It is interesting to note that your reviewer acknowledges his error in regard to St. Victor though it is difficult to understand the sentence which follows his acknowledgment of error: "having sought a Saint more common in Italian Art than elsewhere under an Italian name. . ."

Again with due respect to your reviewer, my book is written in English, and if I were to give the names of every saint mentioned in it in Italian, it would have increased very largely and quite unnecessarily the index pages. If Mr. Mather was unable to find St. Victor because he was not with St. Vittorio, how on earth did he manage to find St. Lawrence who should have been, according to him, San Lorenzo? How did he manage to find the Blessed Virgin, who following his line of argument is Santa Maria? His argument is not only unsound, but knowingly unfair.

In regard to the Cano picture of St. Christopher, your reviewer states "with light-hearted enthusiasm," but apparently without a "plethoric scrap-book" that there are plenty of Spanish St. Josephs of this type. Will he be good enough to name one only, which would be quite sufficient to establish his case in my mind, in which St. Joseph is shown as a young man holding the Infant Christ by the hand? Such a representation is contrary to scripture, to begin with, and I do not understand the falsity of Mr. Mather's assertion on this point for he is as well aware of it as I am.

In regard to St. Galgano, the fact remains that he was a local saint of very minor importance and Mr. Mather's statement that he appears in Duccio's masterpiece "Majestas" is again incorrect. The saints represented in that picture are John the Evangelist, Paul, and Catherine of Alexandria, while on the right are John the Baptist, Peter, and Agnes. Below are the Bishop St. Savino, St. Aniano, Crescentius, and Victor, the patron saints of Siena at the time of Duccio. Nor is he in the "Majestas" of Simone Martini, where, again, the same four patron saints of Siena are represented. This is according to Mr. Mather's own preferred authority, Van Marle. In fact, Van Marle only mentions up to the year 1400 six pictures in which Galgano appears. Of these, three are by absolutely unimportant artists; Ugolino Lorenzetti, M. Di Filippo and Lippo Memmi; and a fourteenth century unidentified Pisan artist, while of the other three, Van Marle questionably attributes one to Orcagna, and the other two to Bartolo de Fredi, and Andrea di Bartolo, respectively.

Here, then, is this terribly important saint whose absence from my book is the corner-stone of the edifice of lack of scholarship. Mr. Mather says that Galgano was a patron saint of Siena. I deny that assertion completely. Furthermore this saint is of such minor importance that his name does not appear even in the index of the Britannica, nor in Larousse, either in the big or the condensed edition, nor in Bocardo's New Italian Encyclopædia, nor in Mrs. Jameson's famous work, "Sacred and Legendary Art," nor in Mr. Clements, nor in Husenbeth whose book has constituted the authority on this subject for many years, nor in Drake whose great compilation of every saint, local and otherwise, comprises no less than five to six thousand names, nor in any of the other books on the subject which are used by students, nor even in the Catholic Encyclopædia. I have not had an opportunity of re-examining Voragine's "Legenda Aurea" (Ulm 1478), but in view of Galgano's absence from all other works on the subject, I doubt whether he appears in that. His omission, therefore, is not a great crime nor a serious defect from the point of view of the utility of my book as Mr. Mather should be fully aware. The only place in which I have found any mention of St. Galgano from the point of view of his importance as a saint is in a Spanish Encyclopædia in which mention is made of a Saint Galgano who was Abbot of a Cistercian Monastery in Siena, where he died in 1181. No mention is made of him as a warrior saint.

In regard to the question of the pictures of the Last Supper prior to Giotto, a careful examination of his own authority, Van Marle, fails to disclose the thirteen pictures prior to the Giotto representation of which Mr. Mather speaks. It is easy to take an index and count the number of representations as given in the list, but a careful examination of what is behind the index figure changes the situation very completely. By modern, which implies Western, in the mind of the arch historian, we mean the work done from the time of Cimabue on, and that division of time in the history of painting is universally recognized except by a number of hypercritical individuals who are more interested in their own notoriety than in producing evidence of value, but all the pictures of the "Last Supper" listed in the index by Van Marle, are either purely Byzantine or Romanesque,

by which is meant a sort of recrudescence of the art of the Catacombs or the early Christian Basilica in Rome.

The "Last Supper" attributed hitherto by common report to Giotto—one of a polytych with a Tree of Jesse in the center—is most likely by Taddeo Gaddi. Nevertheless from the point of view of my book, the attribution, doubtful at the best, was of minor importance. Had it been a book on the History of Painting, such an error would have been inexcusable, but the case is different. Then, however, if the "Last Supper" in the Refectory of Santa Croce is not by Giotto, that in the Arena Chapel in Padua is, I believe, uncontested, and as that picture has the same composition as the Florentine one, my statement in regard to this question still holds good.

ARTHUR DE BLES.

New York.

The Reader's Guide

(Continued from preceding page)

Bergson, Poincaré, Metchnikoff, Ostwald, and Haeckel. "Six Major Prophets" (Little, Brown) dealt with Shaw, Wells, Chesterton, F. C. S. Schiller, John Dewey, and Eucken. Since then has a great light shone, Einstein, and Dr. Slosson has attended to him for the beginner in a piquant little book, "Easy Lessons in Einstein" (Harcourt, Brace). Certainly no account of present-day civilization can leave out Freud, and for the purposes of this group a beginning could be made with Edwin B. Holt's "The Freudian Wish and Its Place in Ethics" (Holt), though for the serious lay reader beginning a longer course of study Sigmund Freud's own "General Introduction to Psychoanalysis" (Boni & Liveright) is elementary and easily understandable.

A club embarking on such a course as this should by all means take on board the "Today and Tomorrow" series of little books issuing from the press of Dutton. It is marvelous to mark how the initial impetus of "Daedalus," and "Icarus" keeps successive volumes spinning ahead at such a rate of speed. They are prophecy, of course, but (save for a couple of volumes that fall below the standards), their foretelling is based upon inside information.

E. B., Sheldon, Iowa, asks for information on cooperative farming societies in foreign countries.

THERE are chapters on this subject in some of the histories of farming lately recommended to this inquirer in this column, but of the books devoted entirely to it and now in print in this country the greater number are concerned only with Denmark. "Denmark: a Coöperative Commonwealth," by F. C. Howe (Harcourt, Brace), is the latest of these, a brief and informing account interesting to the general reader. Another, published in 1917, is "Rural Denmark and Its Lessons," by Sir Henry Rider Haggard (Longmans, Green), in 1918 the same firm published an English adaptation of Hertel's "Andelsbevoegelsen i Danmark," Harold Faber's "Coöperation in Danish Agriculture." Senate Document 902 is "Notes on Agricultural Conditions in Denmark Which Served as a Basis for the Hon. M. F. Egan's Series of Lectures Delivered on Various Southern States," and Bulletin 1266 of the Department of Agriculture is C. L. Cristensen's "Agricultural Coöperation in Denmark."

Two historical studies might be added to the list, Isabel F. Grant's "Every-day Life on an Old Highland Farm" (Longmans, Green), and "The Mesta," by Julius Klein (Harvard Economic Studies, vol 21), a study in Spanish economic history.

I plunged through the pages of Beatrice Webb's "My Apprenticeship" (Longmans, Green), which is my present companion and delight and which is being read at a pace to make it last, in order to see if she touched this phase of the coöperative movement. But it is with consumers' coöperation that she is concerned in the chapters that tell of her gathering a "bunch of keys" to unlock the hidden stores of experience in the minds of officials, employees, and members, from aged Rochdale Pioneers on. This big book is one that I hope will be in every library in this country: in a way it is a sort of one-volume library. Incidentally, Mrs. Webb is a woman without vanity: on the jacket is a photograph of her taken by Bernard Shaw with the feet pointing into the camera. I haven't seen one of these since the kodak was a child.

The World of Rare Books

By FREDERICK M. HOPKINS

MEDIAEVAL LYRICS

AIDED by a contribution from an anonymous donor, the University of Pennsylvania is preparing to publish a complete collection of all the lyrics of the twelfth and thirteenth centuries, a period rich in lyric creation. The monumental musical work will be compiled by Professor Jean Baptiste Beck, of the university's department of romance languages, who, in 1909, made the first effort at a systematic revival and restoration of the music of the troubadours when he published in Paris his volume entitled "La Musique des Troubadours," and is considered the best living authority on the music of the Middle Ages. Since this important publication appeared, Professor Beck has extended his research on the evolution of music into the field of ethnological music and folksong, and in 1919 he gave a course on this subject at Columbia University.

The twelfth and thirteenth century compositions for one voice only, and two, three, and four part songs, and will be systematically published in Professor Beck's work in a collection entitled "Corpus antilenarum Medii Aevi," in four series. The first series will begin to appear during the early part of 1927 and will be devoted to the songs of the troubadours and *ouvriers*. The first volume will contain the complete collection of the songs of the troubadours, and the facsimiles of the manuscripts containing the songs of the *ouvriers* will form volumes two to ten of the series. The second series will contain the polyphonic compositions of the same period and will fill eight additional volumes. The third series will comprise the musical plays and the lyric parts of medieval drama, outside of liturgy. This series will include three volumes. The fourth series will be made up of a sys-

tematic collection of reproductions of musical instruments, followed by a glossary of musical terms of the time. The publication will be homogeneous in plan, size, and type. Each volume will consist of two parts: the exact reproduction of the manuscript in rotogravure, and the transcription into modern musical notation, with commentaries. It is clear from the prospectus that this publication will not only be of great value to students of music of the period, but to antiquarians who are interested in its literature and customs.

IMPORTANT LONDON SALE

THE library of Richard Bull, formed at the end of the eighteenth century, since removed from Northcourt, Isle of Wight, will be sold by its present owner, Lord Burgh, at Sotheby's, June 28 and 29. The character of the library lies in the fact that it is an untouched example of a collection formed by an eighteenth century dilettante and man of letters. Of such collections, whatever their quality, very few now exist. Unlike Michael Wodhull and many others of his contemporaries, Bull gave little attention to the classics. Dividing his interest between books and engravings, he devoted his greatest industry to the combination of the two; and as a pioneer of extra-illustration, produced works rivalled only by such as the late Mr. Crisp's monumental "French Engravers and Draughtsmen." Mr. Bull was also on intimate terms with Horace Walpole and gathered a remarkable collection of the Strawberry Hill publications. Many of the rarer leaflets are bound together in a volume with sets of the head and tail-pieces, notes by Walpole and Kirgate, and a water color drawing of the printing office at work, showing Kirgate setting up type.

COMING SALE AT HEARTMAN'S

THE auction season is considered at an end in this city, but some of the smaller houses will continue to hold occasional sales during the summer. A sale of Americana, consisting of autographs, broadsides, and pamphlets, selections from two private collections with additions, will be sold under the management of Charles F. Heartman, at Metuchen, N. J., June 29. The printed material includes rare imprints, Indian captivities, rare tracts on the American Revolution and the French and Indian War; the Indians and the Early West; some very important items relating to New Jersey, also some rare Connecticut pamphlets, and miscellaneous items of interest. There are many fine autograph letters, historical, literary, American, and foreign. The more valuable lots comprise fine letters of Benedict Arnold, Benjamin Franklin, Robert Fulton, General Greene, Alexander Hamilton, Thomas Jefferson, General Lafayette, Zachary Taylor, and General Washington. In short, this is an important sale well worth the attention of collectors.

NOTE AND COMMENT

A ROOM containing relics and manuscripts of Joel Chandler Harris has been established at Emory College, in Georgia.

The story of "Christie's: 1766 to 1925," by H. C. Marillier, illustrated in color and monochrome collotype, has just been published by Constable of London.

The first volume of the Julian edition of Shelley's "Works," to be completed in ten volumes, has come from the press. A second volume will soon follow, and the edition will be quickly completed.

A collection of 325 books and pamphlets relating to Jean Jacques Rousseau, formerly owned by Hippolyte Buffanoir, the French critic, has just been purchased for

Princeton University library and received from France.

The first part of the 1925-26 volume of "Book Auction Records" published by Henry Stevens, Son, and Stiles, of London, has appeared, well ahead in matter of time, which will be appreciated by subscribers. This part brings the British sales up to nearly the end of last year. Perhaps its outstanding feature is the large amount of space given up to the record of first editions of modern authors.

The first two volumes are in the press of a new and greatly enlarged edition of Halkett and Laing's "Dictionary of Anonymous and Pseudonymous Literature," and will soon be published by Oliver and Boyd, of London. The work, which will contain three or four times the number of entries of the first edition, and is to be completed in seven of eight volumes, has been edited by Dr. James Kennedy, Librarian, New College, Edinburgh; it was nearing completion when he died last year. W. A. Smith and A. F. Johnson, of the printed books department, British Museum, has undertaken to edit and complete the work.

Two days before he died the Rev. Herbert F. Westlake, minor canon and custodian of Westminster Abbey, completed the first volume of the Westminster Abbey Documents upon which he had long been engaged. The collection of manuscripts at Westminster Abbey is probably the largest and most important in private or semi-private possession in England. With the double object of rendering the documents accessible to historical students and constituting a worthy memorial to the scholar who had labored so devotedly among the Abbey antiquities, it is now proposed to continue and complete the task. P. B. M. Allan, who was closely associated with Mr. Westlake for many years, has undertaken to edit the remaining volumes, with the help of an associate.

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