

# The College News

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## Nature Is Subject of Chinese Painting

George Rowley Discusses Area Design, Life Rhythm, Use of Suggestion

### TAO IS THE INFINITE

Goodhart, December 3.  
In a lecture on Chinese painting, Mr. George Rowley, Professor of Art and Archaeology and Curator of Far Eastern Art at Princeton College, answered clearly and sympathetically the riddle: "What makes a painting Chinese?" Everyone can recognize the race of a work of art simply by instinct. But in precisely what characteristics this work of art shows evidence of its race is a difficult question.

The answer lies in the Oriental conception of nature. We of the Western world have no such conception and can barely understand it. We look at the world in three ways—metaphysically, scientifically, and religiously. In all these ways, nature is seen as external to man. Even in religion, although nature and men are related through being alike the handiwork of God, men are special creatures, distinct from nature, dominating it, and imposing their point of view upon it.

The Chinese begin with nature, not humanity. The absolute for them is not conceivable in terms of human personality, as are our gods, but is thought to be the principles of nature. Like all races, the Chinese feel the need for a direct relationship between them and the deity, but this need is easily satisfied by ancestor worship. Nature is conceived as the infinite and absolute, and this conception of it is called Tao. When a Chinese poet wrote of Tao, he named it vague and impalpable, yet holding form and principle: the mystery of mysteries: the gate of all spirituality, invisible to all save those free from sin and passion.

The Chinese painter attempts to paint the Tao. In Western countries, Continued on Page Four

### Vacation Cruise Contest

A strictly educational non-commercial foundation for the interpretation of foreign cultures, the Bureau of University Travel, is offering a Prize Vacation Cruise and Tour to the undergraduate who shall present, in accord with certain requirements, the best study of the *Educational Values in Travel*. This contest has been opened because the Bureau's Trustee Committee on Educational Policy and for Academic Contacts wishes to find out what students expect and desire from travel in the way of educational values, to supplement those gained at colleges and at universities.

Any eligible contestant must have received the approval of a college adviser, and must present her application to the Bureau before March 15, 1935. The successful contestant is assured the Cruise from New York to New York without financial obligations.

The itinerary is as follows:  
June 27—Sail from New York.  
July 3—Southampton—transfer to S. S. City of London (privately chartered by the Bureau of University Travel for its 1935 Western Mediterranean Cruise).

### Cruise

July 6, Santiago de Compastella; July 7, Lisbon; July 8, Cadiz; July 9, Seville; July 10, Tangiers, Gibraltar; July 11, Malaga, Granada; July 13, Valencia, Saguntum; July 14, Tarracona; July 15, Barcelona; July 16, Palma de Mallorca; July 17, to Naples.

### Tour

July 18, Naples; July 19, Pompeii; July 20, Amalfi, Capri; July 20-27, Rome; July 28, Orvieto, San Grimignano; July 29, Siena; July 30-August 4, Florence; August 5-8, Venice; August 9-10, Milan; August 10 — to Genoa or Cherbourg for return sailing to New York.

Application blanks with instructions may be secured by applying to Vacation Cruise Contest, Bureau of University Travel, Newton, Mass.

## Mlle. Galland Reviews Sacha Guitry Plays

Common Room, November 20.  
Mlle. Galland, at the French Club tea, gave a talk about Sacha Guitry's life, illustrated by charmingly read bits from his works. Sacha Guitry is one of the best actors in France, as well as one of the most popular playwrights. His father, Lucien Guitry, played in almost all the great French plays before the War. Sacha, himself, had a very troubled childhood which he describes in his entertaining *Memoirs*. He was brought up by Dominican monks, who took him in because of his father's reputation and family, even though Lucien Guitry was an actor, and was, in addition, divorced from his wife. Sacha, in fact, tried his best to be expelled from school. He even told the abbot that he did not believe in God. "Well then," said the abbot, "you are to serve at mass."

Sacha Guitry's plays are light, but not so light as they appear at first. He is tolerant, although his tolerance is cynical and a little hard. He reproduces in his plays not only the Parisian scenes that he knows so well, but even autobiographical sketches from his private life. His plays are so much like real life that their plots are usually very slight.

It seems inconceivable that he can Continued on Page Four

## Novel Is Germinated in Fantasy, Reverie

Bernard de Voto Says Solution of Chief Difficulties Is Often Unconscious

### CONVENTION INTRICATE

Deanery, November 25.

"I'm going to talk shop," said Mr. Bernard de Voto, "knowing it interests me, and hoping and praying it will interest someone else." Having come in ignorance of his title subject, *Problems of the Present-Day Novelist*, Mr. de Voto remarked that he would have found it quite loose enough for his usual speech, if he had had a usual speech. "Talking shop" included a description of the births of novels, explanations of literary conventions, and a discussion of literary conventions.

"Writers incurably and insatiably talk shop—they don't as incurably and insatiably talk sense." There are no pseudo-liars, few pseudo-doctors; and there are organizations to prevent those few from talking. There is no organization to prevent semi-literary people from talking, and, as a consequence, a great deal of talking is done. Most of this talk is devoted to technique. Technique must be discussed, although it is a false value, for its sole aim is to be inconspicuous. The purpose of technique is to lead the reader into the momentary belief that he is seeing life more deeply and truly.

The purpose of a novel is to present for a moment a view into that aspect of life with which it is dealing. The reader knows that only by technique is this purpose achieved, yet he should never be aware of the means by which the illusion is created. Occasionally, however, the reader runs up against a literary tool; he may think about it, yet if the tool be good, he soon forgets it. An example of this is the interior soliloquy of Miriam Bloom, in *Ulysses*. The technique is obvious, yet it is forgotten in a page or two in the reader's absorption in what is being conveyed.

### Genesis of Novels Discussed

"The thing most often asked by people who have the good fortune not to write novels," said Mr. de Voto, "is: 'What is the genesis of a novel—how does a man feel who is coming down with a novel?'" The process is a mysterious one. What Sinclair Lewis means when he says that a novelist's life is a lonely one is that the processes of thought and the queer mixture of thought and emotion out of which a novel comes are external and objective. The novelist's life is a flexible one: he has no set office, and the Continued on Page Three

## Marriner Lectures on Brahms, Franck

Franck Famous as Innovator, Brahms Is Both Romanticist and Classicist

### NEW SERIES ANNOUNCED

Deanery, December 4.  
Brahms and César Franck were the subjects of the last of Mr. Guy Marriner's lecture-recitals on the piano for music of the last three centuries. Before Mr. Marriner began the recital for the day, Mrs. Collins announced a series of four similar lecture-recitals to be given in the spring on the modern composers and their developments in America, England, France, and Russia, and she urged all who had enjoyed the past series to subscribe early to the new one through the Publication Office.

As a prelude to his lecture on Brahms and Franck, Mr. Marriner played Brahms' *Opus 119, Number 1*, an Intermezzo. This was the last composition for the piano that Brahms ever wrote.

César Franck was born in Liège, Belgium, in 1822, but he came to Paris at the age of twelve and spent most of his life there, where he taught and composed throughout his life and died in 1890. He founded the modern French school and as organist at Sainte Clothilde was one of the greatest improvisers on the organ that the world has ever known. Liszt, who heard him play, compared his gift to Bach's. He was unappreciated, in fact, generally considered an enemy to established music, until at 50 years of age he was appointed to the Conservatory of Music, more because of his ability as an organist than to teach music theory. However, throughout his quiet and simple life he made his home a center for his pupils, who gathered there to play and discuss, as well as to work, at the new music. Among his famous pupils were d'Indy, Chausson, Duparc, Ropartz, and Lekeu.

### Franck Famous as Innovator

Franck developed new forms of orchestral and chamber music, and was truly the Neo-Classicalist of the 19th century. His greatest formal contributions to music were his daring innovations in modulations and harmony, especially the use of augmented harmonies. He also introduced innovations in the cyclic form of motives announced early and developed rhythmically and harmonically throughout the work. Franck's music possesses great religious exaltation and spiritual contemplation. He worked hard and constantly, but his greatest work, such as the *A Major Sonata* for violin and piano, was not played until a year before his death. Since then, his oratorio, the *Beatitudes*, his string quartet and his quintet for piano and four strings have become well known. Recently his symphony was voted the most popular of the classic symphonies.

Mr. Marriner played Franck's *Prelude, Chorale, and Fugue in B Minor*, and added a few notes on their form. It is not easy to understand, for the movements are continuous. The theme of the *Fugue* is suggested in the *Prelude*, while the *Chorale* begins as if it were a distant organ and swells to a Continued on Page Six

### College Calendar

Friday, December 7. Varsity Play: *Cymbeline*. 8.20 P. M. Goodhart.  
Saturday, December 8. All-Philadelphia Hockey Game. 10 A. M.  
Varsity Play. 8.20 P. M. Goodhart. After *Cymbeline*, dance in Gymnasium.  
Monday, December 10. M. Paul Hazard on *La Femme D'Un Grand Homme: Madame de Chateaubriand*. 8.20 P. M. Goodhart.  
Tuesday, December 11. Vocational Tea. Mrs. Appel and Miss Johnson on *Opportunities in Teaching*. 4.00 P. M. Common Room.

## Orientation Course Difficulties Explained

Goodhart, December 4.

In response to a recent editorial in *The College News*, Dean Manning spoke in Chapel about general Orientation courses, and the particular type which was advocated for Bryn Mawr. Courses of this nature first appeared about the middle of the World War as a consequence of the growing desire for a more general view of universal history than was attempted by most college courses. Almost a half of the more important colleges had such a course in one form or another. The demand grew out of the lack of correlation between courses in college; the subjects tended to get pigeon-holed and separated from one another, and no attempt was made to show the connection between the various fields of study.

At the time when the movement was quite widespread, great consideration was given by the Bryn Mawr Faculty to the idea of instituting a kind of survey course in world history which was spoken of as the "Chaos to Coolidge" course. After considerable deliberation the plan was given up.

Since that time there has been a good deal of change in the nature and scope of these courses. Some have become survey courses in the Humanities, and the Columbia course has turned to the study of history from the psychological point of view. Quite a few colleges instituted an orientation course and then gave it up after a few years. One of these was Swarthmore, which had what was called an Exploration Course. Members of the faculty did reading with the students on different topics, mostly those not studied in school. They pointed out the lines of thought these subjects would take and develop. The course was given up largely because it was felt that too much time was being spent and that not enough was being gotten out of the course. The chief trouble with all such courses is that they are apt to be superficial.

The discussion which the proposals for such courses created, had several good effects. One of the most important was that each professor had to think out the best possible introduction to his subject from the point of view of an adult meeting it for the first time. Another good effect was the great in- Continued on Page Five

## Awareness of Past, Ability to Adventure Are Highly Praised in November Lantern

(Especially contributed by Kathrine Koller)

Though not heralded by a fanfare of publicity, the appearance of the first number of the 1934-35 *Lantern* should be an important event on the Bryn Mawr campus. This magazine has a unique place among the college publications because it affords the creative writer an organ for publishing her work and at the same time it gives an incentive for honest experimental writing. *The Lantern* should never be a feeble imitation of the *New Yorker*, *Vanity Fair* or countless futile short story magazines. It was, therefore, with great interest and pleasure that we opened the November *Lantern*. A modest volume in its grey covering, it contains much that is brilliant and commendable. The sincere, thoughtful editorial sets the tone for the entire number, and indicates, we hope, the policy which will guide the contributors in the future: an awareness of the past, a strong consciousness of the trend of contemporary tastes, and a willingness to adventure in new fields.

The contents of *The Lantern* illustrate these points. Miss Franchot has experimented and imitated with decided success in "An Aesthete I Once Knew" and "To Alphonse." The work is not only clever, but is also sincere. Fortunately, Miss Franchot has enough ability to learn to master her medium, and to keep her from becoming a slave of mere imitative skill. She gives proof of her own power in the nicely turned poem "Calliope." Miss Wyckoff's "Three Sonnets," though less experimental

## Dr. Nock Predicts Collectivist America

Centralization, State Control of Power, Buying of Votes Oppose Democracy

### SOCIAL POWER WANING

Goodhart, November 26.

"Under the surface of affairs, behind inflation, the NRA, farmers' relief, and foreign policies, is one fundamental tendency: increase of state power, and decrease of social power." This alarming judgment on the present and future conditions of the state was pronounced by Dr. Albert Jay Nock in his lecture on *Our Political Tendencies*.

There are three major causes of this shifting from social to state control. The first is centralization of power. Gradually, the prerogatives of small political units, such as towns and counties, have been absorbed by federal administration, and the rights the Administration has won have in turn been centered in the hands of one executive. Our government is nominally republican, but actually monocratic. The only differences between it and Italian or Russian systems are these: that here no state interest is served, and that the monarchy is maintained by purchase, not by military force.

Dr. Nock named the extension of the bureaucratic principle as the second cause in the growth of state power. Outside of ordinary civil service employees, 90,000 men now serve the government. No petty officials, but federal executives, direct these men, and receive the benefit of their support at elections.

The third cause is the use of mendicants for political power. "The government owes everyone a living," is preached to the starving, and a million votes are won. The Democrats now control this pressure group, but the Republicans have not disdained to compete for it, while the collectivist parties have always achieved their power by appealing to the jobless and the hungry.

Many who have anxiously noticed the growing concentration of power have comforted themselves by supposing that another election and another Continued on Page Three

than is Miss Franchot's work, show the contemporary adaptation of an old form, and there is genuine beauty and feeling in Miss Thompson's "Song" and Miss Fox's quatrains. Still another illustration of the contemporary interest in form is found in Miss Raymond's gently satirical poem "The Bitter End." "Euclid Alone" and "Ajax" are the work of students who have a sense of style and an awareness of the power of words. On the other hand Miss Putnam's short story has that weakness which characterizes so many modern short stories. An uncertainty of purpose mars the total effect. The story may belong to the model; it may belong to the artist; the result is that it belongs to neither one. The slice-of-life theory in fiction is not sufficient in itself to create a perfect form. Miss Putnam has the power to write and she should continue experimenting in the short story until she herself is more satisfied with her product.

The first volume of the 1934-35 *Lantern* shows evidence of genuine ability, sincerity and eagerness on the part of a number of Bryn Mawr students. We are anxious that they attempt more substantial work, that they strive to write vigorously as well as beautifully, and that *The Lantern* staff encourage new students to write for publication. The fine tone of all the contributions and the evidence of lively interest in all experimental writing which this issue evinces is heartening to all those who wish to see *The Lantern* take its rightful place among Bryn Mawr publications.

# THE COLLEGE NEWS

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## "Quoth the Raven—"

Now that midsemesters are over, we ought to have a much saner slant on quizzes and on the reasons for which they were instituted. Obviously, they are designed to make the student coordinate the subject matter of her courses and to give the professor and the academic administration some indications of the quality of work completed midway between the beginning of the fall term and Mid Year Examinations. Whoever established the midsemester quiz system at Bryn Mawr was working toward a noble aim; but as the system of quizzes has worked out, it has many faults. Not only is it subject to the limitations of any examination plan, but it also hampers work, the proper attitude to work, and frequently prevents the student from taking advantage of many of the opportunities afforded her by Bryn Mawr to round out a liberal education.

We need not consider at length the defects of the examination system in general—the over-emphasis on grades, the inadequacy of most examinations to test both the scope and the depth of a student's knowledge, and the hysteria which examinations inevitably induce among the students. We would like, however, to point out some of the defects peculiar to the midsemester quiz system.

The ordinary course work throughout a semester includes lectures, laboratory work, daily assignments, reading, and reports. In advanced work a greater proportion of time is devoted to reading, laboratory work, and reports; in honours work emphasis is placed upon these three alone. The midsemester quizzes completely upset the student's schedule of work. Regardless of the theory by which midsemesters are supposed to help the student, in practice they cause her to cut lectures, laboratory, and classes involving daily preparation; they force her to discontinue work on reports; and, especially in the cases of advanced and honors students, they make her drop her intensive work.

Instead of helping a student to keep her work up to date, midsemester quizzes prevent it. If the student must drop all of her regular work to correlate material for a quiz, then she has the proper attitude toward quizzes, but is accused of letting her regular work slide. If she does not correlate material for the quizzes, then she is faced with discouraging grades, despite the excellence of her regular work.

Another disadvantage of examinations held in the middle of regular college work lies in their interference with the general educational program of the college, and of the individual student. This past month saw, at Bryn Mawr, a splendid series of lectures and conferences on international and domestic problems. Many students could not attend the Shaw lectures and conferences because they were busy with quizzes; many more (including both Major and Minor Politics classes, a German class, one Philosophy section, and, doubtless, other smaller classes) found themselves unable to hear Dr. Nock speak on domestic political problems because they had quizzes scheduled for nine o'clock the next morning. This statement of fact concerning the attendance on lectures during the past month must speak for itself.

The theory of midsemester quizzes is extremely good; in practice midsemesters interfere considerably with the student's approach to her work and with the work itself. We feel that if a student really wishes to keep her work up to date and correlated, she can and will do so without the enforced aid of quizzes; and we know, further, that if a professor wants to examine his students on their work during the term he can and will set an appropriate time for a reading quiz, as he frequently has done in the past to supplement the midsemester quiz.

## Light for Our Darkness

The beginning of the drive for the Fiftieth Anniversary gift to the college brings to mind a number of significant projects which are planned for the near future, such as the new Science building. One of the least known and yet most important parts of the plan is the proposed addition to the power-house, if not the entire rebuilding of it. What this will mean to the college as a whole will be acknowledged by students and officials alike. The inconvenience and even discomfort of the present system is manifest and is an object of regret to everyone.

We think it should be clearly understood by all the students that everything possible with the present plant is being done to give us ad-

## WIT'S END

### OUR FACULTY ATHLETES

We like to see the faculty  
Relaxing for a while.  
As hockeyites their frantic fights  
Must make the expert smile.  
He might suggest it would be best  
To use both hands to dribble,  
And not to fall when on the ball,  
Though this is but to quibble.

We have no use for such abuse,  
But like to contemplate  
The profs at ease,—though they may  
wheeze,  
They run at such a rate.  
What matters score?—our spirits soar  
When watching such a game.  
So thanks to you, our profs, are due,  
May you go down to fame!  
—Admiring Undergraduate.

### AS ONE CAVEWOMAN TO ANOTHER (CAVEWOMAN)

Oh, my sweet, you look so svelte  
In that dinosauric pelt;  
And really you look too divine  
In things to match of porcupine.  
You have the most exquisite clothes.  
I'm quite reduced to tears and oaths.  
—Modish Mab

### ARCADIA WITH HOT AND COLD RUNNING WATER

By the shore of Gitchee Gumee,  
By the shining Big-Sea-Water,  
Stands a hotel large and roomy,  
In a crowded transients' quarter.

Where the forest stood primeval,  
Where once roamed the wolf and  
weevil,  
Tourists dribble on their shirts,  
Coca colas, hot frankfurts—

Just to see (their nomenclature)  
Wild and raw and woolly Nature.

—Sightseer.

### DEPRESSION

(Is there no hope?)

You can't teach old dogs newer tricks:  
For the worse we're taking a turn—  
I. Q.'s run to two-five and one-nine-  
six,  
And—it's never too late to learn.  
—Zeno.

### WARNING TO PARENTS

I'll be ready  
To make merry.  
I'll be all prepared  
To dance.  
I'm coming home for Christmas  
In an ambulance.  
—Dying Duck.

### THANKSGIVING

When I go home,  
It seems the Lord  
Weeps mirthfully  
At my pains.  
I set my foot  
On native heath  
And then  
It rains—and rains.  
—Lone Goose.

### LEST WE FORGET

Tell us, little stay-in-halls,  
Was your turkey good?  
Or was it just  
Like all the  
rest of  
college  
food?  
—Lazy Loon.

Now that the cold winter months approach and we see that soon all of the customary rendezvous will be covered over with drifts, we suggest that we have a fraternity house on campus. We must have some place in which to gather beside the over-populated and echoing showcase. Peace on earth, goodwill to men!

Cheerio—

THE MAD HATTER.

in our rooms and higher powered bulbs, but it is an absolute physical impossibility. The present power-house is already taxed to the limit and the addition of even a few more lights is actually noticed there. Some have suggested that additional power might be brought from outside sources. This proposal has been thoroughly investigated and it has been found that the cost would be prohibitive.

### Years and Years Ago

Matthew Arnold, Mill's philosophy and James on "Habit" were the great topics of dinner-table conversation in 1897. Everyone was trying to form useful habits, that could be depended upon in emergencies to keep one out of mischief. At least almost everyone was trying. A few people were happy in spite of James. Exercise, however, seems to be a habit that did not need to be cultivated. The pages of the first *Fortnightly Philistines* almost breathe fresh air into the peering face of the eager reader. The girls of 1897 considered it a crime to study more than four hours without rising to take a rapid jaunt to Haverford and back or to ramble about Harriton woods for an hour or so. The girl who sat at her books all day went, of course, to the gymnasium at night to play basketball. She was something of a weak sister, though, if she continued this course of action long. What one really needed was to sniff in the fresh ozone. Therefore the roads were continually filled with healthy, rosy-cheeked students.

If they were not walking, they were bicycling or skating. James S. Lyons, of the Bicycle House, greets his Bryn Mawr contingent: "We wish to inform the public that we will continue the 'bicycle business' at the same stand on Lancaster Avenue, Bryn Mawr, Pa., where we will be ever ready to wait upon our customers with promptness by calling for and delivering wheels free of charge. Place your orders now for 1897 models of 'World,' 'Waverleys,' 'Clevelands,' 'Crawfords' and many other make bicycles." Lyons and his "bicycle business" have vanished. He did a great work though. Perhaps he has got his reward and sits on a cloud around which wheels an infinite succession of rosy-faced angels on celestial bicycles.

Prickitt, "the reliable Apothecary of Rosemont," is still extant and is worthy of a visit even though the Greek's and Liggett's and Meth's are inviting and nearer at hand. One rejoices to think that our hardy and hard-working forebears had a few minor vices. Prickitt, speaking of himself in the third person, lets the cat out of the bag. "He also handles a fine line of Huyler's, Lowney's and Tenny's confections; it is here that one can have thirst quenched by either hot or cold soda, which is always on draught." Prickitt's soda sounds strangely like a showerbath.

We have just run across a comment on the exercise question that seems to settle it once and for all. A "careful mother" wrote one of the *Philistine* editors in order to tell her that she was sending her daughter abroad to study, because it was her firm conviction that "in no college can a girl, however willing, get a sufficient amount of healthy outdoor exercise." This aroused the just ire of the *Philistine*, who set out to refute the statement by the Socratic method of tackling and questioning everyone she saw. Her first victim was a very poor specimen of humanity. Her day's exercise had consisted of a walk to the village and a mild drill in the gymnasium after dinner. The second one was a little nearer the average. "She had started at eight in the morning, had taken a fourteen-mile bicycle ride out beyond Wayne and Devon and had returned for the two lectures which fall to her on Thursdays. After hearing Mr. Belloc's lecture (Hilaire Belloc was then at Bryn Mawr), she had visited a strip of woodland which lies near the campus and had there found blood-root, spring beauties and hepaticas in generous quantity. She also went to the aforesaid drill and danced after it in the gymnasium."

"I myself," writes our reporter with modest pride, "had walked to the gulf in the morning on a vain search for arbutus, had played basketball in the afternoon, and had then, mindful of arrears, betaken myself to the drill."

"There was a young lady in East,  
Who thought Minor Latin a feast,

When asked, 'Do you trot?'  
She replied, 'I guess not;  
The galop or nothing in East.'

The above speaks for itself. So does the following:

Young John and Jill, a youthful pair,  
Climbed up an elevation fair,  
On fetching for domestic needs the  
H.O intent;  
With unforseen rapidity  
John traversed the declivity,  
And sympathy inordinate accomplish-  
ed Jill's descent.

Johannes Sprat with ease no hydro-  
carbonates could digest,  
His estimable spouse no proteins could  
masticate.  
By mutual symbiosis a plenty each  
possessed,  
The chinaware receptacle was clean  
and desolate.

## IN PHILADELPHIA

### Theatres

Broad: Need we mention that *The Pursuit of Happiness* is as ever with us?

Chestnut: The immortal Ruth Draper is appearing in sketches for one week only, and in all her best sketches at that.

Erlanger: *The Milky Way*, with Cecil Lean and Cleo Mayfield, is all about a timid soul who suddenly finds himself possessed of fame and an inordinate amount of publicity.

Garrick: Victor Herbert's *The Red Mill* is being presented for the first time in 25 years.

Walnut: *Slightly Delirious* appears to be a farce, having to do with the more striking peculiarities of one of our better families, which works itself up into a great state over just what "Love" is anyway. Better people than they have worried over the same problem and come to more interesting conclusions, we fear.

### Orchestra Program

Dvorak.....*From the New World*  
Debussy....*L'Après-midi d'un Faune*  
Casella,

Introduzione, Aria e Toccata  
Wagner....*Prelude and Love-Death*,  
*Tristan and Isolde*  
Leopold Stokowski conducting.

### Movies

Aldine: Eddie Cantor stars in *Kid Millions*, in which a water-front masculine Cinderella travels to Egypt in search of a legacy. We wouldn't miss anything with Eddie Cantor in it.

Arcadia: *Little Friend*, with Nova Pilbeam.

Boyd: The Great Garbo is back among us, in Somerset Maugham's *Painted Veil*. La Garbo, let loose in China with nothing but domestic troubles to occupy her talents, gathers unto herself a lover who flees her in a panic at the first breath of scandal. We seem to have heard the story before, oddly enough, but then—there is always Garbo to renovate it.

Europa: *Two Hearts in Three-Quarter Time* is back for a return engagement. A swell movie if you didn't see it years ago.

Fox: *Hell in the Heavens*, with Warner Baxter, Conchita Montenegro, and Russell Hardie. Not so good.

Karlton: *Great Expectations*, with Henry Hull, Jane Wyatt and Phillips Holmes. Couldn't be better done.

Stanley: A new West Point romance, *Flirtation Walk*, with the youth of the land, represented, to our horror, by Dick Powell and Ruby Keeler, being beautifully romantic in just the sweetest way. The conduct of the "boys and girls" offers a swell opportunity for picking flaws if you've ever been to West Point.

Stanton: *Pauline Lord*, W. C. Fields, and Zasu Pitts in one of the best of all movies, *Mrs. Wiggs of the Cabbage Patch*.

### Local Movies

Ardmore: Wed., *One Night of Love*, with Grace Moore; Thurs. and Fri., *Outcast Lady*, with Constance Bennett and Herbert Marshall; Sat., Joe E. Brown in *Six-Day Bike Rider*; Mon. and Tues., *Happiness Ahead*, with Dick Powell; Wed., Helen Hayes in *What Every Woman Knows*.

Seville: Wed., Nova Pilbeam in *Little Friend*; Thurs., Fri. and Sat., Jackie Cooper as *Peel's Bad Boy*; Mon. and Tues., *One Exciting Adventure*, with Binnie Barnes; Wed., *The*

**Novel Is Germinated in Fantasy, Reverie**

Continued from Page One

preliminary work on a novel is done at odd moments in accidental places. Novelists are notoriously loafers, who spend their time lying around in orchards looking at pear trees, or sitting in front of sidewalk cafes. This loafing is really the period of germination, of fecundation. The man swimming off Cape Cod, while doctors and lawyers are in their offices, is working at his trade.

No one knows what the start of a novel may be. It takes place somewhere between the conscious and the unconscious, in the semi-conscious. In *Babbitt*, there is a paragraph out of which *Arrowsmith* was to come. Sam Dodsworth is mentioned in this novel, and there is a three-page speech attributed to William Mundy, which appears to be the germ of *Elmer Gantry*. In every case, these references look like the genesis of other novels, yet there would be a risk of ninety-nine to one hundred against such a possibility.

The great production ground, delivery room, hothouse of the novel, is necessarily that of fantasy. A convincing psychological theory could be worked out by saying that by writing in a novel about people, the novelist works himself out in a career he has never achieved. This is in part true. Reverie and day-dreaming is the material of fiction; the novelist is the man in whom the capacities for dreaming are tremendously developed. Yet it is ridiculous to say that the sole or most important origin of a novel is a result of unfilled dreams of the novelist. Often it is, and just as frequently it is not. Once a novel is written, the novelist loses interest in it. Between the last proofing and the printing, he knows that it is a great novel: after the reviews come in, he gladly forgets it.

**Problems Solved Unconsciously**

Anyone who thoroughly prepares a long job and then begins it is able to foresee the difficulties which will arise. When the subject is ready to write down, the novelist knows what will be difficult. He is aware that two or three problems will be most difficult and most important. Two or three will seem insoluble. The novelist, from experience, will know what things are absolutely impossible and which no technical expedients can help. Frequently it happens that the novelist goes on, working toward the anticipated point, but no light breaks; having written 32,000 words, he goes to bed, ready to abandon the whole thing. He gets up prepared to face the problem, and there is no problem; it has been solved. This is true in everything associated with writing. The mind works unconsciously toward the solving of such problems.

An example of this sort of unconscious solution from Mr. de Voto's own experience is shown in his last novel, which centers about the impressions of a person who is dead. The dead man is never on the scene, but to various characters in the book, he represents various types of people. It was essential for Mr. de Voto never to take sides, merely to present his ideas. The novelist had to decide at some point just what one man's relationship with the dead man would have been. To have omitted this fact would have lowered the integrity of the book, yet to find a relationship that would have produced the effects shown in the book seemed impossible. Suddenly, the day Mr. de Voto started to write that scene, he knew at once what to do: everything had been solved.

On the other hand, one does not set about writing a novel with the main important decisions unmade. Practically everything is determined long in advance; the primary skeleton, the lines of force, the relationship of various characters, and the major experiences of the characters. One does a good bit of extemporizing "in getting Henrietta out of the room," and such

minor details, yet the general important outlines are known before the book is begun. The writing is the easiest part of a book.

**Friends Not Put Into Novels**

Another question frequently asked of the novelist is whether he puts his friends into his novels. This cannot be done. Nobody can set down what he knows about his friends, because they won't lead the sort of life that is necessary for material for a novel. Secondly, there is a still more basic psychological quality necessary to the novelist, and that is fantasy. Fantasy is necessary in order to put oneself in one's friends' shoes, but this same quality, which is necessary in order to characterize friends, makes them entirely different when they are set down on paper.

Therefore, the only sensible thing to do is not to try to put down one's friends, but to give the fantasy free choice. On the other hand, one does not write from a vacuole. One writes about what one knows; in order to give the reader an insight into a certain aspect of life. The known things become exaggerated by fantasy, but they are basically familiar.

**Conventions Must Be Obscure**

One fact that is frequently overlooked is the fact that writing is an art. Since we all write interesting letters—all our friends tell us so—we are all writers. As a result, we tend to forget that literature is an art, with its own intricate set of conventions. The things that seem to the reader to be most true to life are frequently the result of conventions. Hardy, Meredith, and Sinclair Lewis have established conventions of dialogue. Their dialogue is supposed to be extraordinarily true to life, yet any part of it, taken apart from the context, seems a burlesque. However, the speech is true because of conventions which have been established. The page which convinces you that you are looking into life more deeply than in ordinary dealings with your friends is really a result of elaborate artificial conventions.

The novelist's situation is a difficult one: he has to get what he only partially understands into your mind. He can only do this by symbols, conventions of speech, scene changing, and other devices. He must not lose sight of them, and you must not become aware of them. If either of these catastrophes should happen, the characters become mere marionettes. "It is persistent dealing with this that wears a man down," concluded Mr. de Voto.

Harry Woodburn Chase: "The run-of-the-mine product of graduate schools is as standardized and interchangeable, part for part, as any other result of mass production."

Nicholas Murray Butler: "There are only eight institutions in the country which can rightfully call themselves 'universities.'"

Dr. Ales Hrdlicka, anthropologist: "Coeducation is a ridiculous fad."

Christopher Morley has a sneaking suspicion, and says as much to students, that so-called "extra curricular activities" could be nicely fired out the window.

**News of the New York Theatres**

Another new and very fine play, *The Children's Hour*, has appeared on the scene of action in New York and is arousing not only much comment but endless difficulties in the way of reproaches from irate matrons who mistakenly take their youthful offspring to see a "nice" play about a girls' school. *The Children's Hour* is about a girls' school, but it could scarcely be said to have been written for the innocent young. It is the story of two sober and earnest headmistresses who are accused of abnormal conduct by a young hellion who has been doing a little reading; indignant parents descend upon the unfortunate headmistresses and confront them with furious accusations in the course of a highly dramatic scene. The upshot of it all is that the children are withdrawn from the school in a body and the life work of the two headmistresses is ruined permanently. By the time the accusations are discovered to have been unfounded, it is too late to save the school.

Although definitely depressing, the play is beautifully acted and expertly dramatized. The young hell child, who is played by Florence McGee, is so smug and irritating, and weaves such an intricate web of falsehood before the startled eyes of the audience, that it is all anyone can do to remain in her seat and not charge upon the stage to obliterate the maddening youngster. The curtain no sooner descends than the audience breaks into cries of protest and emerges from the theatre with some idea of finding the dressing rooms and doing something drastic to the youthful Miss McGee. The agony which the two headmistresses endure in their fruitless attempts to talk down the scandal is just as painful to the audience as to them, and a more agonizing moment has seldom been portrayed upon any stage than the one in which the younger of the two is unable to bear with the situation any longer and proceeds to shoot herself.

A very different but also excellent spectacle is the new musical comedy, *Anything Goes*, with Victor Moore, William Gaxton and Ethel Merman. We are not inclined to rush for a sight of Miss Merman when left to our own resources for a few moments, but she does a rendition of an extremely intricate melody, with contrapuntal effects by the orchestra, entitled "I Get A Kick Out of You," which could scarcely be improved upon. She also appears in an advertising skit as Miss Lux-Lifebuoy-and-Rinso, which is a delight to the souls of anyone who follows the B.O. ads with startled but undisguised interest. There is, in addition, a really charming skit in which Victor Moore appears as a shy but proud gangster, disguised as a clergyman, and takes a blushing naive pride in having risen from an unknown toughie to "Public Enemy No. 1." *Anything Goes* is a noble successor to the *Third Little Show* and others of the same highly sophisticated ilk which we had feared were never again to be with us, and it proceeds at a pace which only the better brains of Broadway's oldest producers can achieve.

**Dr. Nock Predicts Collectivist America**

Continued from Page One

party would undo the work of this regime. Such hopes are doomed to disappointment. Political planks do not denote party principles, nor do promises result in action. All parties are interested in these three things—centralization, bureaucracy, and control of mendicants. When the NRA ceases to function, the government will not make any real concession; it will gain its ends another way. Although direct appeals to the pressure group may cease, it will be subsidized indirectly through state indemnities and insurance.

**Causes of Conditions Analyzed**

In order to understand the present state of affairs, it must be surveyed in relation to its causes. In 1776, the purpose of government in America was proclaimed to be the maintenance of freedom, and the protection of natural rights. Jefferson worked out a republican system on these principles, and saw that the true power of the nation should be held by the smallest units—townships and wards. Jefferson's ideas, however, are not the bases of our government. Instead, the nature of the American state is European, and the doctrine at its root is: "Man has no rights except those the state gives."

Fascism, Hitlerism, are thus condemned by Americans for embodying a principle that is the very foundation of the American state. Such Americans do not realize the essential nature of the phenomenon known as a state. A state did not originate through social agreement or necessity, but through conquest and confiscation. It was an institution imposed on the conquered group. It does not serve a social purpose; it does not maintain freedom and security. The object of a state is the exploitation of one class by another. "The state," as a wise Spaniard said, "is the most dangerous enemy of society."

When the American government was formed, this social enemy was made the machine for control. As for the Declaration of Independence, it was forgotten in all but name. All of our country's ensuing history has been nothing more than a struggle of various classes to pull the levers of power for their own advantage. If social rather than state needs had been considered, the United States would not extend beyond the Mississippi today.

**Power of State Enlarged**

Class struggles necessitate the creation of new boards, new officials, new laws, all of which enlarge the power of the state. For 150 years, the process of centralization has continued by natural steps in America. At the very beginning, the eventual destiny of the nation might have been fore-

seen, and was foreseen. Jefferson said: "The government now takes so steady a course as to show by what road it will pass to destruction—first by consolidation, and then by corruption, its necessary consequence."

In a government like ours, more than in any other form, the state corrupts the people, and the people corrupt the state. Morally and intellectually, the American people are corrupt. In speaking of the state itself, we are dishonest. We praise its virtue, give it prestige, proclaim it as a protector of freedom. Yet we believe with Hitler that "the state dominates the nation because it alone represents it." If we did not know Mussolini had said this, we should agree that "the state embraces everything and is right." It is nonsense to try to reconcile freedom and a state.

As we refuse to face reality in speaking of the state, so we do in talking of many other things. "Laissez faire," "rugged individualism," and such terms are bandied about on every tongue. They have never even existed. Although we pretend otherwise, we have been corrupted to look to the state for everything.

In Rome at the time of Marcus Aurelius, the people were reduced to precisely this level. Social power had been converted into state power until there was no social element left to pay the bills. Before that time, Greece had reached the same dangerous point by the same natural, easy route. Both nations disintegrated into chaos.

**Collectivist America Predicted**

America now stands on the brink of the same precipice, and nothing in the world can be done about it. The law of cause and effect cannot be broken. The causes have been accumulating for centuries, and now the effects are about to crush us. America will become a nation of Collectivists. They, with an insane logic, deny the equilibrium between state and social power, and so will do away with the social part of the country. With a complete lack of one element, the state will collapse. Bloody civil wars will be calmed only by a military dictatorship, which will be transformed into tyranny. Far off in the future, this tyranny will decay and a new, reasonable organization will arise, but that is very far off.

All who are rational, intelligent, all "lovers of virtue," as Plato once said, should simply run for cover, as they would in a hurricane. There is nothing else to do. Politicians tell such people to be up and doing. They themselves feel the urge to reform the state and convert it into a social, not an anti-social institution. But they can do no more than butt their heads on a stone wall. As history shows, the nature of a state is to be as America is, and to follow the course America is following. The nature of a state cannot be altered.

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## Nature Is Subject of Chinese Painting

Continued from Page One

scientific imitation of nature is the object of painting, for science, through perspective, has invaded art. In China, however, the artist interprets nature as part of a harmonious whole, a vital rhythm pervading all things, animate and inanimate. There is no more of this rhythm in the form of a beautiful woman than in a graceful willow twig. No science dictates to art, which instead is wholly imaginative. Because of the propensity among Chinese for poetic analogies and imaginative pictures as explanations, they have never developed a great science or logic. But through fancy they have been able to enter into the spirit of the objective world, to understand and keep alive its mysteries rather than baldly to explain them.

### Essence Is Subject of Art

Where the artist of our hemisphere would pick a flower, bring it into his studio, and copy it as perfectly as he could before it died, a Chinese artist would plant the seed, water the sprout, watch every unfolding and shading of the blossom, watch its fading and falling, and then go into his studio and paint the soul, as it were, of the flower. The result is very tenuous and slight in our views, but it is what the Chinese wish—the essence, not the image.

The desire of Chinese artists to paint the intangible Tao has given their pictures certain permanent and distinct characteristics. That their painting is opposed to imitation is one most important trait, and this opposition to copying results in ideographic abstraction. Thus their art resembles their writing, which began with ideographic representation. Originally, a Chinese letter symbolized an idea, not a name, and the idea was necessarily reduced to its absolute essence. Necessarily, also, it was rendered in nothing but linear rhythm.

When a Chinese painter works, he too seeks the idea of his subject, and he expresses it in harmonious lines. If a Western landscape is compared with a Chinese, it seems to possess a plasticity, a feeling for texture, a richness of actual detail, that the Oriental painting lacks entirely. The Chinese world is little more than a series of lines, but these simple lines emphasize a life rhythm quite concealed by the complexity of color and surface in our pictures. Again, the Chinese seek the impalpable, vital idea, not a photographic or even impressionistic likeness.

### Chinese Painters Design in Areas

A second quality of Chinese painting is design in areas. There are few attempts to show depth; instead, scenes are represented as flat and two-dimensional. In Western art, only Greek vase paintings and old Byzantine mosaics can compare with the Chinese patterns of areas. A picture of a Chinese lady shown on the screen by Mr. Rowley illustrated this quality. Her hair, her face, her bodice, her girdle, were not drawn as if in different planes, but as if in different parts of the same plane. By the reduction of several surfaces to one, a perfection of design unknown to us except in formal decoration is obtained.

Essentially, the Chinese render a figure in brush strokes. Long ago, their old philosophers said that the soul of the artist must live in the tip of his brush. That is, he must be so aware of the inner qualities of things, that almost involuntarily, the brush records them in sure, vital lines. Our great masters of the pen and brush, like Rembrandt, were never content with the silhouette alone. They added washes and shadings to show depth and texture. But in the silhouette itself, by a mere thickening of the brush stroke, the Chinese convey whatever idea of varying surface they desire.

The Chinese do have a method of ink wash, but it is used more for suggestion than actual portrayal; and through all the history of Chinese art, the brush stroke remained essential. As time went on, the strokes became more and more complex, until in the nineteenth century, a wavy outline of a sleeve could represent all motions of the surface planes of material as the arm raised or lowered it. There is difficulty in understanding lines that symbolize so much, but when at last Chinese art began to decay into calligraphy, methods of representation

the flower of a school of art becomes most explicable through the definitions propounded in the downfall of the school.

### Life Rhythm Saves Declining Art

When Chinese art declined, it became completely tenuous and anaemic. Only its quality of life rhythm saved it. The vital movement of lines was so deeply felt by Chinese artists of the sixth century, that they painted things in actual motion whenever they could. All the blowing of flowers in the wind, they portrayed in the bending of a single peony stalk and the lifting of its petals. Necessarily, the art of life rhythm must deal with suggestion. It can be conveyed in no other way. Simplification, omission, or obliteration of form are methods of suggesting the rhythm of life and the Tao. The imagination of the spectator is inspired and released and led to the brink of the unknown, where Tao is most comprehensible, even if most inexplicable. To the Chinese, who have a psychological world of symbols and impressions far wider and far different from ours, Tao is much more expressible than it is to us. Dragons shown by two eyes, a single coil of the body, and a forked tail mean little to the Westerner, but to the Oriental, they convey airy spirit as opposed to matter, forked lightning, sheets of rain, and reverberating thunder.

### Voids Used for Suggestion

Another method of suggestion is the use of voids. Voids are quite as important as confining lines. A Chinaman would say that not the walls of a room, but the space enclosed by the walls, was most essential. When he painted, he would use empty space to signify just as much as his masses of form. Like the intervals in a musical composition, the voids in Chinese painting emphasize and complete the theme, and make a picture an experience in time rather than a stationary unit bound within the instant of one glance. The voids give to Chinese art a unity entirely different from our unity of central balance. Instead, the unity is that of coherence; it is flowing, like life. Landscapes especially show this quality. They portray not one scene artificially selected, but the vast, related whole one actually sees in looking at the world.

In order to show the relation of all things, when objects are so diverse in rhythm and texture, the Chinese selected and emphasized whatever qualities were alike. If a wrinkled old man is drawn sitting by a rock, this rock is given the same sort of wrinkles. If a furry monkey is painted in a tree, the tree must have a furry look as well.

Another element of Chinese art is overtones. These may be of a literary nature often incomprehensible to us. No painting is made for the sake of imitation alone. Every subject symbolizes an idea much vaster than itself, as a picture of a family group may signify the glories of ancestor worship and large families.

### Moods of Nature Portrayed

Westerners impose the passions of man on nature when they represent it, but nature has its own moods for the Chinese. It is pure and impersonal like music; restrained and harmonious even in wind and storm. Even pictures of men absorb the tranquillity and timelessness of nature. When a Chinese artist draws such a trivial thing as a lady at cards, he gives it a lofty dignity imparted by aeons of decorous ancestors who lived in the serene mood that comes of feeling unity with nature.

As an illustration of all the qualities of Chinese art, Mr. Rowley concluded his lecture by showing the four sections of a scroll painting of a river by Wang Wei. At the same time, he read a poem describing a river by the same man. The harmonious rhythm of nature, the relation of qualities in all objects—trees, clouds, and rocks, the use of voids and repetition of motifs, the restraint and tranquillity of an eternal idea, the Tao, were all there as they are in all Chinese art.

## Not Out of the Stacks

Hans Fallada's new book, *The World Outside*, is much like *Little Man, What Now*. Like the novel about the Pinneberg family, it is a propaganda against the injustices of society during the depression. It has a swiftly moving plot and it involves the reader by its human appeal. Both novels are somewhat Dickensian in treatment of social problems, but they are written in a distinctly modern style: the plot is not complicated with incidents of minor significance, the characters are not caricatured, and revenge and retribution have no part in the modern scheme of morals.

The German novelist secures remarkable artistic effects by the ways in which he balances and sustains character, plot, and theme. The character of Willi Kufalt, the Little Man of *The World Outside*, is portrayed primarily by his thought, and only to a certain degree by his reactions to the plot. The plot, however, is so ingeniously fashioned as to make him think through all kinds of problems, to act under all sorts of circumstances and to feel through the whole gamut of emotions. Both character and plot are deftly used to point the theme—the moral, if you will: "Once a man has eaten out of the tin bowl he is sure to eat out of it again." Kufalt at the beginning of the book is just about to be released from prison after a five-year term, and ever after he remains haunted by the fact that, even though he may—by some rare chance—establish himself as a respectable member of society, he will always be regarded as an ex-convict and may never realize his ambitions to secure for himself a home, a job, and a family. He must always remember that he was in prison; he is always reminded of his prison sentence. When he does at last attain to some measure of success, he is falsely accused of crime or forced by circumstances into involving himself in the affairs of his ex-convict friends.

As propaganda, *The World Outside* could scarcely be bettered; as a novel it is extremely good, and escapes greatness only because it is so true to life as to be factual, so timely as to be dated.

It is hard to say whether *The World Outside* or *Little Man, What Now* is the more depressing novel in tone. *The World Outside* deals with one of the darker sides of life—the life of a prisoner; but Fallada's earlier novel, by its inclusion of Pinneberg's wife and child, touching figures both, awakens more sympathy for less acutely distressing events.

Martha Gellhorn, the author of *What Mad Pursuit* (reviewed in this column November 14) is a recent Bryn Mawr alumna.

Minneapolis, Minn. — President Franklin Delano Roosevelt, originator and champion of the New Deal, will run for re-election in 1936 on a liberal third party ticket, it was predicted here by a speaker before a University of Minnesota student forum. He will be succeeded as head of the ticket in 1940 by Floyd B. Olson, present-time Farmer-Labor Governor of Minnesota. The predictor was Howard Y. Williams, organizer and executive secretary of the National Farmer-Labor Party.

Scientist Einstein would have no examinations in his ideal university, no drilling of the memory. "It would be mainly a process of appeal to the senses in order to draw out delicate reactions," he says.

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## Mlle. Galland Reviews Sacha Guitry Plays

Continued from Page One

act unless Yvonne Printemps, "la galicisme vivant," plays opposite him. During the fifteen years of his married life with her, he wrote for her alone. This was, said Mlle. Galland, "le plus fervent et le plus délicat des hommages." Guitry found Yvonne Printemps in a cabaret and married her at once, although he was much older than she. Everything she knows of dramatic techniques he taught her. There was such perfect understanding between them that they never gave two exactly similar performances, but, for the sake of variety, improvised new lines or new actions every night. It is Mlle. Galland's opinion that Yvonne-Printemps will only be able to act in plays especially written for her, if she remains here in America.

In 1920, Guitry did, what was for that time, an extraordinary thing: he turned to writing historical plays. His *Pasteur* was so affecting that Pasteur's family wept when they attended a performance of it. Guitry followed up this first success with *Mariette*, for which Oscar Strauss composed the music, and with *Mozart*, which was played by Yvonne Printemps. His *La Jalousie* caused the critics to compare Guitry with Molière who was also both an actor and a playwright, and who wrote with much the same "fraicheur de touche." *La Jalousie* indeed became so well known and was so widely admired that it was purchased by the Comédie Française and is now played in that theatre's repertoire, which includes plays by Musset and Molière. *La Jalousie* is written in so nonchalant and informal a manner, that one scarcely realizes one is at the theatre. It begins with a monologue, proceeds into a very amusing though trivial quarrel between the jealous husband and his wife, and ends finally with their reconciliation.

Guitry has written a great deal about women in his plays and in his maxims. "En somme," he says, "ce que veulent les femmes, ce n'est pas être seules avec vous mais que vous soyez seuls avec elles."

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## College Liberalism Suppressed

(Hunter College Bulletin.)

On the evening of November 13, the Faculty of City College handed a statement of its final action on the October 9th student anti-fascist demonstration at the College to reporters from the city newspapers. The next morning, the front pages of the city press carried the story: "Twenty-one Expulsions." The same day college students all over the country read the action with unbelieving eyes.

If student opinion becomes "dangerous" (i. e., whenever it dares express itself in opposition to the administration of the colleges) it must be suppressed. Whenever there is the possibility that "dangerous" opinion is becoming representative of a student body through student council and student publication expression, as in the case of City College, we find that the council is suspended, the publication is investigated and a wholesale housecleaning by expulsion is staged.

Such disciplinary action proceeding from the administrative heads and the faculties of institutions is not merely an expression of their personal condemnation of the activities of the students called onto the carpet before them. It mainly voices and acts upon the demands of those who give economic or political support to the colleges and who fear and despise the growth of an American student movement.

In our own times, we cannot but look with unbelieving eyes and an outraged sense of justice upon the vicious and unwarranted attempts, clearly shown in the late student suppression cases, that are being made to crush a student movement which works toward the elimination of the present major evils that beset us—toward the elimination of War, of Fascism, of race prejudice—toward the elimination of the economic causes from which they spring.

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### Mr. Marriner Plays Romanticist Music

#### Mendelssohn's Work Has Power to Soothe Pain, Liszt Was Wizard of Piano

#### CHOPIN LYRIC MASTER

Deanery, November 27

Mr. Guy Marriner delivered the fifth of his series of lecture-recitals on the music of the three romantic composers: Mendelssohn, Liszt, and Chopin. He opened the programme by playing the beautiful waltz *Liebestraum* by Liszt, and concluded with a large selection from Chopin's various kinds of shorter piano pieces.

Felix Mendelssohn was born in 1809 of well-to-do parents and enjoyed a fine classical musical education. He was a precocious boy and at the age of ten was composing, while at 18 he wrote the *Midsummer Night's Dream* Overture, and at 20 he conducted the *Saint Mathew Passion* of Bach for the first time since that composer's death. He revived interest in Bach and published his works. As a piano virtuoso he toured Europe and appealed to everyone through his attractive personality and the variety of his works. He founded the Leipzig Conservatory and instituted the modern school of orchestra conducting, but the strain of his active life of musical and executive work killed him at the age of 38.

His music is delightful and charming and throughout it, the influence of his mother is apparent in its tenderness and sympathy. As Beethoven's great appeal lay in depicting the sorrow of the soul, so Mendelssohn's lay in his soothing quality, his power to ameliorate suffering, as is shown in *O Rest in the Lord, Elijah*. Sometimes he is purely happy, sprightly, and light-hearted, yet in all his work he maintains a clear and polished symmetry of form. He is known as

the most classical of the Romanticists. Mr. Marriner played two of Mendelssohn's *Songs Without Words* which show the composer's great lyric and formal powers: the perfectly finished *Duetto* and the popular *Spinning Song*.

Franz Liszt, the wizard of the piano, was born in 1811 of a Hungarian father and a German mother. At 9 he was a prodigy and as one success followed another, he lived all over Europe, charming everyone with his personality and his intelligence. His life story reads like a fairy tale for he was loved by the masses and feted by royalty. The followers of his school at Weimar became the ultramoderns of the future. He exerted a tremendous influence on his contemporaries by helping them with his money, efforts, and time, by supporting many of his pupils and by writing on music. His *Hungarian Rhapsodies* embody the idea of a musical epic for the Magyar people. Among his varied compositions are arrangements of more than 80 songs. He innovated the one movement symphonic poem, which became the keynote of 19 century Impressionism. Believing that virtuosity is a creative art, he insisted on a mastery of the instrument and introduced vital changes in piano technique. At a concert in Rome he broke all precedent by being the solo performer, and so instituted the modern recital. The *Twelve Transcendental Etudes* reveal his energy, vitality, and technique. To illustrate further the work of Liszt, Mr. Marriner played the etude, *Murmurings in a Forest*.

Chopin, born in Poland in 1809 or 1810, was the greatest of all composers for the piano because he never abandoned his medium. After a splendid musical education, he became a virtuoso at 19. Contrary to the usual belief, his lung trouble did not develop until the last years of his life and his childhood was not spent in poverty. He spent most of his life in Paris surrounded by the brilliant people of his day, although he always wanted to go to London. He

brought forth a new Romanticism and, with a beauty that was never trite, he blended in all his works a magic style, melody, rhythm, and harmony. He recognized a new value in national music and brought out the past in such music for every class in life. Taking the nocturne form from Field, he developed it with a new lyricism. He wrote in every form for the piano, introduced a new piano style of greater flexibility, and freed the piano style from pedants. His music, an instant success, possessed refinement, delicacy, and languor, just as did the Pre-Raphaelites in literature. It lacked all that was harsh, rough, and conventional, but by its very tenderness inspired especially women to an awakened understanding of great art. With lyric brilliance he gave all possible expression to his instrument by developing all its various forms of composition. Mr. Marriner illustrated a great many of these forms: first the *Pollanais* in *A Major*, followed by the *Nocturne in D Flat*, and the *Minute Waltz*. Then came a group of études, which demand years of study for the proper tone technique and interpretation, including: the *Harp, Black Key*, the *F Minor, Double Thirds, the Butterfly*, followed by *Number 11, Opus 25, in C Minor*. He continued with two preludes, the *E Minor*, and the *B Flat Major*, and a Ballade, *Number 4, in F Minor*, which has a Wagnerian chromaticism toward the end. In response to the great applause, Mr. Marriner concluded by playing the *Raindrop Prelude* as an encore.

#### Marriner Lectures on Brahms and Franck

Continued from Page One

full climax where there is a bridging over to a suggestion of the *Fugue*. Then the *Fugue* comes, with variations and inversions, reaching a climax followed by a cadenza; this leads into the theme of the *Chorale* in canon, and over against it is the theme of the *Fugue* with an accompaniment of the

#### French Club Play

The French Club regrets to announce that the Christmas play will not be given.

theme of the first movement, ending in the major key.

Thus at the end there are four distinct motives and ideas, not unlike those in certain works of Bach. This composition reveals, aside from Franck's technical skill and innovations, his spiritual exaltation and his quality of being apart from reality while yet presenting it.

#### Brahms Music Has Tectonic Dignity

Johannes Brahms, born in Hamburg in 1833, inherited his musical ability from his father and his depth and nobility of character from his mother. At thirteen he was concertizing and at twenty he met Liszt and Schumann. After years of study and self-discipline he settled in Vienna for the remaining 38 years of his life, where he was known to be a genial, humorous, and lovable bachelor. Brahms was both a Romanticist and a Classicist for he renewed the past without ever lowering his personal ideals. He composed in all the great forms of music except the opera, and aside from an oratorio, the *Requiem*, four symphonies, two overtures, and chamber music of every kind, wrote over 200 songs. He composed with deep emotion as well as with phenomenal harmony and rhythm, yet he always insisted on the proper organization of the themes and on their artistic presentation.

A Brahms cult was formed by his admirers and soon a warfare broke out quite accidentally and unfortunately between the school of Brahms and that of Liszt and others. Brahms was accused of being cold, and writing absolute music, but strong Romantic influences show in his work and his 200 songs certainly evoke an emotional and imaginative response. Music cannot be regarded as purely absolute, for sooner or later it must, like everything else, take on a meaning.

Brahms was an organic blend of both

the new and the old and combined colossal architecture, dignity, and breadth with his special technique of broken chords, double thirds and sixths, interlocking tenths and twelfths, and his contrapuntal method of interwoven themes. The magnificent *Sonata in F Minor, Opus 5*, which Mr. Marriner played as a fitting conclusion to the series of recitals, is a fine example of all this as well as of the young and fiery Brahms. It is in five movements: an *allegro*, an *andante*, a *scherzo*, and a *retrospect* recalling and interweaving preceding themes, which grows into the *finale*. The *finale* evolves into a *chorale* worked in many tempos and cross rhythms.

Grinnell, Iowa—The creation of a class of public servants, trained for positions of leadership in government, was advocated by Secretary of Agriculture Henry Wallace here before the Grinnell College Conference on International Relations.

The system advocated by Secretary Wallace is patterned after the famed English civil service, and demands specific college and university training for civil service careers. He predicted the early establishment of this type of training in the United States.

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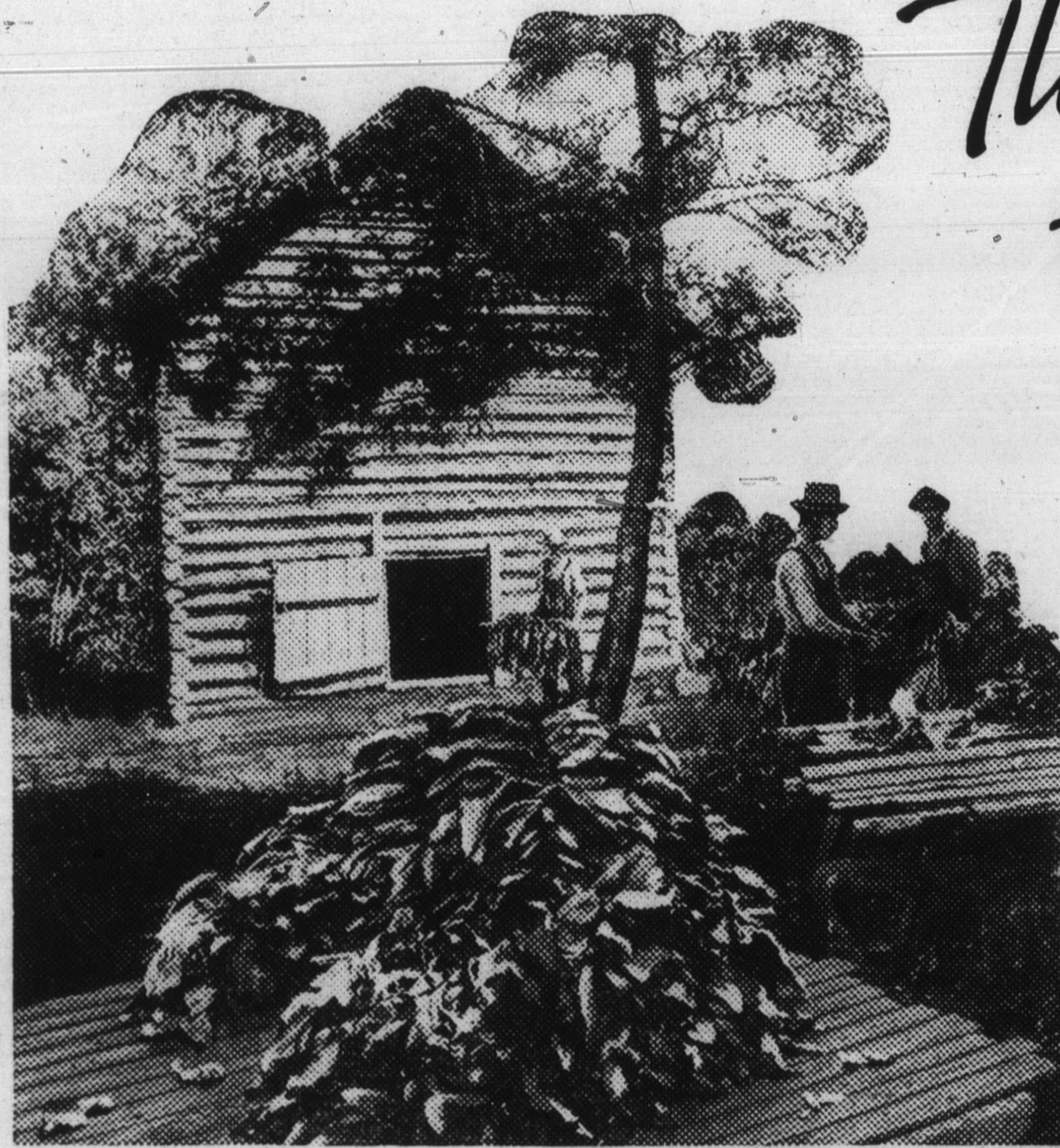
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