

## Points of View

### The MacDowell Colony

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

When we read of a society that has been established "for the purpose of giving creative workers in the seven arts a practical workshop in a favorable environment, free from distractions and care," we are apt to think of it as having more of aspiration than possibility of achievement. But, oddly enough, in this instance, "a practical workshop in a favorable environment" has been established, and for quite a time now creative artists have been living in it and working in it, free, as far as outward arrangements are concerned, from distractions and care.

The quotation is from a leaflet issued by the Edward MacDowell Association; it is that association, founded under the inspiration of Edward MacDowell, that seeks to do and that has succeeded in doing such service for creative workers in the arts. Edward MacDowell, who had to combine teaching with musical creation, had to solve, like most other artists, the problem of how to secure some months of the year for the work he wanted to do, and how to use these months without hindrances and interruptions. He was able to buy for himself a farm in New Hampshire—a farm that had beautiful pine woods near it, and to build for himself a studio in the woods.

He wanted to have other studios in the woods near his, and he wanted to have other artists producing in them the work they most wanted to do. Before he could realize this particular plan Edward MacDowell died. Mrs. MacDowell resolved to carry out the plan that he had put his heart into, and those who wanted to commemorate Edward MacDowell's life cooperated with Mrs. MacDowell in this plan. The Edward MacDowell Association was formed, and the MacDowell Colony in Peterboro, New Hampshire, came into existence.

Only artists know of the difficulties under which every artist produces work. They, if no others, know that to write a few notes of music, to make a little sketch for a picture, to write a verse of a poem, to write a readable page in a story or an essay, to model a little figure, requires an amount of concentration of thought and mind which people who produce other kinds of things have rarely to employ. They know how easily such concentration is dissipated. And they know that a great many "creative workers in the seven arts" have to make a living in ways that use up nine-tenths of their energies, and that it is only during short intervals that most creative workers can give all of their minds to the work that they want to do. Knowing all this they must feel that what

has been established in the MacDowell Colony is of the greatest possible benefit to "creative workers in the seven arts."

Through the labors of Mrs. MacDowell and through the cooperation of the Edward MacDowell Association the Colony that was established in Peterboro has grown more and more adequate to Edward MacDowell's idea. More than twenty studios are now in the woods near where the American composer set up his lone studio. Fine halls have been built to give other accommodation to the artists who are invited to the Colony and who go to live there for various terms from June to September.

What does it mean for an artist to be at the MacDowell Colony? It means that he or she has the most congenial surroundings, it means that he or she has two things which are necessary to an artist and two things that are not easily combined—solitude and society. Each artist has a studio in the woods. There he or she can do a full day's work without interruption. The workers have not to go back to one of the halls for luncheon—a mid-day meal is brought to them in their studios. They can go into their studio any time they want to go into it—they can stay in it all the time there is light. In the evening they come back to one of the halls. People working in the Colony meet in the evening; they can talk about their affairs or about how the world is going on. The living accommodation is excellent. And for it all there is only a nominal charge—ten dollars per week, a sum which even the most struggling artist can afford to pay. Only those who are known to be engaged in creative work are invited to the Colony.

The Colony created by Mrs. MacDowell and the Edward MacDowell Association is the best, because it is the most practical way of helping the creative worker in the arts. It gives him or her a chance to get to work. It is especially helpful and it is intended to be especially helpful to younger people, to people who have not yet made their name or done their most important work. At the same time many men and women who are famous and whose work is important go there and return again and again.

The MacDowell Colony gives a chance to the individual artist. It is possible that it is doing something besides that. One of the difficulties in the way of artistic production in America arises out of the fact that things are scattered over a vast area, and that in America there is no point of focus. In Europe there are the ancient capitals in which artists come together, kindling each other's ambition, backing each other's belief in the importance of artistic creation. In America there is as yet no

such point of focus. It may be that the MacDowell Colony is making a point of focus. If it is doing that, even to a slight extent, it is doing something more than helping the individual artist to get his work done—it is doing a national work by fostering the creative forces in the country.  
New Canaan, Conn.

PADRAIC COLUM.

### The Scholastics

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

The reply of Mr. Ernest Sutherland Bates to the letter of Mr. Durant, in which the author of "The Story of Philosophy" gave his explanation for his summary treatment of Scholasticism, leaves one with a suspicion that Mr. Bates is a special pleader for Schoolmen.

No one who is conversant with the history of philosophic thought in Europe during the Middle Ages questions for a moment the decisive part played by the Schoolmen in shaping the intellectual foundations of the period. For a thousand years the Catholic Church made civilization in Europe, and Scholasticism wrote the title deeds to her empire.

That Scholastic philosophy is only the vestibule to the temple of "Sacra Theologia," as Mr. Durant maintains, is abundantly supported by innumerable references in the works of the Scholastics, and it is laid down today as one of the prolegomena to the study of philosophy in the text books of the modern Scholastics. To qualify Mr. Durant's statement, that the Scholastics belong to the history of theology rather than to the story of philosophy, as "specious," is little short of presumption. "Quod gratis asseritur gratis negatur."

The word "supernatural" is never an ambiguous term in Scholastic philosophy or theology, and Mr. Durant's Scholastic training has left him with no doubt as to its precise meaning. It is a vague word only in modern dialectics, and only a modern philosopher could attach any meaning to the term when applied to "Platonic Ideas, the Substance of Spinoza, or the Absolute of Hegel." If Mr. Durant's argument is "purely specious," then Mr. Bates's contention that mediæval cosmology is no more based on "supernaturalism" than the cosmology of Aristotle, is more than specious; it is absurd.

From first to last the Scholastic revival of Aristotle was tinged with the bias of the principle that there can be no contradiction between reason and revelation. Starting with revelation as their unquestioned datum, Scholasticism set about the task of squaring the ways of the universe with the revealed word of God. The great Schoolmen did indeed address themselves to an understanding of "the world, life, and conduct," but consciously or unconsciously always *sub specie theologae*. To assert the contrary is to be ignorant of or to ignore the whole undercurrent of mediæval speculation. St. Thomas Aquinas was one of the greatest dialecticians the world has known, but he was *semper et ubique* a devout son of the Church.

If Mr. Durant is too prone to dismiss the whole Scholastic movement in philosophy as of no interest to the modern reader, Mr. Bates's enthusiasm for the Schoolmen has led him to the opposite extreme. They were good Aristotelians, but what precise help they offer to a modern mind in a study of "the main themes of philosophy" Mr. Bates has not made clear.

EDMUND C. RICHARDS.

### Small Type

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

Is there any way of "getting under" or making war against publishers who produce books with small type?

As a seller of books for boys and girls, I have been literally bombarded with complaints from customers about them. Many refuse to consider books with excellent material just because of poor print.

For example, Friday two new things came to us from the Sears Co., "These Splendid Painters," selected accounts of Vasari's about Giotto, Leonardo, and many others, and "Big World Fights" as told by Herodotus, Southey, Victor Hugo. Although they are offered for sale for only \$1.25, we know that most of our copies will be "dead wood" on our hands.

The printers of such books are not only defeating their own purposes as to sales, but they are sacrificing the eyes of boys, girls, and grown-ups.

ETHEL RANNEY.

Bookshop for Boys and Girls,  
Boston, Mass.

### Johnson's Letters

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

Some twenty-five of Johnson's letters were sold at Sotheby's on January 22, 1907. They passed, through a London bookseller and a Philadelphia bookseller, to an American collector who cannot now be traced. But as no one of them seems to have been in the market since, it may be presumed that the collection is intact. Its chief importance to a would-be editor lies in the fact that it includes several letters which have not been printed. The rest are in Mrs. Piozzi's volumes; but here the brief quotations in the auction catalogue exhibit tantalizing variations. For example, in the letter from Otsig, in Sky, September 30, 1773, where Mrs. Piozzi prints "I cannot think many things here more likely to effect the fancy than to see Johnson ending his sixty-fourth year in the wilderness of the Hebrides," the catalogue has not "to see Johnson" but "Mr. Sam. Johnson."

Can anyone disclose the whereabouts of this hoard?

R. W. CHAPMAN.

The Clarendon Press, Oxford, England.

### On the Air

During the present month digests of the following magazine articles, selected by a Council of Librarians, have been prepared under the auspices of the *Saturday Review of Literature* and broadcast through Station WOR.

HOW DID WE GET THAT WAY? James Harvey Robinson in *Harper's Magazine*.

Is history dull? Yes, as usually studied and taught, says the author of "The Mind in the Making." But history as the study of "how we got that way" is fascinating, frees us of prejudice, shows us our world in new perspective.

THE NEW TAMMANY. Gustavus Myers in *Century*.

The Tiger changes his stripes. No longer does Tammany Hall suggest corruption. The new administration which controls the government of New York City is something new in the city's experience. The author vividly contrasts the old and the new.

GROVER CLEVELAND. Edgar Lee Masters in *American Mercury*.

The author has from his early youth taken a very keen interest in politics. In this article on Cleveland, Mr. Masters discusses his subject with an understanding born of a thorough knowledge of the entire literature and politics about him.

A TEMPERAMENTAL JOURNEY. A. Edward Newton in *Atlantic Monthly*.

All city folks now on vacation will relish the author's ludicrous efforts to find a proper country house in England. As a result, Mr. Newton found that there was no place like his home in Daylessford, Pennsylvania.

PROHIBITION IN THE LONG RUN. Sir Arthur Newsholme in *Survey Graphic*.

A distinguished British health authority who considers that prohibition puts America in first place in the public health world traces British experience with drink control.

THE NEW SECESSION. Langdon Mitchell in *Atlantic Monthly*.

This article is directly opposed to the picture portrayed in "Home." Here's a paper on the history and ideals of the South which will be clipped and treasured in a thousand scrap books. It bears the sub-title "The Record of a Noble Inheritance."

HOME. By a returning American in *Atlantic Monthly*.

It will not be difficult to accept the searching criticism of an American who, after a sojourn abroad, returns to find tumultuous changes in our home life. All observing travelers will find this article stimulates discussion.

TRAVELING INTELLIGENTLY IN AMERICA. Henry Seidel Canby in *Scribner's*.

Mr. Canby, editor of *The Saturday Review of Literature* and member of the English Department of Yale University, tells what's wrong with the attitude of most travelers and with travel books, then he offers constructive suggestions.

THE GIFT OF ONE COMMON TONGUE. J. C. Breckenridge in *Survey Graphic*.

A colonel in the United States Marine Corps draws on his round-the-world experience with the riddle of languages and suggests a sensible solution as a step toward world peace.

THE MORALS OF COLLEGE JOURNALISM. E. C. Hopwood in *Scribner's*.

The editor of the *Cleveland Plain Dealer* appraises college life by the quality of its journalism and analyzes seven humorous publications to discover the way of the campus wits. A new angle of approach to the ever-present younger generation question.

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# The World of Rare Books

By FREDERICK M. HOPKINS

## THE KENNAN COLLECTION

LAST month the New York Public Library *Bulletin* called attention to recent additions that had been made to the George Kennan collection of Russian material. It is now more than six years since George Kennan, the great traveller, investigator, and writer, gave the collection of books, manuscripts, photographs, and prints which he gathered in his years of intensive study of the Siberian prison system to the New York Public Library. Few perhaps, realize that this is one of the most important assemblages of Russian material, of the period it covers, to be found anywhere in this country.

The manuscript material is of especial interest to the student of the prison and exile system as it affected the political criminals in Siberia. It comprises a large number of letters, written mostly in the 80's and early 90's, by political convicts and other people connected with the emancipatory movement. First of all, there are letters addressed to Mr. Kennan himself. In the course of his study of the political prison system in Siberia in 1885-1886, Mr. Kennan formed many friendships among the liberals and revolutionists and laid the foundation for a correspondence which in some cases lasted for years. Thus we have here letters, mostly written in the 80's, by Lesevich, Peter Lavrov, Stepniak, Shishko, Lobanovski, Burtzev, Klementaz, Bialoveski, Stanyukovich, Machtet, Drahomanov, to mention only the better known names. There are also about twenty letters by Yegor Lazarev, a revolutionist, written in this country, to which their author had escaped from Siberia; and several letters to Mr. Kennan from Schlikerman, another revolutionist who found refuge in this country and who at one time resided in Brooklyn. There are about forty letters from Catherine Breshkovskaya, known as the grandmother of the Russian revolution. There is a mass of manuscript material relating to the biography of the convicts, and official documents relating to the life of the exiles.

In reply to an inquiry Mr. Kennan said: "No one except myself has ever used any

of the manuscript and pictorial material that I sent you, and I have used a part of it only in one of my books, "Siberia and the Exile System." How much of it I have used I can't certainly tell you; probably not more than one-quarter, possibly much less than that. . . . Most of the manuscript material is new, that is, it has never been used by me or by anybody else, so far as I know."

The pictorial material forms a fitting complement to the letters and manuscripts, for it contains a collection of over 200 photographs Kennan brought back from Siberia in 1886. "When the complete history of the Russian revolutionary movement comes to be written," he said, "these portraits of the early revolutionists will be of great interest and value. I doubt whether there is a larger collection of them in existence." Each portrait, except for a few unidentified pieces, has on the back a biographical note penned in most cases by Mr. Kennan, while some photographs are autographed. "Siberia tenders its hand to America" is written on the portrait of Yadrintzev, an old exile and an authority on Siberia. Besides these photographs there is a vast amount of pictorial material of more or less general interest.

The books, pamphlets, and magazines, some 300 in all, are mostly in Russian. Like the manuscripts and photographs, they date back, in most cases, to the 80's and 90's of the last century. This circumstance adds considerably to the value of the collection, inasmuch as Russian books of that period are at present very hard to obtain. A great many volumes are presentation copies to Mr. Kennan from their authors. The printed material deals with a wide variety of subjects. A large number published under the auspices of the ministry of finance are very important. There are substantial works on Russian history, jurisprudence, government, economics, public education, status of the Russian Jews, together with the works of several classical writers of poetry, drama, and fiction. In spite of its miscellaneous character, the printed material reflects clearly the author's

chief interest: Siberia and its prison population. In addition to the pamphlets and books there are upwards of seventy-five magazine articles, both Russian and English, either written by Mr. Kennan or upon subjects which were of interest to him.

The Kennan written, pictorial, and printed material has a double interest: (1) It is a unique collection relating to an interesting phase of Russian life in the last half of the last century; (2) its identification with George Kennan, who gathered the material and used a part of it in an exposure that commanded the attention of the world at the time. The New York Public Library is indeed fortunate to have received such a gift.

## MS. OF WAGNER'S FIRST OPERA.

THE interesting story of the manuscript of Richard Wagner's first opera, "Die Hochzeit," (The Wedding), has recently been told by Theodore Stearns. Wagner took the music of the opening sextet—all that he composed of the work—to Wurzburg, Bavaria, in 1833, where, at the age of twenty-one, he signed his first contract with the State Opera House in that city, gave his manuscript away, left Wurzburg a year later and then, for nearly forty years, forgot all about the matter. In the meantime this opening sextet to his own libretto of "Die Hochzeit" underwent a most curious and interesting fate. It passed from hand to hand and was sold and resold—each time at a price that shot constantly upward—until now it is in the archives of the music publishers, Breitkopf & Hartel, in Leipsic. In 1834, Wagner left Wurzburg and the singing society with which he had been connected disbanded temporarily owing to financial difficulties. The bookseller Beyer had advanced money to the society and he now took over its music library. Beyer died, the music library was sold, Wagner's first manuscript selling for four gulden, or 70 cents in the money of today. In 1879, after owning the score for thirty years, Roesner, the music dealer, wrote to Wagner that he was in possession of the manuscript of "Die Hochzeit" and offered to sell it back to him, a proposition which the composer declined, demanding that the score be sent to him forthwith. The music dealer consulted an attorney, and following

his advice stated that he could not let the score go without reimbursement. Wagner went to Wurzburg in a whirlwind of wrath and started legal proceedings to replevin the manuscript, but lost his suit, as thirty years in Germany constituted legal ownership. After the lawyers had packed up their briefs and the storm was over, Roesner sold the opera for 150 marks. The next owner sold it to an English collector for 2,000 marks. After her death it came into the possession of an English firm for 20,000 marks. Later it went back to England at 35,000 marks, and in 1912 it passed into the archives of Breitkopf & Hartel, at an advance but at just how much was never announced. These transactions were all before the world war, when prices generally were much lower than they are now.

## NOTE AND COMMENT.

COLLECTORS of Americana of the Revolutionary War period will be interested in the "Paper of King George III" which will be published in four volumes by Macmillan & Co. of London soon.

The late Robert T. Lincoln, son of Abraham Lincoln, acquired as head of the family, and by collecting, many mementoes of his father. To none of these would he allow access. He boxed up his manuscript material, including letters written by and to his father, and turned it over to the Library of Congress several years before he died. He deeded the collection to the Federal Government, with a covenant that it should not be made public until twenty-years after his death.

In the analysis of the month's demand for modern first editions, for the four weeks ending June 19, printed in the July number of *The Bookman's Journal*, compiled from desiderata of second-hand booksellers, the ten at the head of the list are as follow: G. Bernard Shaw, Joseph Conrad, Charles Dickens, Anthony Trollope, John Galsworthy, Rudyard Kipling, Thomas Hardy, W. M. Thackeray, W. H. Hudson, and G. K. Chesterton. The long list of other names indicate that there is a wide and keen interest still in the first editions of modern British authors in England, many of whom are now living.

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