

*The*  
**OPEN COURT**

Devoted to the Science of Religion,  
the Religion of Science, and the Extension  
of the Religious Parliament Idea

FOUNDED BY EDWARD C. HEGELER

NOVEMBER, 1930

—••—  
VOLUME XLIV      NUMBER 894

*Price 20 Cents*

*The Open Court Publishing Company*

Wieboldt Hall, 339 East Chicago Avenue  
Chicago, Illinois

# THE PHILOSOPHICAL REVIEW

EDITED BY

WILLIAM A. HAMMOND

FRANK THILLY

and G. WATTS CUNNINGHAM

OF THE SAGE SCHOOL OF PHILOSOPHY, CORNELL UNIVERSITY  
WITH THE CO-OPERATION OF

ÉTIENNE GILSON (Paris)

GEORGE SANTAYANA (Rome)

ARTHUR LIEBERT (Berlin)

A. E. TAYLOR (Edinburgh)

ASSOCIATE EDITOR

HAROLD R. SMART

OF THE SAGE SCHOOL OF PHILOSOPHY, CORNELL UNIVERSITY

## Contents for September, 1930

- I. Clerselier and Rohault.....Albert G. A. Balz
- II. Notes on the Logic of Grammar.....V. J. McGill
- III. Beauty and the Good.....Marjorie S. Harris
- IV. The Knowledge that is in Instinct.....W. D. Lighthall
- V. Reviews of Books.

A. S. Eddington, *The Nature of the Physical World*: by Arthur E. Murphy—Hugo Dingler, *Metaphysik als Wissenschaft vom Letzten*: by Charles W. Morris—Nicolai Hartmann, *Die Philosophie des deutschen Idealismus*, Bd. II, Hegel: by Henry Lanz—Edward Scribner Ames, *Religion*: by Alban G. Widgery—Mary Mills Patrick, *The Greek Sceptics*: by Richard Robinson—Seba Eldridge, *The New Citizenship*: by T. V. Smith—Norman Kemp Smith (translator), *Immanuel Kant's Critique of Pure Reason*: by G. Watts Cunningham—André Lalande, *Les théories de l'induction et de l'expérimentation*: by H. R. Smart—E. S. Brightman, *A Philosophy of Ideals*: by B. C. Holtzclaw, Jr.—Mary Evelyn Clarke, *A Study in the Logic of Value*: by Norman Wilde—Fred B. R. Hellems, *The King's Market*; B. F. Wright, Jr., *A Source Book of American Political Theory*; and W. E. Hocking, *Human Nature and its Re-making*: by H. G. Townsend.

- VI. Notes.

PUBLISHED BI-MONTHLY

LONGMANS, GREEN, AND COMPANY

LANCASTER, PA.

55 FIFTH AVENUE, NEW YORK

SINGLE NUMBERS \$1.00 (5s.). PER ANNUM \$5.00 (25s.).

# THE OPEN COURT

Volume XLIV (No. 11)

NOVEMBER, 1930

Number 894

## TABLE OF CONTENTS

	PAGE
<i>Frontispiece.</i> PETER TSCHAIKOVSKY.	
<i>Tschaikovsky's Black Beast.</i> JOHN HEINTZ.....	641
<i>Humanist Trends in Modern Religious Developments</i> CURTIS W. REESE.....	647
<i>The Patterns of Philosophic Thought.</i> CLARENCE ERICKSON....	657
<i>El Dorado.</i> LLOYD MORRIS .....	669
<i>The Devil, The World and the Flesh.</i> MAXIMILIAN RUDWIN....	678
<i>The Law of Regression in Religion and Morals.</i> VICTOR S. YARROS.....	690
<i>Opposition Versus Indifference.</i> HAROLD BERMAN.....	699
<i>Lean Cattle (Poem).</i> CHARLES SLOAN REID.....	704

Published monthly by  
THE OPEN COURT PUBLISHING COMPANY

337 East Chicago Avenue  
Chicago, Illinois

*Subscription rates:* \$2.00 a year; 20c a copy. Remittances may be made by personal checks, drafts, post-office or express money orders, payable to the Open Court Publishing Company, Chicago.

While the publishers do not hold themselves responsible for manuscripts sent to them, they endeavor to use the greatest care in returning those not found available, if postage is sent. As a precaution against loss, mistakes, or delay, they request that the name and address of the author be placed at the head of every manuscript (and not on a separate slip) and that all manuscripts and correspondence concerning them be addressed to the Open Court Publishing Company and not to individuals.

Address all correspondence to the Open Court Publishing Company, 337 East Chicago Ave., Chicago.

Entered as Second-Class matter March 26, 1897, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

Copyright by The Open Court Publishing Company, 1930.  
Printed in the United States of America.

THE NEW YORK UNIVERSITY PRESS

Announces

# LOGIC AND NATURE

By Marie C. Swabey, Ph.D.

Assistant Professor of Philosophy  
in New York University

TO vindicate logic as the method of metaphysics and to show its applicability to current problems of science and nature, is the purpose of this volume. This involves a demonstration of the priority of logic to experience and a discussion of the nature of reason. Hypothetical judgments, non-syllogistic arguments, the paradoxes of Russell, the relation of the form and matter of inference, the nature of postulational systems, the problem of truth, and the theory of universals are among the logical topics considered. Nature is held to be interpreted by science in the light of a set of logical assumptions. In this connection, probability is shown to be the basis of induction, and atomism an indispensable methodological presupposition of science. It is urged that measurement is an operation of rational comparison; while a logical interpretation is also offered of the appearance of seemingly irreversible statistical tendencies and laws in nature.

"A strong case for the primordially of logic."—Professor Cassius J. Keyser, Columbia University

"Marked by a fine capacity for logical analysis and reasoning. . . . It holds the attention continually."—Professor Robert MacDougall.

"The book is founded on a detailed, lucid, and convincing criticism of naturalism. Its positive thesis . . . is closely and vigorously argued. The book is written in a style unusual for its clarity and brevity, and reveals the wide reading of its author in classical and in contemporary modern philosophy."—Professor Mary Whiton Calkins.

*8vo, xiv + 384 pages. Bound in blue cloth, gold-lettered. Price \$4.00.*

For Sale By

THE OPEN COURT PUBLISHING CO.

337 East Chicago Ave., Chicago, Ill.

# JOURNAL of PHILOSOPHY

This periodical is the organ of active philosophical discussion in the United States. There is no similar journal in the field of scientific philosophy. It is issued fortnightly and permits the quick publication of short contributions, prompt reviews and timely discussions.

*Edited by Professors F. J. E. Woodbridge,  
W. T. Bush, and H. W. Schneider,  
of Columbia University*

---

515 WEST 116TH STREET, NEW YORK

\$4 a Year, 26 Numbers

20 Cents a Copy

---

NOW READY

The Paul Carus Foundation Lectures  
2nd Series

## The Revolt Against Dualism

By ARTHUR O. LOVEJOY

Professor of Philosophy in the Johns Hopkins University

Is dualism—the concept of subjective appearance and objective reality—a “passed mode, an outworn theme”? Or is it the corner stone of the new physics? Is Descartes dethroned or is his sovereignty vindicated in the light of modern philosophy? Do the results of scientific research justify or overthrow the old ideas of dualism of mind and matter? ¶ This last quarter century will have distinctive interest to future historians of philosophy as the age of the great revolt against dualism, a phase of the wider revolt of the 20th against the 17th century. Dr. Lovejoy traces this revolt, brilliantly analyzing modern scientific philosophy, in a lucid, penetrating volume necessary to an adequate understanding of philosophy’s most important problem.

Price \$4.00

The Open Court Publishing Company  
337 East Chicago Avenue Chicago, Ill.

# AMERICAN MATHEMATICAL SOCIETY

## COLLOQUIUM SERIES

Published in May, 1930:

**Dunham Jackson**, *The Theory of Approximation*. About 200 pp. \$2.50.  
(Volume XI of the Colloquium Series.)

### EARLIER VOLUMES

Volume I. *Linear Systems of Curves on Algebraic Surfaces*, by **H. S. White**; *Forms of Non-Euclidean Space*, by **F. S. Woods**; *Selected Topics in the Theory of Divergent Series and of Continued Fractions*, by **E. B. Van Vleck**. (Boston Colloquium.) New York, 1905. \$2.75.

Volume II. *New Haven Colloquium*, by **E. H. Moore**, **E. J. Wilczynski**, and **Max Mason**. Out of print.

Volume III. *Fundamental Existence Theorems*, by **G. A. Bliss**; *Differential-Geometric Aspects of Dynamics*, by **Edward Kasner**. (Princeton Colloquium.) New York, 1913. \$2.50.

Volume IV. *On Invariants and the Theory of Numbers*, by **L. E. Dickson**; *Topics in the Theory of Functions of Several Complex Variables*, by **W. F. Osgood**. (Madison Colloquium.) New York, 1914. \$2.50.

Volume V, Part I. *Functionals and their Applications*, *Selected Topics, including Integral Equations*, by **G. C. Evans**. New York, 1918. \$2.00.

Volume V, Part II. *Analysis Situs*, by **Oswald Veblen**. Out of print.

Volume VI. *The Logarithmic Potential*. *Discontinuous Dirichlet and Neumann Problems*, by **G. C. Evans**, New York, 1927. \$2.00.

Volume VII. *Algebraic Arithmetic*, by **E. T. Bell**. New York, 1927. \$2.50.

Volume VIII. *Non-Riemannian Geometry*, by **L. P. Eisenhart**. New York, 1927. \$2.50.

Volume IX. *Dynamical Systems*, by **G. D. Birkhoff**. New York, 1927. \$3.00.

Volume X. *Algebraic Geometry and Theta Functions*, by **A. B. Coble**. New York, 1929. \$3.00.

Orders may be sent to the American Mathematical Society,  
501 West 116th Street, New York City, or to

**THE OPEN COURT PUBLISHING COMPANY**  
337 East Chicago Avenue Chicago, Illinois



Fourth Carus Mathematical Monograph

# PROJECTIVE GEOMETRY

By

JOHN WESLEY YOUNG

Professor of Mathematics, Dartmouth College

Price, \$2.00

Projective Geometry may be approached by various routes: postulational or intuitive, synthetic or analytic, metric or purely projective. In a monograph which is to give a first approach to the subject it has seemed to me that the treatment should be based on intuition, should develop the subject by synthetic methods, and should keep projective properties sharply distinguished from the metric specializations. The reader will accordingly find in the first five chapters a systematic and thoroughly elementary treatment of the most fundamental propositions of projective geometry, culminating in the theorems of Pascal and Brianchon and the polar system of a conic. My purpose in these chapters has been to develop on an intuitive basis the concepts and the properties of projective space, without any admixture of metric ideas. Only in this way, I believe, can the reader gain a clear impression of what the word projective means. [Extract from Preface.]

---

---

## THE RHIND MATHEMATICAL PAPYRUS

CHANCELLOR ARNOLD BUFFUM CHACE, of Brown University, is rendering signal honor to the MATHEMATICAL ASSOCIATION OF AMERICA by publishing under its auspices his RHIND MATHEMATICAL PAPYRUS.

Volume I, over 200 pages (11¼"x8"), contains the free Translation, Commentary, and Bibliography of Egyptian Mathematics.

Volume II, 140 plates (11¼"x14") in two colors with Text and Introductions, contains the Photographic Facsimile, Hieroglyphic Transcription, Transliteration, and Literal Translation.

This exposition of the oldest mathematical document in the world will be of great value to any one interested in the work of a civilization of nearly 4,000 years ago.

LIMITED EDITION

\$20.00 Plus Postage

THE OPEN COURT PUBLISHING COMPANY

Chicago

# THE HISTORY OF MATHEMATICAL NOTATIONS

By FLORIAN CAJORI

Vol. I—*Notations in Elementary Mathematics*

Vol. II—*Notations Mainly in Higher Mathematics*

**Price, Cloth, \$6.00 each**

“The first volume deals with the history of notations from the days of the ancients and by nations as far apart as the Babylonians and the Aztecs, Egyptians and Chinese, Arabs, Germans, Italians and English. The second volume gives a history of the symbols that have accompanied the great advance of mathematics from the days of Newton to the present times.

“Professor Cajori’s book will be indispensable to the historian of mathematics.”—*The Times Literary Supplement, London.*

“The amount of research that this work represents is extraordinary and the history will be of great usefulness to mathematicians.”—*Journal of the American Institute of Electrical Engineers.*

THE OPEN COURT PUBLISHING CO.

Chicago

London

---

---

## ANNALEN DER PHILOSOPHIE

UND PHILOSOPHISCHEN KRITIK

HERAUSGEGEBEN VON

HANS VAHINGER, JOSEPH PETZOLDT

UND

RAYMUND SCHMIDT

Abonnementspreis für den im Erscheinen begriffenen *Band VIII*: Jährlich ein Band von 10 Heften. *RM 20.*—

Die Zeitschrift dient keiner philosophischen Schule. Sie berücksichtigt in erster Linie die Beiträge zur philosophischen Problematik, *welche von den Einzelwissenschaften ausgehen*. Sie ist die einzige philosophische Zeitschrift, die nicht lediglich von Fachphilosophen redigiert wird, sondern *Wissenschaftler aller Gebiete zu Mitherausgebern und Mitarbeitern hat*.—Am Schluss jedes Hefts ein

### Literaturbericht

der in systematisch geordneten Einzelreferaten, unter Zurückstellung von Werturteilen, über den Inhalt der Neuerscheinungen berichtet und *bibliographische Vollständigkeit* anstrebt. Ein Probeheft versendet umsonst und postfrei

FELIX MEINER VERLAG IN LEIPZIG C 1,

Kurzestr. 8.







PETER TSCHAIKOVSKY

*Frontispiece to The Open Court.*

# THE OPEN COURT

A MONTHLY MAGAZINE

Devoted to the Science of Religion, the Religion of Science, and  
the Extension of the Religious Parliament Idea.

---

COPYRIGHT BY OPEN COURT PUBLISHING COMPANY 1930

---

Volume XLIV (No. 11) NOVEMBER, 1930

Number 894

---

## TSCHAIKOVSKY'S BLACK BEAST

The Lack of a Definite Philosophy Enhanced His Genius

BY JOHN HEINTZ

“TSCHAIKOVSKY was simply a man with intervals of neurasthenia, not a man with a philosophy of the cosmos,” wrote Ernest Newman, in his book, *A Musical Motley*. Which goes to show, I think, that a man may utter a truth without being alive to the real significance of his facts, for while Tschaikevsky was undoubtedly a man with intervals of neurasthenia and he was also without, at least a definite, philosophy of the cosmos, it was precisely his inability to anchor himself to a rock in the shape of a religious belief or philosophic conviction that embittered his life and precipitated those crises which found their emotional outlet in musical utterance. One suspects that Mr. Newman, who does not appear to credit Tschaikevsky's philosophical difficulties with being a source of inspiration, is a better critic of music than of human nature. His labeling of the Russian composer as a “Weary Willie of the Arts,” is the natural mental reaction of a healthy-minded individual towards that heterogeneous collection of conflicting emotions which were the bane of Tschaikevsky's existence.

If I grasp the meaning of Mr. Newman's phrase correctly, it is that Tschaikevsky's music can be entirely explained by his natural genius for composition plus a certain amount of nervous instability with its resultant moods. As a surface reason this is a plausible explanation, but anyone who will take the trouble to peruse that voluminous correspondence carried on by the composer which appears in his biography written by his brother, Modeste, must surely come to the conclusion that a deeper reason for some of his music grew out of those very philosophical difficulties which Mr. Newman passes over lightly.

Tschaikovsky was something else besides a neurasthenic composer. He was an educated, polished man of the world; a student of literature and philosophy. Familiar with the works of Tolstoi, Turgenieff, Schopenhauer and others, his interest in philosophy manifested itself in frequent criticisms and discussions of what he had read. His correspondence is full of his views and perplexities, particularly that which he carried on with Mme. von Meck, his friend, confidante and benefactress for a period of almost twenty years.

His letters to her give ample insight into his philosophical difficulties. On Nov. 20, 1877, he wrote her, discussing what he termed, "the skeptic's tragedy:" ". . . You may say what you please, but a faith—not that which proceeds from mere deficiency of reasoning power and is simply a matter of routine—but a faith founded on reason and able to reconcile all misconceptions and contradictions arising from intellectual criticism—such a belief is the supreme happiness. A man who has both intellect and faith (and there are many such) is clad, as it were, in a panoply of armor which can resist all the blows of fate . . . Our sufferings are the same. Your doubts are as strong as mine. We are both adrift in that limitless sea of skepticism, seeking a haven and finding none . . ."

To Tschaikovsky, the skeptic's tragedy, without the shadow of a doubt, was the dread of annihilation. Death to him was what he termed it, "a flat-nosed horror." Familiarity with the writings of the philosophers had caused him to believe, in the thirty-seventh year of his age, "that if there is a future life at all, it is only conceivable in the sense of the indestructibility of matter, in the pantheistic view of the eternity of nature . . . So I have come to the conclusion, as the result of much thinking, that there is no future life."

Had Tschaikovsky been able to rest his case there, had he been able to dismiss the subject with a phlegmatic shrug of the shoulders, it would have been better for his peace of mind, but the world would have been deprived of some of his greatest music. But such an attitude was impossible to the talented Russian's psychological mechanism and we find in his letters that he was eternally at war with the course of nature, continually depressed with the order of things as he deemed them to be. No Epicurean resignation to the inevitable marked his attitude. No Stoical indifference to his fate

characterised him. On the contrary, he was in a state of perpetual rebellion against the fact of death, not through sheer love of life like Charles Lamb, but because of an overwhelming dread of personal extinction.

This contemplation and dislike of the idea of annihilation finally became so acute that Tschaikovsky sought a way of escape from it and in 1881 after attending the funeral service of Nicholai Grigorievich, he wrote Mme. von Meck: "My brain is obscured today. How could it be otherwise in the face of those enigmas—death, the aim and meaning of life, its finality or immortality? Therefore the light of faith penetrates my soul more and more. Yes, dear friend, I feel myself increasingly drawn towards this, the one and only shield against every calamity. I am learning to love God, as formerly I did not know how to do . . . I want to believe that there is another life . . ."

However, instinct and feeling are one thing and conviction is another and we may well believe that in a keenly analytical mind like Tschaikovsky's, well read in the skepticism of his time, such a reaction to the solace of religion was but a mere grasping at straws. It is indeed true that three years later, in a letter to Mme. von Meck, he reaffirmed his belief in God as a remedy for the tragic perplexities revealed by Tolstoi in his Confessions, but not more than a month had passed before he had confessed in a letter to Anna Merckling: ". . . At the same time one ought not to fear death. In this respect I cannot boast. I am not sufficiently penetrated by religion to regard death as the beginning of a new life, nor am I sufficiently philosophical to be satisfied with the prospect of annihilation. I envy no one so much as the religious man . . ." Still three years later, writing in his diary, he regrets that he can neither fathom life or drive away those disquieting questions of destiny.

But enough has been quoted here to show that the bete noir of Tschaikovsky's existence was the dread of an endless death. If he ever accepted those teachings of Nihilism, advocated by Herzen and Turgenieff, as some have claimed, I found no warrant for it in his letters. The only time he refers to Nihilism at length is in a letter to Modeste, in which he denounces it severely. Nihilism denounced religion, its doctrines and its ordering of life's affairs, where Tschaikovsky envied the religious man and appreciated the

value of religion in allaying the very dreads from which he suffered even though unable, intellectually, to accept its consolations. No. The trouble with Tschaikovsky was not the acceptance of Nihilism but the fact that he was unable to accept anything. His tragedy lay in the fact that he was not made of the stern sort of stuff that his intellectual convictions called for. Philosophic beliefs often demand a tough hide. They require courage to face reality, the inevitable. But Tschaikovsky evidently was not courageous. He was thin-skinned, sensitive, over-imaginative. He was, moreover, immature in a psychological sense, inasmuch as he was constantly bewailing the fact that nature could not give to him that which he craved, and his music is the emotional expression, not of the denials of Nihilism, but of his own personal, poignant grief over his inevitable destiny, his pathetic, futile protests against fate; resignation—yes—but not that of the mature spirit, rather that of helpless, protesting despair.

Turning now to Tschaikovsky's symphonies in search of the emotional expression of his despair the opening measures of the Fourth come to mind. Analysing them in a letter to Mme. von Meck the composer said: "This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal . . . A force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and lament . . ."

This explanation, however, was superfluous and unnecessary for the significance of those opening measures is clearly revealed by the music. That significance is surely Fate. No other meaning can possibly be drawn from that ominous and sinister melody. Fate, the listener unerringly recognises it to be. Not the three knocks at the door of Beethoven's masterpiece, but that ever-looming, ever-menacing finale that hides just around the corner in our lives and which inevitably overtakes us. One gets glimpses of the despairing revolt of Tschaikovsky against fate all through his music but it is in his Sixth (Pathetic) symphony that he really unburdened his troubled soul and gave free vent to his irreconcilable spirit.

Referring to this symphony in a letter to his nephew Tschai-kovsky said that it was to be "a program symphony with a pro-



gram which should be a riddle to everyone. May they break their heads over it . . . This program is penetrated by subjective sentiment . . . While composing it in my mind I frequently shed tears . . ." But to the reader of his letters the riddle no longer exists because the message of this symphony is clear and unmistakable. Whether we bring to mind the sinister opening measures for the bassoon, the noble but pathetic protest in the middle section of the first movement which follows that unforgettable melody given to the strings, or the trio in the second movement, of which Phillip Hale remarked, "Death beats the drum," the message of the composer confronts us in its stark and naked realism. As for the *Adagio Lamentoso*, who is there who can adequately describe his emotional reaction to it? To Vernon Blackburn it is the musical counterpart of Shelley's "Adonais." To James Huneker it is the cosmos draped in crepe. Words simply fail to describe the emotional power of this music which crushes even while it thrills one because words are merely guideposts to emotion. To anyone who has caught the harrowing message of those descending dirges any attempt to write down Tschaikevsky as a mere neurotic appears to be due to a temperamental incapacity for understanding. Possibly this music contains no message for those who habitually dwell upon the sunny side of life. Undoubtedly it is primarily intended for those who live on the ragged edge of existence, those "in-and-outers" whose mental lives are one eternal conflict, those heterogeneous personalities who cannot put their inner house in order.

But whatever may be the reaction of any individual to this symphony there is not the slightest question of a doubt but that the parts of it which I have referred to above are the emotional expression of Tschaikevsky's Black Beast, the eloquent musical outpourings of an agonized spirit lashed into a frenzy of despair by the ever-haunting dread of an eternity of nothingness.

Such a reaction to inexorable destiny is, of course, nothing unusual. The pages of literature teem with it. It is often the price paid to nature for the possession of a keen imagination. Wm. James is a typical example. For years he was tortured by a panicky fear over the uncertainty of life and regarded with amazement his mother, a very cheerful person, who serenely went about the business of living without giving a thought to the possibility of any impending catastrophe. Tschaikevsky's case was simply unique

because he combined the dread of the extinction of his personality by death with the capacity for expressing his grief over the fact musically, and that he has done so was as inevitable as that sparks fly upward.

It is possible, of course, to read a larger and more impersonal message into Tschaikovsky's music. His friend, Kashkin, wrote of the *Adagio Lamentoso*: "If the last movement is intended to be predictive it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death—it seems to set the seal of finality on all human hopes." This analysis rings true in the first place because in setting the seal of finality upon his own hopes by his music Tschaikovsky inevitably doomed the rest of humanity along with himself, and in the second place the music is all-embracing in its scope. However this may be true, it is evident, I think, that the wellspring of the *Adagio Lamentoso* was Tschaikovsky's personal, poignant grief over his own destiny. The man's mind was introspective. His own personal survival was the thing he was interested in. The stark, bleak tragedy of his life was to so ardently long for a future existence and yet to believe that he was denied it by nature. This is the burden of his song in his *Pathetic symphony*, the last movement of which, for all the critics may say with respect to its musical value, remains the most supreme lament in music.