

# TRANSPOSITION

*and other Addresses*

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## PREFACE

**T**his book contains a selection of the too numerous addresses which I was induced to give during the late war and the years that immediately followed it. All were composed in response to personal requests and for particular audiences, without thought of subsequent publication. As a result, in one or two places they seem to repeat, though they really anticipated, sentences of mine which have already appeared in print. When I was asked to make this collection I supposed that I could remove such overlappings, but I was mistaken. There comes a time (and it need not always be a long one) when a composition belongs so definitely to the past that the author himself cannot alter it much without the feeling that he is producing a kind of forgery. The period from which these pieces date was, for all of us, an exceptional one; and though I do not think I have altered any belief that they embody I could not now recapture the tone and temper in which they were written. Nor would those who wanted to have them in a permanent form be pleased with a patchwork. It has therefore seemed better to let them go with only a few verbal corrections.

I have to thank the S.P.C.K., the S.C.M., and the proprietors of *Sobornost* for their kind permission to re-print *Weight of Glory*, *Learning in War-Time* and *Membership* respectively. *The Inner Ring* here appears in print for the first time. A different version of *Transposition*, written expressly for that purpose and then translated into Italian, has appeared in the *Rivista* of Milan.



# I

## TRANSPOSITION

*A sermon preached on Whit-Sunday in Mansfield College Chapel, Oxford.*

**I**n the church to which I belong this day is set apart for commemorating the descent of the Holy Ghost upon the first Christians shortly after the Ascension. I want to consider one of the phenomena which accompanied, or followed, this descent; the phenomenon which our translation calls “speaking with tongues” and which the learned call *glossolalia*. You will not suppose that I think this the most important aspect of Pentecost, but I have two reasons for selecting it. In the first place it would be ridiculous for me to speak about the nature of the Holy Ghost or the modes of His operation: that would be an attempt to teach where I have nearly all to learn. In the second place, *glossolalia* has often been a stumbling-block to me. It is, to be frank, an embarrassing phenomenon. St. Paul himself seems to have been rather embarrassed by it in 1 Corinthians and labours to turn the desire and the attention of the Church to more obviously edifying gifts. But he goes no further. He throws in almost parenthetically the statement that he himself spoke with tongues more than anyone else<sup>1</sup>, and he does not question the spiritual, or supernatural, source of the phenomenon.

The difficulty I feel is this. On the one hand, *glossolalia* has remained an intermittent “variety of religious experience” down to the present day. Every now and then we hear that in some revivalist meeting one or more of those present has burst into a torrent of what appears to be gibberish. The thing does not seem to be edifying, and all non-Christian opinion would regard it as a kind of hysteria, an involuntary discharge of nervous excitement. A good deal even of Christian opinion would explain most instances of it in exactly the same way; and I must confess that it would be very hard to believe that in all instances of it the Holy Ghost is operating. We suspect, even if we cannot be sure, that it is usually an affair of the nerves. That is one horn of the dilemma. On the

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1 - [Editor’s note] 1Cor 14:18.

other hand, we cannot as Christians shelve the story of Pentecost or deny that there, at any rate, the speaking with tongues was miraculous. For the men spoke not gibberish but languages unknown to them though known to other people present. And the whole event of which this makes part is built into the very fabric of the birth-story of the Church. It is this very event which the risen Lord had told the Church to wait for — almost in the last words He uttered before His ascension. It looks, therefore, as if we shall have to say that the very same phenomenon which is sometimes not only natural but even pathological is at other times (or at least at one other time) the organ of the Holy Ghost. And this seems at first very surprising and very open to attack. The sceptic will certainly seize this opportunity to talk to us about Occam's razor, to accuse us of multiplying hypotheses. If most instances of *glossolalia* are covered by hysteria, is it not (he will ask) extremely probable that that explanation covers the remaining instances too?

It is to this difficulty that I would gladly bring a little ease if I can. And I will begin by pointing out that it belongs to a class of difficulties. The closest parallel to it within that class is raised by the erotic language and imagery we find in the mystics. In them we find a whole range of expressions — and therefore possibly of emotions — with which we are quite familiar in another context and which, in that other context, have a clear natural significance. But in the mystical writings it is claimed that these elements have a different cause. And once more the sceptic will ask why the cause which we are content to accept for ninety-nine instances of such language should not be held to cover the hundredth too. The hypothesis that mysticism is an erotic phenomenon will seem to him immensely more probable than any other.

Put in its most general terms our problem is that of the obvious continuity between things which are admittedly natural and things which, it is claimed, are spiritual; the reappearance in what professes to be our supernatural life of all the same old elements which make up our natural life and (it would seem) of no others. If we have really been visited by a revelation from beyond Nature, is it not very strange that an Apocalypse can furnish heaven with nothing more than selections from terrestrial experience (crowns, thrones, and music), that devotion can find no language but that of

human lovers, and that the rite whereby Christians enact a mystical union should turn out to be only the old, familiar act of eating and drinking? And you may add that the very same problem also breaks out on a lower level, not only between spiritual and natural but also between higher and lower levels of the natural life. Hence cynics very plausibly challenge our civilized conception of the difference between love and lust by pointing out that when all is said and done they usually end in what is, physically, the same act. They similarly challenge the difference between justice and revenge on the ground that what finally happens to the criminal may be the same. And in all these cases, let us admit that the cynics and sceptics have a good *prima facie* case. The same acts do reappear in justice as well as in revenge: the consummation of humanized and conjugal love is physiologically the same as that of the merely biological lust; religious language and imagery, and probably religious emotion too, contains nothing that has not been borrowed from Nature.

Now it seems to me that the only way to refute the critic here is to show that the same *prima facie* case is equally plausible in some instance where we all know (not by faith or by logic, but empirically) that it is in fact false. Can we find an instance of higher and lower where the higher is within almost everyone's experience? I think we can. Consider the following quotation from *Pepys's Diary*<sup>2</sup>:

With my wife to the King's House to see *The Virgin Martyr*, and it is mighty pleasant... But that which did please me beyond anything in the whole world was the wind musick when the angel comes down, which is so sweet that it ravished me and, indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife... and makes me resolve to practise wind musick and to make my wife do the like. (Feb. 27, 1668.)

There are several points here that deserve attention. Firstly that the internal sensation accompanying intense aesthetic delight was indistinguishable from the sensation accompanying two other experiences, that of being in love and that of being, say, in a rough channel crossing. (2) That of these two other experiences one at

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2 - [Editor's note] This refers to the diary of Samuel Pepys (1633-1703) English administrator and Member of Parliament, written between 1660 and 1669.

least is the very reverse of pleasurable. No man enjoys nausea. (3) That Pepys was, nevertheless, anxious to have again the experience whose sensational accompaniment was identical with the very unpleasant accompaniments of sickness. That was why he decided to take up wind music.

Now it may be true that not many of us have fully shared Pepys's experience; but we have all experienced that sort of thing. For myself I find that if, during a moment of intense aesthetic rapture, one tries to turn round and catch by introspection what one is actually feeling, one can never lay one's hand on anything but a physical sensation. In my case it is a kind of kick or flutter in the diaphragm. Perhaps that is all Pepys meant by "really sick". But the important point is this: I find that this kick or flutter is exactly the same sensation which, in me, accompanies great and sudden anguish. Introspection can discover no difference at all between my neural response to very bad news and my neural response to the overture of *The Magic Flute*. If I were to judge simply by sensations I should come to the absurd conclusion that joy and anguish are the same thing, that what I most dread is the same with what I most desire. Introspection discovers nothing more or different in the one than in the other. And I expect that most of you, if you are in the habit of noticing such things, will report more or less the same.

Now let us take a step further. These sensations — Pepys's sickness and my flutter in the diaphragm — do not merely accompany very different experiences as an irrelevant or neutral addition. We may be quite sure that Pepys hated that sensation when it came in real sickness: and we know from his own words that he liked it when it came with wind music, for he took measures to make as sure as possible of getting it again. And I likewise love this internal flutter in one context and call it a pleasure and hate it in another and call it misery. It is not a mere sign of joy and anguish: it becomes what it signifies. When the joy thus flows over into the nerves that overflow is its consummation: when the anguish thus flows over that physical symptom is the crowning horror. The very same thing which makes the sweetest drop of all in the sweet cup also makes the bitterest drop in the bitter.

And here, I suggest, we have found what we are looking for. I

take our emotional life to be “higher” than the life of our sensations — not, of course, morally higher, but richer, more varied, more subtle. And this is a higher level which nearly all of us know. And I believe that if anyone watches carefully the relation between his emotions and his sensations he will discover the following facts; (1) that the nerves do respond, and in a sense most adequately and exquisitely, to the emotions; (2) that their resources are far more limited, the possible variations of sense far fewer, than those of emotion; (3) and that the senses compensate for this by using the *same* sensation to express more than one emotion — even, as we have seen, to express opposite emotions.

Where we tend to go wrong is in assuming that if there is to be a correspondence between two systems it must be a one for one correspondence — that  $A$  in the one system must be represented by  $a$  in the other, and so on. But the correspondence between emotion and sensation turns out not to be of that sort. And there never could be correspondence of that sort where the one system was really richer than the other. If the richer system is to be represented in the poorer at all, this can only be by giving each element in the poorer system more than one meaning. The transposition of the richer into the poorer must, so to speak, be algebraical, not arithmetical. If you are to translate from a language which has a large vocabulary into a language that has a small vocabulary, then you must be allowed to use several words in more than one sense. If you are to write a language with twenty-two vowel sounds in an alphabet with only five vowel characters then you must be allowed to give each of those five characters more than one value. If you are making a piano version of a piece originally scored for an orchestra, then the same piano notes which represent flutes in one passage must also represent violins in another.

As the examples show we are all quite familiar with this kind of transposition or adaptation from a richer to a poorer medium. The most familiar example of all is the art of drawing. The problem here is to represent a three-dimensional world on a flat sheet of paper. The solution is perspective, and perspective means that we must give more than one value to a two-dimensional shape. Thus in a drawing of a cube we use an acute angle to represent what is a right angle in the real world. But elsewhere an acute an-

gle on the paper may represent what was already an acute angle in the real world: for example, the point of a spear on the gable of a house. The very same shape which you must draw to give the illusion of a straight road receding from the spectator is also the shape you draw for a dunce's cap. As with the lines, so with the shading. Your brightest light in the picture is, in literal fact, only plain white paper: and this must do for the sun, or a lake in evening light, or snow, or human flesh.

I now make two comments on the instances of Transposition which are already before us:

(1) It is clear that in each case what is happening in the lower medium can be understood only if we know the higher medium. The instance where this knowledge is most commonly lacking is the musical one. The piano version means one thing to the musician who knows the original orchestral score and another thing to the man who hears it simply as a piano piece. But the second man would be at an even greater disadvantage if he had never heard any instrument but a piano and even doubted the existence of other instruments. Even more, we understand pictures only because we know and inhabit the three-dimensional world. If we can imagine a creature who perceived only two dimensions and yet could somehow be aware of the lines as he crawled over them on the paper, we shall easily see how impossible it would be for him to understand. At first he might be prepared to accept on authority our assurance that there was a world in three dimensions. But when we pointed to the lines on the paper and tried to explain, say, that "This is a road," would he not reply that the shape which we were asking him to accept as a revelation of our mysterious other world was the very same shape which, on our own showing, elsewhere meant nothing but a triangle. And soon, I think, he would say, "You keep on telling me of this other world and its unimaginable shapes which you call solid. But isn't it very suspicious that all the shapes which you offer me as images or reflections of the solid ones turn out on inspection to be simply the old two-dimensional shapes of my own world as I have always known it? Is it not obvious that your vaunted other world, so far from being the archetype, is a dream which borrows all its elements from this one?"

(2) It is of some importance to notice that the word *symbolism* is not adequate in all cases to cover the relation between the higher medium and its transposition in the lower. It covers some cases perfectly, but not others. Thus the relation between speech and writing is one of symbolism. The written characters exist solely for the eye, the spoken words solely for the ear. There is complete discontinuity between them. They are not like one another, nor does the one cause the other to be. The one is simply a *sign* of the other and signifies it by a convention. But a picture is not related to the visible world in just that way. Pictures are part of the visible world themselves and represent it only by being part of it. Their visibility has the same source as its. The suns and lamps in pictures seem to shine only because real suns or lamps shine on them: that is, they seem to shine a great deal because they really shine a little in reflecting their archetypes. The sunlight in a picture is therefore not related to real sunlight simply as written words are to spoken. It is a sign, but also something more than a sign: and only a sign because it is also more than a sign, because in it the thing signified is really in a certain mode present. If I had to name the relation I should call it not symbolical but sacramental. But in the case we started from — that of emotion and sensation — we are even further beyond mere symbolism. For there, as we have seen, the very same sensation does not merely accompany, nor merely signify, diverse and opposite emotions, but becomes part of them. The emotion descends bodily, as it were, into the sensation and digests, transforms, transubstantiates it, so that the same thrill along the nerves *is* delight or *is* agony.

I am not going to maintain that what I call Transposition is the only possible mode whereby a poorer medium can respond to a richer: but I claim that it is very hard to imagine any other. It is therefore, at the very least, not improbable that Transposition occurs whenever the higher reproduces itself in the lower. Thus, to digress for a moment, it seems to me very likely that the real relation between mind and body is one of Transposition. We are certain that, in this life at any rate, thought is intimately connected with the brain. The theory that thought therefore is merely a movement in the brain is, in my opinion, nonsense; for if so, that theory itself would be merely a movement, an event

among atoms, which may have speed and direction but of which it would be meaningless to use the words "true" or "false". We are driven then to some kind of correspondence. But if we assume a one-for-one correspondence this means that we have to attribute an almost unbelievable complexity and variety of events to the brain. But I submit that a one-for-one relation is probably quite unnecessary. All our examples suggest that the brain can respond — in a sense, adequately and exquisitely correspond — to the seemingly infinite variety of consciousness without providing one single physical modification for each single modification of consciousness.

But that is a digression. Let us now return to our original question, about Spirit and Nature, God and Man. Our problem was that in what claims to be our spiritual life all the elements of our natural life recur: and, what is worse, it looks at first glance as if no other elements were present. We now see that if the spiritual is richer than the natural (as no one who believes in its existence would deny) then this is exactly what we should expect. And the sceptic's conclusion that the so-called spiritual is really derived from the natural, that it is a mirage or projection or imaginary extension of the natural, is also exactly what we should expect; for, as we have seen, this is the mistake which an observer who knew only the lower medium would be bound to make in every case of Transposition. The brutal man never can by analysis find anything but lust in love; the Flatlander never can find anything but flat shapes in a picture; physiology never can find anything in thought except twitchings of the grey matter. It is no good browbeating the critic who approaches a Transposition from below. On the evidence available to him his conclusion is the only one possible.

Everything is different when you approach the Transposition from above, as we all do in the case of emotion and sensation or of the three-dimensional world and pictures, and as the spiritual man does in the case we are considering. Those who spoke with tongues, as St. Paul did, can well understand how that holy phenomenon differed from the hysterical phenomenon — although be it remembered, they were in a sense exactly the same phenomenon, just as the very same sensation came to Pepys

in love, in the enjoyment of music, and in sickness. Spiritual things are spiritually discerned. The spiritual man judges all things and is judged of none.

But who dares claim to be a spiritual man? In the full sense, none of us. And yet we are somehow aware that we approach from above, or from inside, at least some of those Transpositions which embody the Christian life in this world. With whatever sense of unworthiness, with whatever sense of audacity, we must affirm that we know a little of the higher system which is being transposed. In a way the claim we are making is not a very startling one. We are only claiming to know that our apparent devotion, whatever else it may have been, was not simply erotic, or that our apparent desire for Heaven, whatever else it may have been, was not simply a desire for longevity or jewelry or social splendours. Perhaps we have never really attained at all to what St. Paul would describe as spiritual life. But at the very least we know, in some dim and confused way, that we were trying to use natural acts and images and language with a new value, have at least desired a repentance which was not merely prudential and a love which was not self-centred. At the worst, we know enough of the spiritual to know that we have fallen short of it: as if the picture knew enough of the three-dimensional world to be aware that it was flat.

It is not only for humility's sake (that, of course) that we must emphasize the dimness of our knowledge. I suspect that, save by God's direct miracle, spiritual experience can never abide introspection. If even our emotions will not do so, (since the attempt to find out what we are now *feeling* yields nothing more than a physical sensation) much less will the operations of the Holy Ghost. The attempt to discover by introspective analysis our own spiritual condition is to me a horrible thing which reveals, at best, not the secrets of God's spirit and ours, but their transpositions in intellect, emotion and imagination, and which at worst may be the quickest road to presumption or despair.

With this my case, as the lawyers say, is complete. But I have just four points to add:

(1) I hope it is quite clear that the conception of Transposition, as I call it, is distinct from another conception often used for the same purpose — I mean the conception of development. The De-

velopmentalist explains the continuity between things that claim to be spiritual and things that are certainly natural by saying that the one slowly turned into the other. I believe this view explains some facts, but I think it has been much overworked. At any rate it is not the theory I am putting forward. I am not saying that the natural act of eating after millions of years somehow blossoms into the Christian sacrament. I am saying that the Spiritual Reality, which existed before there were any creatures who ate, gives this natural act a new meaning, and more than a new meaning: makes it in a certain context to be a different thing. In a word, I think that real landscapes enter into pictures, not that pictures will one day sprout out into real trees and grass.

(2) I have found it impossible, in thinking of what I call Transposition, not to ask myself whether it may help us to conceive the Incarnation. Of course if Transposition were merely a mode of symbolism it could give us no help at all in this matter: on the contrary, it would lead us wholly astray, back into a new kind of Docetism<sup>3</sup> (or would it be only the old kind?) and away from the utterly historical and concrete reality which is the centre of all our hope, faith and love. But then, as I have pointed out, Transposition is not always symbolism. In varying degrees the lower reality can actually be drawn into the higher and become part of it. The sensation which accompanies joy becomes itself joy: we can hardly choose but say “incarnates joy”. If this is so, then I venture to suggest, though with great doubt and in the most provisional way, that the concept of Transposition may have some contribution to make to the theology — or at least to the philosophy — of the Incarnation. For we are told in one of the creeds that the Incarnation worked “not by conversion of the Godhead into flesh, but by taking of the Manhood into God”. And it seems to me that there is a real analogy between this and what I have called Transposition: that humanity, still remaining itself, is not merely counted as, but veritably drawn into, Deity, seems to me like what happens when a sensation (not in itself a pleasure) is drawn into the joy it accompanies. But I walk *in mirabilibus supra me* and submit all to the verdict of real theologians.

3 - [Editor's note] A Gnostic heresy known in the 4th century AD (rejected at the First Council of Nicaea in 325). Docetism involves the belief that Jesus only seemed to be human, and that his human form was an illusion.

(3) I have tried to stress throughout the inevitableness of the error made about every transposition by one who approaches it from the lower medium only. The strength of such a critic lies in the words “merely” or “nothing but”. He sees all the facts but not the meaning. Quite truly, therefore, he claims to have seen all the facts. There *is* nothing else there; except the meaning. He is therefore, as regards the matter in hand, in the position of an animal. You will have noticed that most dogs cannot understand *pointing*. You point to a bit of food on the floor: the dog, instead of looking at the floor, sniffs at your finger. A finger is a finger to him, and that is all. His world is all fact and no meaning. And in a period when factual realism is dominant we shall find people deliberately inducing upon themselves this dog-like mind. A man who has experienced love from within will deliberately go about to inspect it analytically from outside and regard the results of this analysis as truer than his experience. The extreme limit of this self-blinding is seen in those who, like the rest of us, have consciousness, yet go about to study the human organism as if they did not know it was conscious. As long as this deliberate refusal to understand things from above, even where such understanding is possible, continues, it is idle to talk of any final victory over materialism. The critique of every experience from below, the voluntary ignoring of meaning and concentration on fact, will always have the same plausibility. There will always be evidence, and every month fresh evidence, to show that religion is only psychological, justice only self-protection, politics only economics, love only lust, and thought itself only cerebral biochemistry.

(4) Finally, I suggest that what has been said of Transposition throws a new light on the doctrine of the resurrection of the body. For in a sense Transposition can do anything. However great the difference between Spirit and Nature, between aesthetic joy and that flutter in the diaphragm, between reality and picture, yet the Transposition can be in its own way adequate. I said before that in your drawing you had only plain white paper for sun and cloud, snow, water, and human flesh. In one sense, how miserably inadequate! Yet in another, how perfect. If the shadows are properly done that patch of white paper will, in some curious way, be very like blazing sunshine: we shall almost feel cold

while we look at the paper snow and almost warm our hands at the paper fire. May we not, by a reasonable analogy, suppose likewise that there is no experience of the spirit so transcendent and supernatural, no vision of Deity Himself so close and so far beyond all images and emotions, that to it also there cannot be an appropriate correspondence on the sensory level? Not by a new sense but by the incredible flooding of those very sensations we now have with a meaning, a transvaluation, of which we have here no faintest guess?

## II

# THE WEIGHT OF GLORY

*Preached originally as a sermon in the Church of St. Mary the Virgin,  
Oxford, on June 8, 1941.*

If you asked twenty good men to-day what they thought the highest of the virtues, nineteen of them would reply, Unselfishness. But if you had asked almost any of the great Christians of old he would have replied, Love. You see what has happened? A negative term has been substituted for a positive, and this is of more than philological importance. The negative ideal of Unselfishness carries with it the suggestion not primarily of securing good things for others, but of going without them ourselves, as if our abstinence and not their happiness was the important point. I do not think this is the Christian virtue of Love. The New Testament has lots to say about self-denial, but not about self-denial as an end in itself. We are told to deny ourselves and to take up our crosses in order that we may follow Christ; and nearly every description of what we shall ultimately find if we do so contains an appeal to desire. If there lurks in most modern minds the notion that to desire our own good and earnestly to hope for the enjoyment of it is a bad thing, I submit that this notion has crept in from Kant and the Stoics and is no part of the Christian faith. Indeed, if we consider the unblushing promises of reward and the staggering nature of the rewards promised in the Gospels, it would seem that Our Lord finds our desires, not too strong, but too weak. We are half-hearted creatures, fooling about with drink and sex and ambition when infinite joy is offered us, like an ignorant child who wants to go on making mud pies in a slum because he cannot imagine what is meant by the offer of a holiday at the sea. We are far too easily pleased.

We must not be troubled by unbelievers when they say that this promise of reward makes the Christian life a mercenary affair. There are different kinds of reward. There is the reward which has no natural connexion with the things you do to earn it, and is

4 - Published in *Theology*, November, 1941, and by the *S.P.C.K.*, 1942.

quite foreign to the desires that ought to accompany those things. Money is not the natural reward of love; that is why we call a man mercenary if he marries a woman for the sake of her money. But marriage is the proper reward for a real lover, and he is not mercenary for desiring it. A general who fights well in order to get a peerage is mercenary; a general who fights for victory is not, victory being the proper reward of battle as marriage is the proper reward of love. The proper rewards are not simply tacked on to the activity for which they are given, but are the activity itself in consummation. There is also a third case, which is more complicated. An enjoyment of Greek poetry is certainly a proper, and not a mercenary, reward for learning Greek; but only those who have reached the stage of enjoying Greek poetry can tell from their own experience that this is so. The schoolboy beginning Greek grammar cannot look forward to his adult enjoyment of Sophocles as a lover looks forward to marriage or a general to victory. He has to begin by working for marks, or to escape punishment, or to please his parents, or, at best, in the hope of a future good which he cannot at present imagine or desire. His position, therefore, bears a certain resemblance to that of the mercenary; the reward he is going to get will, in actual fact, be a natural or proper reward, but he will not know that till he has got it. Of course, he gets it gradually; enjoyment creeps in upon the mere drudgery, and nobody could point to a day or an hour when the one ceased and the other began. But it is just in so far as he approaches the reward that he becomes able to desire it for its own sake; indeed, the power of so desiring it is itself a preliminary reward.

The Christian, in relation to heaven, is in much the same position as this schoolboy. Those who have attained everlasting life in the vision of God doubtless know very well that it is no mere bribe, but the very consummation of their earthly discipleship; but we who have not yet attained it cannot know this in the same way, and cannot even begin to know it at all except by continuing to obey and finding the first reward of our obedience in our increasing power to desire the ultimate reward. Just in proportion as the desire grows, our fear lest it should be a mercenary desire will die away and finally be recognized as an absurdity. But probably this will not, for most of us, happen in a day; poetry replaces grammar, gospel replaces law, longing transforms obedience, as

gradually as the tide lifts a grounded ship.

But there is one other important similarity between the schoolboy and ourselves. If he is an imaginative boy he will, quite probably, be revelling in the English poets and romancers suitable to his age some time before he begins to suspect that Greek grammar is going to lead him to more and more enjoyments of this same sort. He may even be neglecting his Greek to read Shelley and Swinburne in secret. In other words, the desire which Greek is really going to gratify already exists in him and is attached to objects which seem to him quite unconnected with Xenophon and the verbs in [Greek: -μι]. Now, if we are made for heaven, the desire for our proper place will be already in us, but not yet attached to the true object, and will even appear as the rival of that object. And this, I think, is just what we find. No doubt there is one point in which my analogy of the schoolboy breaks down. The English poetry which he reads when he ought to be doing Greek exercises may be just as good as the Greek poetry to which the exercises are leading him, so that in fixing on Milton instead of journeying on to Aeschylus his desire is not embracing a false object. But our case is very different. If a transtemporal, transfinite good is our real destiny, then any other good on which our desire fixes must be in some degree fallacious, must bear at best only a symbolical relation to what will truly satisfy.

In speaking of this desire for our own far-off country, which we find in ourselves even now, I feel a certain shyness. I am almost committing an indecency. I am trying to rip open the inconsolable secret in each one of you — the secret which hurts so much that you take your revenge on it by calling it names like Nostalgia and Romanticism and Adolescence; the secret also which pierces with such sweetness that when, in very intimate conversation, the mention of it becomes imminent, we grow awkward and affect to laugh at ourselves; the secret we cannot hide and cannot tell, though we desire to do both. We cannot tell it because it is a desire for something that has never actually appeared in our experience. We cannot hide it because our experience is constantly suggesting it, and we betray ourselves like lovers at the mention of a name. Our commonest expedient is to call it beauty and behave as if that had settled the matter. Wordsworth's expedient was to identify it with certain moments in his own past. But all this is a cheat.

If Wordsworth had gone back to those moments in the past, he would not have found the thing itself, but only the reminder of it; what he remembered would turn out to be itself a remembering. The books or the music in which we thought the beauty was located will betray us if we trust to them; it was not *in* them, it only came *through* them, and what came through them was longing. These things — the beauty, the memory of our own past — are good images of what we really desire; but if they are mistaken for the thing itself they turn into dumb idols, breaking the hearts of their worshippers. For they are not the thing itself; they are only the scent of a flower we have not found, the echo of a tune we have not heard, news from a country we have never yet visited.

Do you think I am trying to weave a spell? Perhaps I am; but remember your fairy tales. Spells are used for breaking enchantments as well as for inducing them. And you and I have need of the strongest spell that can be found to wake us from the evil enchantment of worldliness which has been laid upon us for nearly a hundred years. Almost our whole education has been directed to silencing this shy, persistent, inner voice; almost all our modern philosophies have been devised to convince us that the good of man is to be found on this earth. And yet it is a remarkable thing that such philosophies of Progress or Creative Evolution themselves bear reluctant witness to the truth that our real goal is elsewhere. When they want to convince you that earth is your home, notice how they set about it. They begin by trying to persuade you that earth can be made into heaven, thus giving a sop to your sense of exile in earth as it is. Next, they tell you that this fortunate event is still a good way off in the future, thus giving a sop to your knowledge that the fatherland is not here and now. Finally, lest your longing for the transtemporal should awake and spoil the whole affair, they use any rhetoric that comes to hand to keep out of your mind the recollection that even if all the happiness they promised could come to man on earth, yet still each generation would lose it by death, including the last generation of all, and the whole story would be nothing, not even a story, for ever and ever. Hence all the nonsense that Mr. Shaw puts into the final speech of Lilith, and Bergson's remark that the *Élan vital* is capable of surmounting all obstacles, perhaps even death — as if we could believe that any social or biological development on

this planet will delay the senility of the sun or reverse the second law of thermodynamics.

Do what they will, then, we remain conscious of a desire which no natural happiness will satisfy. But is there any reason to suppose that reality offers any satisfaction to it? "Nor does the being hungry prove that we have bread." But I think it may be urged that this misses the point. A man's physical hunger does not prove that that man will get any bread; he may die of starvation on a raft in the Atlantic. But surely a man's hunger does prove that he comes of a race which repairs its body by eating and inhabits a world where eatable substances exist. In the same way, though I do not believe (I wish I did) that my desire for Paradise proves that I shall enjoy it, I think it a pretty good indication that such a thing exists and that some men will. A man may love a woman and not win her; but it would be very odd if the phenomenon called "falling in love" occurred in a sexless world.

Here, then, is the desire, still wandering and uncertain of its object and still largely unable to see that object in the direction where it really lies. Our sacred books give us some account of the object. It is, of course, a symbolical account. Heaven is, by definition, outside our experience, but all intelligible descriptions must be of things within our experience. The scriptural picture of heaven is therefore just as symbolical as the picture which our desire, unaided, invents for itself; heaven is not really full of jewelry any more than it is really the beauty of Nature, or a fine piece of music. The difference is that the scriptural imagery has authority. It comes to us from writers who were closer to God than we, and it has stood the test of Christian experience down the centuries. The natural appeal of this authoritative imagery is to me, at first, very small. At first sight it chills, rather than awakes, my desire. And that is just what I ought to expect. If Christianity could tell me no more of the far-off land than my own temperament led me to surmise already, then Christianity would be no higher than myself. If it has more to give me, I must expect it to be less immediately attractive than "my own stuff". Sophocles at first seems dull and cold to the boy who has only reached Shelley. If our religion is something objective, then we must never avert our eyes from those elements in it which seem puzzling or repellent; for it will be precisely the puzzling or the repellent which conceals what we

do not yet know and need to know.

The promises of Scripture may very roughly be reduced to five heads. It is promised, firstly, that we shall be with Christ; secondly, that we shall be like Him; thirdly, with an enormous wealth of imagery, that we shall have “glory”; fourthly, that we shall, in some sense, be fed or feasted or entertained; and, finally, that we shall have some sort of official position in the universe — ruling cities, judging angels, being pillars of God’s temple. The first question I ask about these promises is: “Why any of them except the first?” Can anything be added to the conception of being with Christ? For it must be true, as an old writer says, that he who has God and everything else has no more than he who has God only. I think the answer turns again on the nature of symbols. For though it may escape our notice at first glance, yet it is true that any conception of being with Christ which most of us can now form will be not very much less symbolical than the other promises; for it will smuggle in ideas of proximity in space and loving conversation as we now understand conversation, and it will probably concentrate on the humanity of Christ to the exclusion of His deity. And, in fact, we find that those Christians who attend solely to this first promise always do fill it up with very earthly imagery indeed — in fact, with hymeneal or erotic imagery. I am not for a moment condemning such imagery. I heartily wish I could enter into it more deeply than I do, and pray that I yet shall. But my point is that this also is only a symbol, like the reality in some respects, but unlike it in others, and therefore needs correction from the different symbols in the other promises. The variation of the promises does not mean that anything other than God will be our ultimate bliss; but because God is more than a Person, and lest we should imagine the joy of His presence too exclusively in terms of our present poor experience of personal love, with all its narrowness and strain and monotony, a dozen changing images, correcting and relieving each other, are supplied.

I turn next to the idea of glory. There is no getting away from the fact that this idea is very prominent in the New Testament and in early Christian writings. Salvation is constantly associated with palms, crowns, white robes, thrones, and splendour like the sun and stars. All this makes no immediate appeal to me at all, and in that respect I fancy I am a typical modern. Glory suggests two

ideas to me, of which one seems wicked and the other ridiculous. Either glory means to me fame, or it means luminosity. As for the first, since to be famous means to be better known than other people, the desire for fame appears to me as a competitive passion and therefore of hell rather than heaven. As for the second, who wishes to become a kind of living electric light bulb?

When I began to look into this matter I was shocked to find such different Christians as Milton, Johnson and Thomas Aquinas taking heavenly glory quite frankly in the sense of fame or good report. But not fame conferred by our fellow creatures — fame with God, approval or (I might say) “appreciation” by God. And then, when I had thought it over, I saw that this view was scriptural; nothing can eliminate from the parable the divine *accolade*, “Well done, thou good and faithful servant.” With that, a good deal of what I had been thinking all my life fell down like a house of cards.

I suddenly remembered that no one can enter heaven except as a child; and nothing is so obvious in a child — not in a conceited child, but in a good child — as its great and undisguised pleasure in being praised. Not only in a child, either, but even in a dog or a horse. Apparently what I had mistaken for humility had, all these years, prevented me from understanding what is in fact the humblest, the most childlike, the most creaturely of pleasures — nay, the specific pleasure of the inferior: the pleasure of a beast before men, a child before its father, a pupil before his teacher, a creature before its Creator. I am not forgetting how horribly this most innocent desire is parodied in our human ambitions, or how very quickly, in my own experience, the lawful pleasure of praise from those whom it was my duty to please turns into the deadly poison of self-admiration. But I thought I could detect a moment — a very, very short moment — before this happened, during which the satisfaction of having pleased those whom I rightly loved and rightly feared was pure. And that is enough to raise our thoughts to what may happen when the redeemed soul, beyond all hope and nearly beyond belief, learns at last that she has pleased Him whom she was created to please. There will be no room for vanity then. She will be free from the miserable illusion that it is her doing. With no taint of what we should now call self-approval she will most innocently rejoice in the thing that God has made her

to be, and the moment which heals her old inferiority complex for ever will also drown her pride deeper than Prospero's book. Perfect humility dispenses with modesty. If God is satisfied with the work, the work may be satisfied with itself; "it is not for her to bandy compliments with her Sovereign". I can imagine someone saying that he dislikes my idea of heaven as a place where we are patted on the back. But proud misunderstanding is behind that dislike. In the end that Face which is the delight or the terror of the universe must be turned upon each of us either with one expression or with the other, either conferring glory inexpressible or inflicting shame that can never be cured or disguised. I read in a periodical the other day that the fundamental thing is how we think of God. By God Himself, it is not! How God thinks of us is not only more important, but infinitely more important. Indeed, how we think of Him is of no importance except in so far as it is related to how He thinks of us. It is written that we shall "stand before" Him, shall appear, shall be inspected. The promise of glory is the promise, almost incredible and only possible by the work of Christ, that some of us, that any of us who really chooses, shall actually survive that examination, shall find approval, shall please God. To please God... to be a real ingredient in the divine happiness... to be loved by God, not merely pitied, but delighted in as an artist delights in his work or a father in a son — it seems impossible, a weight or burden of glory which our thoughts can hardly sustain. But so it is.

And now notice what is happening. If I had rejected the authoritative and scriptural image of glory and stuck obstinately to the vague desire which was, at the outset, my only pointer to heaven, I could have seen no connexion at all between that desire and the Christian promise. But now, having followed up what seemed puzzling and repellent in the sacred books, I find, to my great surprise, looking back, that the connexion is perfectly clear. Glory, as Christianity teaches me to hope for it, turns out to satisfy my original desire and indeed to reveal an element in that desire which I had not noticed. By ceasing for a moment to consider my own wants I have begun to learn better what I really wanted. When I attempted, a few minutes ago, to describe our spiritual longings, I was omitting one of their most curious characteristics. We usually notice it just as the moment of vision dies away, as the music

ends or as the landscape loses the celestial light. What we feel then has been well described by Keats as “the journey homeward to habitual self”. You know what I mean. For a few minutes we have had the illusion of belonging to that world. Now we wake to find that it is no such thing. We have been mere spectators. Beauty has smiled, but not to welcome us; her face was turned in our direction, but not to see us. We have not been accepted, welcomed, or taken into the dance. We may go when we please, we may stay if we can: “Nobody marks us.” A scientist may reply that since most of the things we call beautiful are inanimate, it is not very surprising that they take no notice of us. That, of course, is true. It is not the physical objects that I am speaking of, but that indescribable something of which they become for a moment the messengers. And part of the bitterness which mixes with the sweetness of that message is due to the fact that it so seldom seems to be a message intended for us, but rather something we have overheard. By bitterness I mean pain, not resentment. We should hardly dare to ask that any notice be taken of ourselves. But we pine. The sense that in this universe we are treated as strangers, the longing to be acknowledged, to meet with some response, to bridge some chasm that yawns between us and reality, is part of our inconsolable secret. And surely, from this point of view, the promise of glory, in the sense described, becomes highly relevant to our deep desire. For glory meant good report with God, acceptance by God, response, acknowledgment, and welcome into the heart of things. The door on which we have been knocking all our lives will open at last.

Perhaps it seems rather crude to describe glory as the fact of being “noticed” by God. But this is almost the language of the New Testament. St. Paul promises to those who love God not, as we should expect, that they will know Him, but that they will be known by Him (1 Cor. viii. 3). It is a strange promise. Does not God know all things at all times? But it is dreadfully re-echoed in another passage of the New Testament. There we are warned that it may happen to any one of us to appear at last before the face of God and hear only the appalling words: “I never knew you. Depart from Me.” In some sense, as dark to the intellect as it is unendurable to the feelings, we can be both banished from the presence of Him who is present everywhere and erased from the

knowledge of Him who knows all. We can be left utterly and absolutely *outside* — repelled, exiled, estranged, finally and unspeakably ignored. On the other hand, we can be called in, welcomed, received, acknowledged. We walk every day on the razor edge between these two incredible possibilities. Apparently, then, our lifelong nostalgia, our longing to be reunited with something in the universe from which we now feel cut off, to be on the inside of some door which we have always seen from the outside, is no mere neurotic fancy, but the truest index of our real situation. And to be at last summoned inside would be both glory and honour beyond all our merits and also the healing of that old ache.

And this brings me to the other sense of glory — glory as brightness, splendour, luminosity. We are to shine as the sun, we are to be given the Morning Star. I think I begin to see what it means. In one way, of course, God has given us the Morning Star already: you can go and enjoy the gift on many fine mornings if you get up early enough. What more, you may ask, do we want? Ah, but we want so much more — something the books on aesthetics take little notice of. But the poets and the mythologies know all about it. We do not want merely to *see* beauty, though, God knows, even that is bounty enough. We want something else which can hardly be put into words — to be united with the beauty we see, to pass into it, to receive it into ourselves, to bathe in it, to become part of it. That is why we have peopled air and earth and water with gods and goddesses and nymphs and elves — that, though we cannot, yet these projections can, enjoy in themselves that beauty, grace, and power of which Nature is the image. That is why the poets tell us such lovely falsehoods. They talk as if the west wind could really sweep into a human soul; but it can't. They tell us that "beauty born of murmuring sound" will pass into a human face; but it won't. Or not yet. For if we take the imagery of Scripture seriously, if we believe that God will one day *give* us the Morning Star and cause us to *put on* the splendour of the sun, then we may surmise that both the ancient myths and the modern poetry, so false as history, may be very near the truth as prophecy.

At present we are on the outside of the world, the wrong side of the door. We discern the freshness and purity of morning, but they do not make us fresh and pure. We cannot mingle with the splendours we see. But all the leaves of the New Testament are rustling

with the rumour that it will not always be so. Some day, God willing, we shall get *in*. When human souls have become as perfect in voluntary obedience as the inanimate creation is in its lifeless obedience, then they will put on its glory, or rather that greater glory of which Nature is only the first sketch. For you must not think that I am putting forward any heathen fancy of being absorbed into Nature. Nature is mortal; we shall outlive her. When all the suns and nebulae have passed away, each one of you will still be alive. Nature is only the image, the symbol; but it is the symbol Scripture invites me to use. We are summoned to pass in through Nature, beyond her, into that splendour which she fitfully reflects.

And in there, in beyond Nature, we shall eat of the tree of life. At present, if we are reborn in Christ, the spirit in us lives directly on God; but the mind, and still more the body, receives life from Him at a thousand removes — through our ancestors, through our food, through the elements. The faint, far-off results of those energies which God's creative rapture implanted in matter when He made the worlds are what we now call physical pleasures; and even thus filtered, they are too much for our present management. What would it be to taste at the fountain-head that stream of which even these lower reaches prove so intoxicating? Yet that, I believe, is what lies before us. The whole man is to drink joy from the fountain of joy. As St. Augustine said, the rapture of the saved soul will "flow over" into the glorified body. In the light of our present specialized and depraved appetites we cannot imagine this *torrens voluptatis*, and I warn everyone most seriously not to try. But it must be mentioned, to drive out thoughts even more misleading — thoughts that what is saved is a mere ghost, or that the risen body lives in numb insensibility. The body was made for the Lord, and these dismal fancies are wide of the mark.

Meanwhile the cross comes before the crown and tomorrow is a Monday morning. A cleft has opened in the pitiless walls of the world, and we are invited to follow our great Captain inside. The following Him is, of course, the essential point. That being so, it may be asked what practical use there is in the speculations which I have been indulging. I can think of at least one such use. It may be possible for each to think too much of his own potential glory hereafter; it is hardly possible for him to think too often or too deeply about that of his neighbour. The load, or weight, or burden

of my neighbour's glory should be laid daily on my back, a load so heavy that only humility can carry it, and the backs of the proud will be broken. It is a serious thing to live in a society of possible gods and goddesses, to remember that the dullest and most uninteresting person you talk to may one day be a creature which, if you saw it now, you would be strongly tempted to worship, or else a horror and a corruption such as you now meet, if at all, only in a nightmare. All day long we are, in some degree, helping each other to one or other of these destinations. It is in the light of these overwhelming possibilities, it is with the awe and the circumspection proper to them, that we should conduct all our dealings with one another, all friendships, all loves, all play, all politics. There are no *ordinary* people. You have never talked to a mere mortal. Nations, cultures, arts, civilizations — these are mortal, and their life is to ours as the life of a gnat. But it is immortals whom we joke with, work with, marry, snub, and exploit — immortal horrors or everlasting splendours. This does not mean that we are to be perpetually solemn. We must play. But our merriment must be of that kind (and it is, in fact, the merriest kind) which exists between people who have, from the outset, taken each other seriously — no flippancy, no superiority, no presumption. And our charity must be a real and costly love, with deep feeling for the sins in spite of which we love the sinner — no mere tolerance or indulgence which parodies love as flippancy parodies merriment. Next to the Blessed Sacrament itself, your neighbour is the holiest object presented to your senses. If he is your Christian neighbour he is holy in almost the same way, for in him also Christ *vere latitat* — the glorifier and the glorified, Glory Himself, is truly hidden.

# III

## MEMBERSHIP

*An address to the Society of St. Alban and St. Sergius.*<sup>5</sup>

**N**o Christian and, indeed, no historian could accept the epigram which defines religion as “what a man does with his solitude”. It was one of the Wesleys, I think, who said that the New Testament knows nothing of solitary religion. We are forbidden to neglect the assembling of ourselves together. Christianity is already institutional in the earliest of its documents. The Church is the Bride of Christ. We are members of one another.

In our own age the idea that religion belongs to our private life — that it is, in fact, an occupation for the individual’s hour of leisure — is at once paradoxical, dangerous, and natural. It is paradoxical because this exaltation of the individual in the religious field springs up in an age when collectivism is ruthlessly defeating the individual in every other field. I see this even in a University. When I first went to Oxford the typical undergraduate society consisted of a dozen men, who knew one another intimately, hearing a paper by one of their own number in a small sitting-room and hammering out their problem till one or two in the morning. Before the war the typical undergraduate society had come to be a mixed audience of one or two hundred students assembled in a public hall to hear a lecture from some visiting celebrity. Even on those rare occasions when a modern undergraduate is not attending some such society he is seldom engaged in those solitary walks, or walks with a single companion, which built the minds of the previous generations. He lives in a crowd; caucus has replaced friendship. And this tendency not only exists both within and without the University, but is often approved. There is a crowd of busybodies, self-appointed masters of ceremonies, whose life is devoted to destroying solitude wherever solitude still exists. They call it “taking the young people out of themselves”, or “waking them up”, or “overcom-

5 - Reprinted from *Sobornost*.

ing their apathy". If an Augustine, a Vaughan, a Traherne or a Wordsworth should be born in the modern world, the leaders of a Youth Organization would soon cure him. If a really good home, such as the home of Alcinous and Arete in the *Odyssey* or the Rostovs in *War and Peace* or any of Charlotte M. Yonge's families, existed to-day, it would be denounced as *bourgeois* and every engine of destruction would be levelled against it. And even where the planners fail and someone is left physically by himself, the wireless has seen to it that he will be — in a sense not intended by Scipio — never less alone than when alone. We live, in fact, in a world starved for solitude, silence, and privacy: and therefore starved for meditation and true friendship.

That religion should be relegated to solitude in such an age is, then, paradoxical. But it is also dangerous for two reasons. In the first place, when the modern world says to us aloud, "You may be religious when you are alone," it adds under its breath, "and I will see to it that you never are alone." To make Christianity a private affair while banishing all privacy is to relegate it to the rainbow's end or the Greek Calends. That is one of the enemy's stratagems. In the second place, there is the danger that real Christians who know that Christianity is not a solitary affair may react against that error by simply transporting into our spiritual life that same collectivism which has already conquered our secular life. That is the enemy's other stratagem. Like a good chess player he is always trying to manoeuvre you into a position where you can save your castle only by losing your bishop. In order to avoid the trap we must insist that though the private conception of Christianity is an error it is a profoundly natural one, and is clumsily attempting to guard a great truth. Behind it is the obvious feeling that our modern collectivism is an outrage upon human nature and that from this, as from all other evils, God will be our shield and buckler.

This feeling is just. As personal and private life is lower than participation in the Body of Christ, so the collective life is lower than the personal and private life and has no value save in its service. The secular community, since it exists for our natural good and not for our supernatural, has no higher end than to facilitate and safeguard the family, and friendship, and solitude. To be happy at home, said Johnson, is the end of all human endeavour. As long as we are thinking only of natural values we must say that the sun

looks down on nothing half so good as a household laughing together over a meal, or two friends talking over a pint of beer, or a man alone reading a book that interests him; and that all economics, politics, laws, armies, and institutions, save in so far as they prolong and multiply such scenes, are a mere ploughing the sand and sowing the ocean, a meaningless vanity and vexation of spirit. Collective activities are, of course, necessary; but this is the end to which they are necessary. Great sacrifices of this private happiness by those who have it may be necessary in order that it may be more widely distributed. All may have to be a little hungry in order that none may starve. But do not let us mistake necessary evils for good. The mistake is easily made. Fruit has to be tinned if it is to be transported, and has to lose thereby some of its good qualities. But one meets people who have learned actually to prefer the tinned fruit to the fresh. A sick society must think much about politics, as a sick man must think much about his digestion: to ignore the subject may be fatal cowardice for the one as for the other. But if either comes to regard it as the natural food of the mind — if either forgets that we think of such things only in order to be able to think of something else — then what was undertaken for the sake of health has become itself a new and deadly disease.

There is, in fact, a fatal tendency in all human activities for the means to encroach upon the very ends which they were intended to serve. Thus money comes to hinder the exchange of commodities, and rules of art to hamper genius, and examinations to prevent young men from becoming learned. It does not, unfortunately, always follow that the encroaching means can be dispensed with. I think it probable that the collectivism of our life is necessary and will increase; and I think that our only safeguard against its deathly properties is in a Christian life; for we were promised that we could handle serpents and drink deadly things and yet live. That is the truth behind the erroneous definition of religion with which we started. Where it went wrong was in opposing to the collective mass mere solitude. The Christian is called, not to individualism but to membership in the mystical body. A consideration of the differences between the secular collective and the mystical body is therefore the first step to understanding how Christianity without being individualistic can yet counteract collectivism.

At the outset we are hampered by a difficulty of language. The

very word *membership* is of Christian origin, but it has been taken over by the world and emptied of all meaning. In any book on logic you may see the expression “members of a class”. It must be most emphatically stated that the items or particulars included in a homogeneous class are almost the reverse of what St. Paul meant by *members*. By *members* [Greek: μέλος<sup>6</sup>] he meant what we should call *organs*, things essentially different from, and complementary to, one another: things differing not only in structure and function but also in dignity. Thus, in a club, the committee as a whole, and the servants as a whole, may both properly be regarded as “members”; what we should call the members of the club are merely units. A row of identically dressed and identically trained soldiers set side by side, or a number of citizens listed as voters in a constituency, are not members of anything in the Pauline sense. I am afraid that when we describe a man as “a member of the Church” we usually mean nothing Pauline: we mean only that he is a unit — that he is one more specimen of the some kind of thing as X and Y and Z. How true membership in a body differs from inclusion in a collective may be seen in the structure of a family. The grandfather, the parents, the grown-up son, the child, the dog, and the cat are true members (in the organic sense) precisely because they are not members or units of a homogeneous class. They are not interchangeable. Each person is almost a species in himself. The mother is not simply a different person from the daughter, she is a different kind of person. The grown-up brother is not simply one unit in the class children, he is a separate estate of the realm. The father and grandfather are almost as different as the cat and the dog. If you subtract any one member you have not simply reduced the family in number, you have inflicted an injury on its structure. Its unity is a unity of unlikes, almost of incommensurables.

6 - [Editor’s note] Lewis is quite likely thinking of the verse 1Corinthians 12: 12 which speaks of the singular body of Christ which is nonetheless composed of many **members** (this is the Greek term Lewis uses here: *melos*, meaning the limbs or parts of the body, see Strong’s Greek #3196): “For just as the body is one and has many **members** [or: parts of the body/limbs], and all the **members** of the body, though many, are one body, so it is with Christ” (Thayer, A Greek-English Lexicon of the New Testament.) provides this note: “μέλος, -ους, τό, [fr. Hom. down], a member, **limb**: prop. a member of the human body, Romans 12:4, etc.” - “μέλος,” .

A dim perception of the richness inherent in this kind of unity is one reason why we enjoy a book like *The Wind in the Willows*; a trio such as Rat, Mole, and Badger symbolizes the extreme differentiation of persons in harmonious union which we know intuitively to be our true refuge both from solitude and from the collective. The affection between such oddly matched couples as Dick Swiveller and the Marchioness, or Mr. Pickwick and Sam Weller, pleases in the same way. That is why the modern notion that children should call their parents by their Christian names is so perverse. For this is an effort to ignore the difference in kind which makes for real organic unity. They are trying to inoculate the child with the preposterous view that one's mother is simply a fellow-citizen like anyone else, to make it ignorant of what all men know and insensible to what all men feel. They are trying to drag the featureless repetitions of the collective into the fuller and more concrete world of the family.

A convict has a number instead of a name. That is the collective idea carried to its extreme. But a man in his own house may also lose his name, because he is called simply "Father". That is membership in a body. The loss of the name in both cases reminds us that there are two opposite ways of departing from isolation.

The society into which the Christian is called at baptism is not a collective but a Body. It is in fact that Body of which the family is an image on the natural level. If anyone came to it with the misconception that membership of the Church was membership in a debased modern sense — a massing together of persons as if they were pennies or counters — he would be corrected at the threshold by the discovery that the Head of this Body is so unlike the inferior members that they share no predicate with Him save by analogy. We are summoned from the outset to combine as creatures with our Creator, as mortals with immortal, as redeemed sinners with sinless Redeemer. His presence, the interaction between Him and us, must always be the overwhelmingly dominant factor in the life we are to lead within the Body; and any conception of Christian fellowship which does not mean primarily fellowship with Him is out of court. After that it seems almost trivial to trace further down the diversity of operations to the unity of the Spirit. But it is very plainly there. There are priests divided from the laity, catechumens divided from those who are in full

fellowship. There is authority of husbands over wives and parents over children. There is, in forms too subtle for official embodiment, a continual interchange of complementary ministrations. We are all constantly teaching and learning, forgiving and being forgiven, representing Christ to man when we intercede, and man to Christ when others intercede for us. The sacrifice of selfish privacy which is daily demanded of us is daily repaid a hundred-fold in the true growth of personality which the life of the Body encourages. Those who are members of one another become as diverse as the hand and the ear. That is why the worldlings are so monotonously alike compared with the almost fantastic variety of the saints. Obedience is the road to freedom, humility the road to pleasure, unity the road to personality.

And now I must say something that may appear to you a paradox. You have often heard that, though in the world we hold different stations, yet we are all equal in the sight of God. There are of course senses in which this is true. God is no acceptor of persons: His love for us is not measured by our social rank or our intellectual talents. But I believe there is a sense in which this maxim is the reverse of the truth. I am going to venture to say that artificial equality is necessary in the life of the State, but that in the Church we strip off this disguise, we recover our real inequalities, and are thereby refreshed and quickened.

I believe in political equality. But there are two opposite reasons for being a democrat. You may think all men so good that they deserve a share in the government of the commonwealth, and so wise that the commonwealth needs their advice. That is, in my opinion, the false, romantic doctrine of democracy. On the other hand, you may believe fallen men to be so wicked that not one of them can be trusted with any irresponsible power over his fellows.

That I believe to be the true ground of democracy. I do not believe that God created an egalitarian world. I believe the authority of parent over child, husband over wife, learned over simple, to have been as much a part of the original plan as the authority of man over beast. I believe that if we had not fallen Filmer would be right, and patriarchal monarchy would be the sole lawful government. But since we have learned sin, we have found, as Lord Acton says, that "all power corrupts, and absolute power corrupts absolutely". The only remedy has been to

take away the powers and substitute a legal fiction of equality. The authority of Father and Husband has been rightly abolished on the legal plane, not because this authority is in itself bad (on the contrary, it is, I hold, divine in origin) but because Fathers and Husbands are bad. Theocracy has been rightly abolished not because it is bad that learned priests should govern ignorant laymen, but because priests are wicked men like the rest of us. Even the authority of man over beast has had to be interfered with because it is constantly abused.

Equality is for me in the same position as clothes. It is a result of the Fall and the remedy for it. Any attempt to retrace the steps by which we have arrived at egalitarianism and to re-introduce the old authorities on the political level is for me as foolish as it would be to take off our clothes. The Nazi and the Nudist make the same mistake. But it is the naked body, still there beneath the clothes of each one of us, which really lives. It is the hierarchical world, still alive and (very properly) hidden behind a façade of equal citizenship, which is our real concern.

Do not misunderstand me. I am not in the least belittling the value of this egalitarian fiction which is our only defence against one another's cruelty. I should view with the strongest disapproval any proposal to abolish manhood suffrage, or the Married Women's Property Act. But the function of equality is purely protective. It is medicine, not food. By treating human persons (in judicious defiance of the observed facts) as if they were all the same kind of thing, we avoid innumerable evils. But it is not on this that we were made to live. It is idle to say that men are of equal value. If value is taken in a worldly sense — if we mean that all men are equally useful or beautiful or good or entertaining — then it is nonsense. If it means that all are of equal value as immortal souls then I think it conceals a dangerous error. The infinite value of each human soul is not a Christian doctrine. God did not die for man because of some value He perceived in him. The value of each human soul considered simply in itself, out of relation to God, is zero. As St. Paul writes, to have died for valuable men would have been not divine but merely heroic; but God died for sinners. He loved us not because we were lovable, but because He is Love. It may be that He loves all equally — He certainly loved all to the death — and I am not certain what the expression

means. If there is equality it is in His love, not in us.

Equality is a quantitative term and therefore love often knows nothing of it. Authority exercised with humility and obedience accepted with delight are the very lines along which our spirits live. Even in the life of the affections, much more in the Body of Christ, we step outside that world which says "I am as good as you." It is like turning from a march to a dance. It is like taking off our clothes. We become, as Chesterton said, taller when we bow; we become lowlier when we instruct. It delights me that there should be moments in the services of my own Church when the priest stands and I kneel. As democracy becomes more complete in the outer world and opportunities for reverence are successively removed, the refreshment, the cleansing, and invigorating returns to inequality, which the Church offers us, become more and more necessary.

In this way then, the Christian life defends the single personality from the collective, not by isolating him but by giving him the status of an organ in the mystical Body. As the book of Revelation says, he is made "a pillar in the temple of God"; and it adds, "he shall go no more out." That introduces a new side of our subject. That structural position in the Church which the humblest Christian occupies is eternal and even cosmic. The Church will outlive the universe; in it the individual person will outlive the universe. Everything that is joined to the immortal Head will share His immortality. We hear little of this from the Christian pulpit to-day. What has come of our silence may be judged from the fact that recently addressing the Forces on this subject, I found that one of my audience regarded this doctrine as "theosophical". If we do not believe it let us be honest and relegate the Christian faith to museums. If we do, let us give up the pretence that it makes no difference. For this is the real answer to every excessive claim made by the collective. It is mortal; we shall live for ever. There will come a time when every culture, every institution, every nation, the human race, all biological life, is extinct, and every one of us is still alive. Immortality is promised to us, not to these generalities. It was not for societies or states that Christ died, but for men. In that sense Christianity must seem to secular collectivists to involve an almost frantic assertion of individuality. But then it is not the individual as such who will share Christ's victory over death.

We shall share the victory by being in the Victor. A rejection, or in Scripture's strong language, a crucifixion of the natural self is the passport to everlasting life. Nothing that has not died will be resurrected. That is just how Christianity cuts across the antithesis between individualism and collectivism. There lies the maddening ambiguity of our faith as it must appear to outsiders. It sets its face relentlessly against our natural individualism; on the other hand, it gives back to those who abandon individualism an eternal possession of their own personal being, even of their bodies. As mere biological entities, each with its separate will to live and to expand, we are apparently of no account; we are cross-fodder. But as organs in the Body of Christ, as stones and pillars in the temple, we are assured of our eternal self-identity and shall live to remember the galaxies as an old tale.

This may be put in another way. Personality is eternal and inviolable. But then, personality is not a datum from which we start. The individualism in which we all begin is only a parody or shadow of it. True personality lies ahead — how far ahead, for most of us, I dare not say. And the key to it does not lie in ourselves. It will not be attained by development from within outwards. It will come to us when we occupy those places in the structure of the eternal cosmos for which we were designed or invented. As a colour first reveals its true quality when placed by an excellent artist in its pre-elected spot between certain others, as a spice reveals its true flavour when inserted just where and when a good cook wishes among the other ingredients, as the dog becomes really doggy only when he has taken his place in the household of man, so we shall then first be true persons when we have suffered ourselves to be fitted into our places. We are marble waiting to be shaped, metal waiting to be run into a mould. No doubt there are already, even in the unregenerate self, faint hints of what mould each is designed for, or what sort of pillar he will be. But it is, I think, a gross exaggeration to picture the saving of a soul as being, normally, at all like the development from seed to flower. The very words repentance, regeneration, the New Man, suggest something very different. Some tendencies in each natural man may have to be simply rejected. Our Lord speaks of eyes being plucked out and hands lopped off — a frankly Procrustean method of adaptation.

The reason we recoil from this is that we have in our day started

by getting the whole picture upside down. Starting with the doctrine that every individuality is "of infinite value" we then picture God as a kind of employment committee whose business it is to find suitable careers for souls, square holes for square pegs. In fact, however, the value of the individual does not lie in him. He is capable of receiving value. He receives it by union with Christ. There is no question of finding for him a place in the living temple which will do justice to his inherent value and give scope to his natural idiosyncrasy. The place was there first. The man was created for it. He will not be himself till he is there. We shall be true and everlasting and really divine persons only in Heaven, just as we are, even now, coloured bodies only in the light.

To say this is to repeat what everyone here admits already — that we are saved by grace, that in our flesh dwells no good thing, that we are, through and through, creatures not creators, derived beings, living not of ourselves but from Christ. If I seem to have complicated a simple matter, you will, I hope, forgive me. I have been anxious to bring out two points. I have wanted to try to expel that quite unchristian worship of the human individual simply as such which is so rampant in modern thought side by side with our collectivism; for one error begets the opposite error and, far from neutralizing, they aggravate each other. I mean the pestilent notion (one sees it in literary criticism) that each of us starts with a treasure called "Personality" locked up inside him, and that to expand and express this, to guard it from interference, to be "original", is the main end of life. This is Pelagian, or worse, and it defeats even itself. No man who values originality will ever be original. But try to tell the truth as you see it, try to do any bit of work as well as it can be done for the work's sake, and what men call originality will come unsought. Even on that level, the submission of the individual to the function is already beginning to bring true Personality to birth. And secondly, I have wanted to show that Christianity is not, in the long run, concerned either with individuals or communities. Neither the individual nor the community as popular thought understands them can inherit eternal life: neither the natural self, nor the collective mass, but a new creature.

## IV

# LEARNING IN WAR-TIME

*A sermon preached in the Church of St. Mary the Virgin, Oxford,  
Autumn, 1939.*

A university is a society for the pursuit of learning. As students, you will be expected to make yourselves, or to start making yourselves, into what the Middle Ages called clerks: into philosophers, scientists, scholars, critics, or historians. And at first sight this seems to be an odd thing to do during a great war. What is the use of beginning a task which we have so little chance of finishing? Or, even if we ourselves should happen not to be interrupted by death or military service, why should we — indeed how can we — continue to take an interest in these placid occupations when the lives of our friends and the liberties of Europe are in the balance? Is it not like fiddling while Rome burns?

Now it seems to me that we shall not be able to answer these questions until we have put them by the side of certain other questions which every Christian ought to have asked himself in peace-time. I spoke just now of fiddling while Rome burns. But to a Christian the true tragedy of Nero must be not that he fiddled while the city was on fire but that he fiddled on the brink of hell. You must forgive me for the crude monosyllable. I know that many wiser and better Christians than I in these days do not like to mention heaven and hell even in a pulpit. I know, too, that nearly all the references to this subject in the New Testament come from a single source. But then that source is Our Lord Himself. People will tell you it is St. Paul, but that is untrue. These overwhelming doctrines are dominical. They are not really removable from the teaching of Christ or of His Church. If we do not believe them, our presence in this church is great tomfoolery. If we do, we must sometime overcome our spiritual prudery and mention them.

The moment we do so we can see that every Christian who comes to a university must at all times face a question compared with which the questions raised by the war are relatively unimportant. He must ask himself how it is right, or even psychologically

possible, for creatures who are every moment advancing either to heaven or to hell, to spend any fraction of the little time allowed them in this world on such comparative trivialities as literature or art, mathematics or biology. If human culture can stand up to that, it can stand up to anything. To admit that we can retain our interest in learning under the shadow of these eternal issues, but not under the shadow of a European war, would be to admit that our ears are closed to the voice of reason and very wide open to the voice of our nerves and our mass emotions.

This indeed is the case with most of us: certainly with me. For that reason I think it important to try to see the present calamity in a true perspective. The war creates no absolutely new situation: it simply aggravates the permanent human situation so that we can no longer ignore it. Human life has always been lived on the edge of a precipice. Human culture has always had to exist under the shadow of something infinitely more important than itself. If men had postponed the search for knowledge and beauty until they were secure, the search would never have begun. We are mistaken when we compare war with "normal life". Life has never been normal. Even those periods which we think most tranquil, like the nineteenth century, turn out, on closer inspection, to be full of crises, alarms, difficulties, emergencies. Plausible reasons have never been lacking for putting off all merely cultural activities until some imminent danger has been averted or some crying injustice put right. But humanity long ago chose to neglect those plausible reasons. They wanted knowledge and beauty now, and would not wait for the suitable moment that never comes. Periclean Athens leaves us not only the Parthenon but, significantly, the Funeral Oration. The insects have chosen a different line: they have sought first the material welfare and security of the hive, and presumably they have their reward. Men are different. They propound mathematical theorems in beleaguered cities, conduct metaphysical arguments in condemned cells, make jokes on scaffolds, discuss the last new poem while advancing to the walls of Quebec<sup>7</sup>, and comb their hair at Thermopylae. This is not *panache*: it is our nature.

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7 - [Editor's note] This likely refers to the battle of the Plains of Abraham and the taking of Québec City in September 1759 by the English (and the fall of New France the following year).

But since we are fallen creatures the fact that this is now our nature would not, by itself, prove that it is rational or right. We have to inquire whether there is really any legitimate place for the activities of the scholar in a world such as this. That is, we have always to answer the question: "How can you be so frivolous and selfish as to think about anything but the salvation of human souls?" and we have, at the moment, to answer the additional question "How can you be so frivolous and selfish as to think of anything but the war?" Now part of our answer will be the same for both questions. The one implies that our life can, and ought, to become exclusively and explicitly religious: the other, that it can and ought to become exclusively national. I believe that our whole life can, and indeed must, become religious in a sense to be explained later. But if it is meant that all our activities are to be of the kind that can be recognized as "sacred" and opposed to "secular" then I would give a single reply to both my imaginary assailants. I would say, "Whether it ought to happen or not, the thing you are recommending is not going to happen." Before I became a Christian I do not think I fully realized that one's life, after conversion, would inevitably consist in doing most of the same things one had been doing before: one hopes, in a new spirit, but still the same things. Before I went to the last war I certainly expected that my life in the trenches would, in some mysterious sense, be all war. In fact, I found that the nearer you got to the front line the less every one spoke and thought of the allied cause and the progress of the campaign; and I am pleased to find that Tolstoi, in the greatest war book ever written, records the same thing — and so, in its own way, does the *Iliad*. Neither conversion nor enlistment in the army is really going to obliterate our human life. Christians and soldiers are still men: the infidel's idea of a religious life, and the civilian's idea of active service, are fantastic. If you attempted, in either case, to suspend your whole intellectual and aesthetic activity, you would only succeed in substituting a worse cultural life for a better. You are not, in fact, going to read nothing, either in the Church or in the line: if you don't read good books you will read bad ones. If you don't go on thinking rationally, you will think irrationally. If you reject aesthetic satisfactions you will fall into sensual satisfactions.

There is therefore this analogy between the claims of our reli-

gion and the claims of the war: neither of them, for most of us, will simply cancel or remove from the slate the merely human life which we were leading before we entered them. But they will operate in this way for different reasons. The war will fail to absorb our whole attention because it is a finite object, and therefore intrinsically unfitted to support the whole attention of a human soul. In order to avoid misunderstanding I must here make a few distinctions. I believe our cause to be, as human causes go, very righteous, and I therefore believe it to be a duty to participate in this war. And every duty is a religious duty, and our obligation to perform every duty is therefore absolute. Thus we may have a duty to rescue a drowning man, and perhaps, if we live on a dangerous coast, to learn life-saving so as to be ready for any drowning man when he turns up. It may be our duty to lose our own lives in saving him. But if anyone devoted himself to life-saving in the sense of giving it his total attention — so that he thought and spoke of nothing else and demanded the cessation of all other human activities until everyone had learned to swim — he would be a monomaniac. The rescue of drowning men is, then, a duty worth dying for, but not worth living for. It seems to me that all political duties (among which I include military duties) are of this kind. A man may have to die for our country: but no man must, in any exclusive sense, live for his country. He who surrenders himself without reservation to the temporal claims of a nation, or a party, or a class is rendering to Caesar that which, of all things, most emphatically belongs to God himself.

It is for a very different reason that religion cannot occupy the whole of life in the sense of excluding all our natural activities. For, of course, in some sense, it must occupy the whole of life. There is no question of a compromise between the claims of God and the claims of culture, or politics, or anything else. God's claim is infinite and inexorable. You can refuse it: or you can begin to try to grant it. There is no middle way. Yet in spite of this it is clear that Christianity does not exclude any of the ordinary human activities. St. Paul tells people to get on with their jobs. He even assumes that Christians may go to dinner parties, and, what is more, dinner parties given by pagans. Our Lord attends a wedding and provides miraculous wine. Under the aegis of His Church, and in the most Christian ages, learning and the arts flourish. The solu-

tion of this paradox is, of course, well known to you. "Whether ye eat or drink or whatsoever ye do, do all to the glory of God."

All our merely natural activities will be accepted, if they are offered to God, even the humblest: and all of them, even the noblest, will be sinful if they are not. Christianity does not simply replace our natural life and substitute a new one: it is rather a new organization which exploits, to its own supernatural ends, these natural materials. No doubt, in a given situation, it demands the surrender of some, or of all, our merely human pursuits: it is better to be saved with one eye, than, having two, to be cast into Gehenna. But it does this, in a sense, *per accidens* — because, in those special circumstances, it has ceased to be possible to practise this or that activity to the glory of God. There is no essential quarrel between the spiritual life and the human activities as such. Thus the omnipresence of obedience to God in a Christian's life is, in a way, analogous to the omnipresence of God in space. God does not fill space as a body fills it, in the sense that parts of Him are in different parts of space, excluding other objects from them. Yet He is everywhere — totally present at every point of space — according to good theologians.

We are now in a position to answer the view that human culture is an inexcusable frivolity on the part of creatures loaded with such awful responsibilities as we. I reject at once an idea which lingers in the mind of some modern people that cultural activities are in their own right spiritual and meritorious — as though scholars and poets were intrinsically more pleasing to God than scavengers and bootblacks<sup>8</sup>. I think it was Matthew Arnold who first used the English word *spiritual* in the sense of the German *geistlich*, and so inaugurated this most dangerous and most anti-Christian error. Let us clear it forever from our minds. The work of a Beethoven, and the work of a charwoman, become spiritual on precisely the same condition, that of being offered to God, of being done humbly "as to the Lord". This does not, of course, mean that it is for anyone a mere toss-up whether he should sweep rooms or compose symphonies. A mole must dig to the glory of God and a cock must crow. We are members of one body, but differentiated members, each with his own vocation. A man's upbringing, his

8 - [Editor's note] In North America, a shoeshiner, a person employed to polish boots and shoes.

talents, his circumstances, are usually a tolerable index of his vocation. If our parents have sent us to Oxford, if our country allows us to remain there, this is *prima facie* evidence that the life which we, at any rate, can best lead to the glory of God at present is the learned life. By leading that life to the glory of God I do not, of course, mean any attempt to make our intellectual inquiries work out to edifying conclusions. That would be, as Bacon says, to offer to the author of truth the unclean sacrifice of a lie. I mean the pursuit of knowledge and beauty, in a sense, for their own sake, but in a sense which does not exclude their being for God's sake. An appetite for these things exists in the human mind, and God makes no appetite in vain. We can therefore pursue knowledge as such, and beauty, as such, in the sure confidence that by so doing we are either advancing to the vision of God ourselves or indirectly helping others to do so. Humility, no less than the appetite, encourages us to concentrate simply on the knowledge or the beauty, not too much concerning ourselves with their ultimate relevance to the vision of God. That relevance may not be intended for us but for our betters — for men who come after and find the spiritual significance of what we dug out in blind and humble obedience to our vocation. This is the teleological argument that the existence of the impulse and the faculty prove that they must have a proper function in God's scheme — the argument by which Thomas Aquinas proves that sexuality would have existed even without the Fall. The soundness of the argument, as regards culture, is proved by experience. The intellectual life is not the only road to God, nor the safest, but we find it to be a road, and it may be the appointed road for us. Of course it will be so only so long as we keep the impulse pure and disinterested. That is the great difficulty. As the author of the *Theologia Germanica* says, we may come to love knowledge — *our* knowing — more than the thing known: to delight not in the exercise of our talents but in the fact that they are ours, or even in the reputation they bring us. Every success in the scholar's life increases this danger. If it becomes irresistible, he must give up his scholarly work. The time for plucking out the right eye has arrived.

That is the essential nature of the learned life as I see it. But it has indirect values which are especially important to-day. If all the world were Christian, it might not matter if all the world were un-

educated. But, as it is, a cultural life will exist outside the Church whether it exists inside or not. To be ignorant and simple now — not to be able to meet the enemies on their own ground — would be to throw down our weapons, and to betray our uneducated brethren who have, under God, no defence but us against the intellectual attacks of the heathen. Good philosophy must exist, if for no other reason, because bad philosophy needs to be answered. The cool intellect must work not only against cool intellect on the other side, but against the muddy heathen mysticisms which deny intellect altogether. Most of all, perhaps, we need intimate knowledge of the past. Not that the past has any magic about it, but because we cannot study the future, and yet need something to set against the present, to remind us that the basic assumptions have been quite different in different periods and that much which seems certain to the uneducated is merely temporary fashion. A man who has lived in many places is not likely to be deceived by the local errors of his native village: the scholar has lived in many times and is therefore in some degree immune from the great cat-act of nonsense that pours from the press and the microphone of his own age.

The learned life then is, for some, a duty. At the moment it looks as if it were your duty. I am well aware that there may seem to be an almost comic discrepancy between the high issues we have been considering and the immediate task you may be set down to, such as Anglo-Saxon sound laws or chemical formulae. But there is a similar shock awaiting us in every vocation — a young priest finds himself involved in choir treats and a young subaltern in accounting for pots of jam. It is well that it should be so. It weeds out the vain, windy people and keeps in those who are both humble and tough. On that kind of difficulty we need waste no sympathy. But the peculiar difficulty imposed on you by the war is another matter: and of it I would again repeat, what I have been saying in one form or another ever since I started — do not let your nerves and emotions lead you into thinking your predicament more abnormal than it really is. Perhaps it may be useful to mention the three mental exercises which may serve as defences against the three enemies which war raises up against the scholar.

The first enemy is excitement — the tendency to think and feel about the war when we had intended to think about our work.

The best defence is a recognition that in this, as in everything else, the war has not really raised up a new enemy but only aggravated an old one. There are always plenty of rivals to our work. We are always falling in love or quarrelling, looking for jobs or fearing to lose them, getting ill and recovering, following public affairs. If we let ourselves, we shall always be waiting for some distraction or other to end before we can really get down to our work. The only people who achieve much are those who want knowledge so badly that they seek it while the conditions are still unfavourable. Favourable conditions never come. There are, of course, moments when the pressure of the excitement is so great that only superhuman self-control could resist it. They come both in war and peace. We must do the best we can.

The second enemy is frustration — the feeling that we shall not have time to finish. If I say to you that no one has time to finish, that the longest human life leaves a man, in any branch of learning, a beginner, I shall seem to you to be saying something quite academic and theoretical. You would be surprised if you knew how soon one begins to feel the shortness of the tether: of how many things, even in middle life, we have to say “No time for that”, “Too late now”, and “Not for me”. But Nature herself forbids you to share that experience. A more Christian attitude, which can be attained at any age, is that of leaving futurity in God’s hands. We may as well, for God will certainly retain it whether we leave it to Him or not. Never, in peace or war, commit your virtue or your happiness to the future. Happy work is best done by the man who takes his long-term plans somewhat lightly and works from moment to moment “as to the Lord”. It is only our *daily* bread that we are encouraged to ask for. The present is the only time in which any duty can be done or any grace received.

The third enemy is fear. War threatens us with death and pain. No man — and specially no Christian who remembers Gethsemane — need try to attain a stoic indifference about these things: but we can guard against the illusions of the imagination. We think of the streets of Warsaw and contrast the deaths there suffered with an abstraction called Life. But there is no question of death or life for any of us; only a question of this death or of that — of a machine gun bullet now or a cancer forty years later. What does war do to death? It certainly does not make it more frequent: 100

per cent of us die, and the percentage cannot be increased. It puts several deaths earlier: but I hardly suppose that that is what we fear. Certainly when the moment comes, it will make little difference how many years we have behind us. Does it increase our chances of a painful death? I doubt it. As far as I can find out, what we call natural death is usually preceded by suffering: and a battlefield is one of the very few places where one has a reasonable prospect of dying with no pain at all. Does it decrease our chances of dying at peace with God? I cannot believe it. If active service does not persuade a man to prepare for death, what conceivable concatenation of circumstances would? Yet war does do something to death. It forces us to remember it. The only reason why the cancer at sixty or the paralysis at seventy-five do not bother us is that we forget them. War makes death real to us: and that would have been regarded as one of its blessings by most of the great Christians of the past. They thought it good for us to be always aware of our mortality. I am inclined to think they were right. All the animal life in us, all schemes of happiness that centred in this world, were always doomed to a final frustration. In ordinary times only a wise man can realize it. Now the stupidest of us knows. We see unmistakably the sort of universe in which we have all along been living, and must come to terms with it. If we had foolish un-Christian hopes about human culture, they are now shattered. If we thought we were building up a heaven on earth, if we looked for something that would turn the present world from a place of pilgrimage into a permanent city satisfying the soul of man, we are disillusioned, and not a moment too soon. But if we thought that for some souls, and at some times, the life of learning, humbly offered to God, was, in its own small way, one of the appointed approaches to the Divine reality and the Divine beauty which we hope to enjoy hereafter, we can think so still.

## V

# THE INNER RING

*The Memorial Oration at King's College, the University of London, 1944.*

**M**ay I read you a few lines from Tolstoi's *War and Peace*?  
When Boris entered the room, Prince Andrey was listening to an old general, wearing his decorations, who was reporting something to Prince Andrey, with an expression of soldierly servility on his purple face. "Alright. Please wait!", he said to the general, speaking in Russian with the French accent which he used when he spoke with contempt. The moment he noticed Boris he stopped listening to the general who trotted imploringly after him and begged to be heard, while Prince Andrey turned to Boris with a cheerful smile and a nod of the head. Boris now clearly understood — what he had already guessed — that side by side with the system of discipline and subordination which were laid down in the Army Regulations, there existed a different and a more real system — the system which compelled a tightly laced general with a purple face to wait respectfully for his turn while a mere captain like Prince Andrey chatted with a mere second lieutenant like Boris. Boris decided at once that he would be guided not by the official system but by this other unwritten system. — Part III, Chap. 9.

When you invite a middle-aged moralist to address you, I suppose I must conclude, however unlikely the conclusion seems, that you have a taste for middle-aged moralizing. I shall do my best to gratify it. I shall in fact give you advice about the world in which you are going to live. I do not mean by this that I am going to attempt a talk on what are called *current affairs*. You probably know quite as much about them as I do. I am not going to tell you — except in a form so general that you will hardly recognize it — what part you ought to play in post-war reconstruction. It is not, in fact, very likely that any of you will be able, in the next ten years, to make any direct contribution to the peace or prosperity of Europe. You will be busy finding jobs, getting married, acquiring facts. I am going to do something more old-fashioned than you perhaps expected. I am going to give advice. I am going to issue warnings. Advice and warnings about things which are so

perennial that no one calls them “current affairs”.

And of course every one knows what a middle-aged moralist of my type warns his juniors against. He warns them against the World, the Flesh, and the Devil. But one of this trio will be enough to deal with to-day. The Devil, I shall leave strictly alone. The association between him and me in the public mind has already gone quite as deep as I wish: in some quarters it has already reached the level of confusion, if not of identification<sup>9</sup>. I begin to realize the truth of the old proverb that he who sups with that formidable host needs a long spoon. As for the Flesh, you must be very abnormal young people if you do not know quite as much about it as I do. But on the World I think I have something to say.

In the passage I have just read from Tolstoi, the young second lieutenant Boris Dubretskoi discovers that there exist in the army two different systems or hierarchies. The one is printed in some little red book and anyone can easily read it up. It also remains constant. A general is always superior to a colonel and a colonel to a captain. The other is not printed anywhere. Nor is it even a formally organized secret society with officers and rules which you would be told after you had been admitted. You are never formally and explicitly admitted by anyone. You discover gradually, in almost indefinable ways, that it exists and that you are outside it; and then later, perhaps, that you are inside it. There are what correspond to pass words, but they too are spontaneous and informal. A particular slang, the use of particular nicknames, an allusive manner of conversation, are the marks. But it is not constant. It is not easy, even at a given moment, to say who is inside and who is outside. Some people are obviously in and some are obviously out, but there are always several on the border-line. And if you come back to the same Divisional Headquarters, or Brigade Headquarters, or the same regiment or even the same company, after six weeks' absence, you may find this second hierarchy quite altered. There are no formal admissions or expulsions. People think they are in it after they have in fact been pushed out of it, or before they have been allowed in: this provides great amusement for those who are really inside. It

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9 - [Editor's note] This likely refers to the previous publication of *The Screwtape Letters*, originally published in 1941 as a series of articles in *The Guardian* (newspaper).

has no fixed name. The only certain rule is that the insiders and outsiders call it by different names. From inside it may be designated, in simple cases, by mere enumeration: it may be called "You and Tony and me". When it is very secure and comparatively stable in membership it calls itself "we". When it has to be suddenly expanded to meet a particular emergency it calls itself "All the sensible people at this place." From outside, if you have despaired of getting into it, you call it "That gang" or "They" or "So-and-so and his set" or "the Caucus" or "the Inner Ring". If you are a candidate for admission you probably don't call it anything. To discuss it with the other outsiders would make you feel outside yourself. And to mention it in talking to the man who is inside, and who may help you in if this present conversation goes well, would be madness.

Badly as I may have described it, I hope you will all have recognized the thing I am describing. Not, of course, that you have been in the Russian Army or perhaps in any army. But you have met the phenomenon of an Inner Ring. You discovered one in your house at school before the end of the first term. And when you had climbed up to somewhere near it by the end of your second year, perhaps you discovered that within the Ring there was a Ring yet more inner, which in its turn was the fringe of the great school Ring to which the house Rings were only satellites. It is even possible that the School Ring was almost in touch with a Masters' Ring. You were beginning, in fact, to pierce through the skins of the onion. And here, too, at your university — shall I be wrong in assuming that at this very moment, invisible to me, there are several rings — independent systems or concentric rings — present in this room? And I can assure you that in whatever hospital, inn of court, diocese, school, business, or college you arrive after going down, you will find the Rings — what Tolstoi calls the second or unwritten systems.

All this is rather obvious. I wonder whether you will say the same of my next step, which is this. I believe that in all men's lives at certain periods, and in many men's lives at all periods between infancy and extreme old age, one of the most dominant elements is the desire to be inside the local Ring and the terror of being left outside. This desire, in one of its forms, has indeed had ample justice done to it in literature. I mean, in the form of snob-

bery. Victorian fiction is full of characters who are hag-ridden by the desire to get inside that particular Ring which is, or was, called Society. But it must be clearly understood that "Society", in that sense of the word, is merely one of a hundred Rings and snobbery therefore only one form of the longing to be inside. People who believe themselves to be free, and indeed are free, from snobbery, and who read satires on snobbery with tranquil superiority, may be devoured by the desire in another form. It may be the very intensity of their desire to enter some quite different Ring which renders them immune from the allurements of high life. An invitation from a duchess would be very cold comfort to a man smarting under the sense of exclusion from some artistic or communist coterie. Poor man — it is not large, lighted rooms, or champagne, or even scandals about peers and Cabinet Ministers that he wants: it is the sacred little attic or studio, the heads bent together, the fog of tobacco smoke, and the delicious knowledge that we — we four or five all huddled beside this stove — are the people who *know*. Often the desire conceals itself so well that we hardly recognize the pleasures of fruition. Men tell not only their wives but themselves that it is a hardship to stay late at the office or the school on some bit of important extra work which they have been let in for because they and So-and-so and the two others are the only people left in the place who really know how things are run. But it is not quite true. It is a terrible bore, of course, when old Fatty Smithson draws you aside and whispers "Look here, we've got to get you in on this examination somehow" or "Charles and I saw at once that you've got to be on this committee". A terrible bore... ah, but how much more terrible if you were left out! It is tiring and unhealthy to lose your Saturday afternoons: but to have them free because you don't matter, that is much worse.

Freud would say, no doubt, that the whole thing is a subterfuge of the sexual impulse. I wonder whether the shoe is not sometimes on the other foot. I wonder whether, in ages of promiscuity, many a virginity has not been lost less in obedience to Venus than in obedience to the lure of the caucus. For of course, when promiscuity is the fashion, the chaste are outsiders. They are ignorant of something that other people know. They are uninitiated. And as for lighter matters, the number who first smoked or first got drunk

for a similar reason is probably very large.

I must now make a distinction. I am not going to say that the existence of Inner Rings is an evil. It is certainly unavoidable. There must be confidential discussions: and it is not only not a bad thing, it is (in itself) a good thing, that personal friendship should grow up between those who work together. And it is perhaps impossible that the official hierarchy of any organization should quite coincide with its actual workings. If the wisest and most energetic people invariably held the highest posts, it might coincide; since they often do not, there must be people in high positions who are really deadweights and people in lower positions who are more important than their rank and seniority would lead you to suppose. In that way the second, unwritten system is bound to grow up. It is necessary; and perhaps it is not a necessary evil. But the desire which draws us into Inner Rings is another matter. A thing may be morally neutral and yet the desire for that thing may be dangerous. As Byron has said,

Sweet is a legacy, and passing sweet  
The unexpected death of some old lady.

The painless death of a pious relative at an advanced age is not an evil. But an earnest desire for her death on the part of her heirs is not reckoned a proper feeling, and the law frowns on even the gentlest attempt to expedite her departure. Let Inner Rings be an unavoidable and even an innocent feature of life, though certainly not a beautiful one: but what of our longing to enter them, our anguish when we are excluded, and the kind of pleasure we feel when we get in?

I have no right to make assumptions about the degree to which any of you may already be compromised. I must not assume that you have ever first neglected, and finally shaken off, friends whom you really loved and who might have lasted you a lifetime, in order to court the friendship of those who appeared to you more important, more esoteric. I must not ask whether you have ever derived actual pleasure from the loneliness and humiliation of the outsiders after you yourself were in: whether you have talked to fellow members of the Ring in the presence of outsiders simply in order that the outsiders might envy; whether the means whereby, in your days of probation, you propitiated the Inner

Ring, were always wholly admirable. I will ask only one question — and it is, of course, a rhetorical question which expects no answer. In the whole of your life as you now remember it, has the desire to be on the right side of that invisible line ever prompted you to any act or word on which, in the cold small hours of a wakeful night, you can look back with satisfaction? If so, your case is more fortunate than most.

But I said I was going to give advice, and advice should deal with the future, not the past. I have hinted at the past only to awake you to what I believe to be the real nature of human life. I don't believe that the economic motive and the erotic motive account for everything that goes on in what we moralists call the World. Even if you add Ambition I think the picture is still incomplete. The lust for the esoteric, the longing to be inside, take many forms which are not easily recognizable as Ambition. We hope, no doubt, for tangible profits from every Inner Ring we penetrate: power, money, liberty to break rules, avoidance of routine duties, evasion of discipline. But all these would not satisfy us if we did not get in addition the delicious sense of secret intimacy. It is no doubt a great convenience to know that we need fear no official reprimands from our official senior because he is old Percy, a fellow-member of our Ring. But we don't value the intimacy only for the sake of the convenience; quite equally we value the convenience as a proof of the intimacy.

My main purpose in this address is simply to convince you that this desire is one of the great permanent mainsprings of human action. It is one of the factors which go to make up the world as we know it — this whole pell-mell of struggle, competition, confusion, graft, disappointment and advertisement, and if it is one of the permanent mainsprings then you may be quite sure of this. Unless you take measures to prevent it, this desire is going to be one of the chief motives of your life, from the first day on which you enter your profession until the day when you are too old to care. That will be the natural thing — the life that will come to you of its own accord. Any other kind of life, if you lead it, will be the result of conscious and continuous effort. If you do nothing about it, if you drift with the stream, you will in fact be an "inner ringer". I don't say you'll be a successful one; that's as may be. But whether by pining and moping outside Rings that you can never enter, or

by passing triumphantly further and further in — one way or the other you will be that kind of man.

I have already made it fairly clear that I think it better for you not to be that kind of man. But you may have an open mind on the question. I will therefore suggest two reasons for thinking as I do.

It would be polite and charitable, and in view of your age reasonable too, to suppose that none of you is yet a scoundrel. On the other hand, by the mere law of averages (I am saying nothing against free will) it is almost certain that at least two or three of you before you die will have become something very like scoundrels. There must be in this room the makings of at least that number of unscrupulous, treacherous, ruthless egotists. The choice is still before you: and I hope you will not take my hard words about your possible future characters as a token of disrespect to your present characters. And the prophecy I make is this. To nine out of ten of you the choice which could lead to scoundrelism will come, when it does come, in no very dramatic colours. Obviously bad men, obviously threatening or bribing, will almost certainly not appear.

Over a drink or a cup of coffee, disguised as a triviality and sandwiched between two jokes, from the lips of a man, or woman, whom you have recently been getting to know rather better and whom you hope to know better still — just at the moment when you are most anxious not to appear crude, or naïf or a prig — the hint will come. It will be the hint of something which is not quite in accordance with the technical rules of fair play: something which the public, the ignorant, romantic public, would never understand: something which even the outsiders in your own profession are apt to make a fuss about: but something, says your new friend, which “we” — and at the word “we” you try not to blush for mere pleasure — something “we always do”. And you will be drawn in, if you are drawn in, not by desire for gain or ease, but simply because at that moment, when the cup was so near your lips, you cannot bear to be thrust back again into the cold outer world. It would be so terrible to see the other man’s face — that genial, confidential, delightfully sophisticated face — turn suddenly cold and contemptuous, to know that you had been tried for the Inner Ring and rejected. And then, if you are drawn in, next week it will be something a little further from

the rules, and next year something further still, but all in the jolliest, friendliest spirit. It may end in a crash, a scandal, and penal servitude: it may end in millions, a peerage and giving the prizes at your old school. But you will be a scoundrel.

That is my first reason. Of all passions the passion for the Inner Ring is most skilful in making a man who is not yet a very bad man do very bad things.

My second reason is this. The torture allotted to the Danaids in the classical underworld, that of attempting to fill sieves with water, is the symbol not of one vice but of all vices. It is the very mark of a perverse desire that it seeks what is not to be had. The desire to be inside the invisible line illustrates this rule. As long as you are governed by that desire you will never get what you want. You are trying to peel an onion: if you succeed there will be nothing left. Until you conquer the fear of being an outsider, an outsider you will remain.

This is surely very clear when you come to think of it. If you want to be made free of a certain circle for some wholesome reason — if, say, you want to join a musical society because you really like music — then there is a possibility of satisfaction. You may find yourself playing in a quartet and you may enjoy it. But if all you want is to be in the know, your pleasure will be short-lived. The circle cannot have from within the charm it had from outside. By the very act of admitting you it has lost its magic. Once the first novelty is worn off the members of this circle will be no more interesting than your old friends. Why should they be? You were not looking for virtue or kindness or loyalty or humour or learning or wit or any of the things that can be really enjoyed. You merely wanted to be “in”. And that is a pleasure that cannot last. As soon as your new associates have been staled to you by custom, you will be looking for another Ring. The rainbow’s end will still be ahead of you. The old Ring will now be only the drab background for your endeavour to enter the new one.

And you will always find them hard to enter, for a reason you very well know. You yourself, once you are in, want to make it hard for the next entrant, just as those who are already in made it hard for you. Naturally. In any wholesome group of people which holds together for a good purpose, the exclusions are in a sense

accidental. Three or four people who are together for the sake of some piece of work exclude others because there is work only for so many or because the others can't in fact do it. Your little musical group limits its numbers because the rooms they meet in are only so big. But your genuine Inner Ring exists for exclusion. There'd be no fun if there were no outsiders. The invisible line would have no meaning unless most people were on the wrong side of it. Exclusion is no accident: it is the essence.

The quest of the Inner Ring will break your hearts unless you break it. But if you break it, a surprising result will follow. If in your working hours you make the work your end, you will presently find yourself all unawares inside the only circle in your profession that really matters. You will be one of the sound craftsmen, and other sound craftsmen will know it. This group of craftsmen will by no means coincide with the Inner Ring or the Important People or the People in the Know. It will not shape that professional policy or work up that professional influence which fights for the profession as a whole against the public: nor will it lead to those periodic scandals and crises which the Inner Ring produces. But it will do those things which that profession exists to do and will in the long run be responsible for all the respect which that profession in fact enjoys and which the speeches and advertisements cannot maintain. And if in your spare time you consort simply with the people you like, you will again find that you have come unawares to a real inside: that you are indeed snug and safe at the centre of something which, seen from without, would look exactly like an Inner Ring. But the difference is that its secrecy is accidental, and its exclusiveness a by-product, and no one was led thither by the lure of the esoteric: for it is only four or five people who like one another meeting to do things that they like. This is friendship. Aristotle placed it among the virtues. It causes perhaps half of all the happiness in the world, and no Inner Ringer can ever have it.

We are told in Scripture that those who ask get. That is true, in senses I can't now explore. But in another sense there is much truth in the schoolboy's principle "them as asks shan't have." To a young person, just entering on adult life, the world seems full of "insides", full of delightful intimacies and confidentialities, and he

desires to enter them. But if he follows that desire he will reach no “inside” that is worth reaching. The true road lies in quite another direction. It is like the house in *Alice Through the Looking Glass*.



# BONUS TRACKS

## VI ON STORIES

*Drawn from "Essays Presented to Charles Williams" 1947.*

**I**t is astonishing how little attention critics have paid to Story considered in itself. Granted the story, the style in which it should be told, the order in which it should be disposed, and (above all) the delineation of the characters, have been abundantly discussed. But the Story itself, the series of imagined events, is nearly always passed over in silence, or else treated exclusively as affording opportunities for the delineation of character. There are indeed three notable exceptions. Aristotle in the *Poetics* constructed a theory of Greek tragedy which puts Story in the centre and relegates character to a strictly subordinate place. In the Middle Ages and the early Renaissance, Boccaccio and others developed an allegorical theory of Story to explain the ancient myths. And in our own time Jung and his followers have produced their doctrine of Archtypes. Apart from these three attempts the subject has been left almost untouched, and this has had a curious result. Those forms of literature in which Story exists merely as a means to something else — for example, the novel of manners where the story is there for the sake of the characters, or the criticism of social conditions — have had full justice done to them; but those forms in which everything else is there for the sake of the story have been given little serious attention. Not only have they been despised, as if they were fit only for children, but even the kind of pleasure they give has, in my opinion, been misunderstood. It is the second injustice which I am most anxious to remedy. Perhaps the pleasure of Story comes as low in the scale as modern criticism puts it. I do not think so myself, but on that point we may agree to differ. Let us, however, try to see clearly what kind of pleasure it is: or rather, what different kinds of pleasure it may be. For I suspect that a very hasty assumption has been made on this subject. I think that books which are read merely 'for the story' may be enjoyed in two very different ways. It is partly a division of books (some stories can be read only in the one spirit and some only in

the other) and partly a division of readers (the same story can be read in different ways).

What finally convinced me of this distinction was a conversation which I had a few years ago with an intelligent American pupil. We were talking about the books which had delighted our boyhood. His favourite had been Fenimore Cooper whom (as it happens) I have never read. My friend described one particular scene in which the hero was half-sleeping by his bivouac fire in the woods while a Redskin with a tomahawk was silently creeping on him from behind. He remembered the breathless excitement with which he had read the passage, the agonized suspense with which he wondered whether the hero would wake up in time or not. But I, remembering the great moments in my own early reading, felt quite sure that my friend was misrepresenting his experience, and indeed leaving out the real point. Surely, surely, I thought, the sheer excitement, the suspense, was not what had kept him going back and back to Fenimore Cooper. If that were what he wanted any other 'boy's blood' would have done as well. I tried to put my thought into words. I asked him whether he were sure that he was not over-emphasizing and falsely isolating the importance of the danger simply as danger. For though I had never read Fenimore Cooper I had enjoyed other books about 'Red Indians'. And I knew that what I wanted from them was not simply 'excitement'. Dangers, of course, there must be: how else can you keep a story going? But they must (in the mood which led one to such a book) be Redskin dangers. The 'Redskinner' was what really mattered. In such a scene as my friend had described, take away the feathers, the high cheek-bones, the whiskered trousers, substitute a pistol for a tomahawk, and what would be left? For I wanted not the momentary suspense but that whole world to which it belonged — the snow and the snow-shoes, beavers and canoes, war-paths and wigwams, and Hiawatha names. Thus I; and then came the shock. My pupil is a very clear-headed man and he saw at once what I meant and also saw how totally his imaginative life as a boy had differed from mine. He replied that he was perfectly certain that 'all that' had made no part of his pleasure. He had never cared one brass farthing for it. Indeed — and this really made me feel as if I were talking to a visitor from another planet — in so far as he had been dimly aware of

'all that', he had resented it as a distraction from the main issue. He would, if anything, have preferred to the Redskin some more ordinary danger such as a crook with a revolver.

To those whose literary experiences are at all like my own the distinction which I am trying to make between two kinds of pleasure will probably be clear enough from this one example. But to make it doubly clear I will add another. I was once taken to see a film version of *King Solomon's Mines*. Of its many sins — not least the introduction of a totally irrelevant young woman in shorts who accompanied the three adventurers wherever they went — only one here concerns us. At the end of Haggard's book, as everyone remembers, the heroes are awaiting death entombed in a rock chamber and surrounded by the mummified kings of that land. The maker of the film version, however, apparently thought this tame. He substituted a subterranean volcanic eruption, and then went one better by adding an earthquake. Perhaps we should not blame him. Perhaps the scene in the original was not 'cinematic' and the man was right, by the canons of his own art, in altering it. But it would have been better not to have chosen in the first place a story which could be adapted to the screen only by being ruined. Ruined, at least, for me. No doubt if sheer excitement is all you want from a story, and if increase of dangers increases excitement, then a rapidly changing series of two risks (that of being burned alive and that of being crushed to bits) would be better than the single prolonged danger of starving to death in a cave. But that is just the point. There must be a pleasure in such stories distinct from mere excitement or I should not feel that I had been cheated in being given the earthquake instead of Haggard's actual scene. What I lose is the whole sense of the deathly (quite a different thing from simple danger of death) — the cold, the silence, and the surrounding faces of the ancient, the crowned and sceptred, dead. You may, if you please, say that Rider Haggard's effect is quite as 'crude' or 'vulgar' or 'sensational' as that which the film substituted for it. I am not at present discussing that. The point is that it is extremely different. The one lays a hushing spell on the imagination; the other excites a rapid flutter of the nerves. In reading that chapter of the book curiosity or suspense about the escape of the heroes from their death-trap makes a very minor part of one's experience. The trap I remember for ever: how they

got out I have long since forgotten.

It seems to me that in talking of books which are 'mere stories' — books, that is, which concern themselves principally with the imagined event and not with character or society — nearly everyone makes the assumption that 'excitement' is the only pleasure they ever give or are intended to give. *Excitement*, in this sense, may be defined as the alternate tension and appeasement of imagined anxiety. This is what I think untrue. In some such books, and for some readers, another factor comes in.

To put it at the very lowest, I know that something else comes in for at least one reader — myself. I must here be autobiographical for the sake of being evidential. Here is a man who has spent more hours than he cares to remember in reading romances, and received from them more pleasure perhaps than he should. I know the geography of Tormance better than that of Tellus. I have been more curious about travels from Uplands to Utterbol and from Morna Moruna to Koshtra Belorn than about those recorded in Hakluyt. Though I saw the trenches before Arras I could not now lecture on them so tactically as on the Greek wall, and Scamander and the Scaean Gate. As a social historian I am sounder on Toad Hall and the Wild Wood or the cave-dwelling Selenites or Hrothgar's court or Vortigern's than on London, Oxford, and Belfast. If to love Story is to love excitement then I ought to be the greatest lover of excitement alive. But the fact is that what is said to be the most 'exciting' novel in the world, *The Three Musketeers*, makes no appeal to me at all. The total lack of atmosphere repels me. There is no country in the book — save as a storehouse of inns and ambushes. There is no weather. When they cross to London there is no feeling that London differs from Paris. There is not a moment's rest from the 'adventures': one's nose is kept ruthlessly to the grindstone. It all means nothing to me. If that is what is meant by Romance, then Romance is my aversion and I greatly prefer George Eliot or Trollope. In saying this I am not attempting to criticize *The Three Musketeers*. I believe on the testimony of others that it is a capital story. I am sure that my own inability to like it is in me a defect and a misfortune. But that misfortune is evidence. If a man sensitive and perhaps over-sensitive to Romance likes least that Romance which is, by common consent, the most 'exciting' of all, then it follows that 'excitement' is not the only kind of pleas-

ure to be got out of Romance. If a man loves wine and yet hates one of the strongest wines, then surely the sole source of pleasure in wine cannot be the alcohol?

If I am alone in this experience then, to be sure, the present essay is of merely autobiographical interest. But I am pretty sure that I am not absolutely alone. I write on the chance that some others may feel the same and in the hope that I may help them to clarify their own sensations.

In the example of *King Solomon's Mines* the producer of the film substituted at the climax one kind of danger for another and thereby, for me, ruined the story. But where excitement is the only thing that matters kinds of danger must be irrelevant. Only degrees of danger will matter. The greater the danger and the narrower the hero's escape from it, the more exciting the story will be. But when we are concerned with the 'something else' this is not so. Different kinds of danger strike different chords from the imagination. Even in real life different kinds of danger produce different kinds of fear. There may come a point at which fear is so great that such distinctions vanish, but that is another matter. There is a fear which is twin sister to awe, such as a man in war-time feels when he first comes within sound of the guns; there is a fear which is twin sister to disgust, such as a man feels on finding a snake or scorpion in his bedroom. There are taut, quivering fears (for one split second hardly distinguishable from a kind of pleasureable thrill) that a man may feel on a dangerous horse or a dangerous sea; and again, dead, squashed, flattened, numbing fears, as when we think we have cancer or cholera. There are also fears which are not of *danger* at all: like the fear of some large and hideous, though innocuous, insect or the fear of a ghost. All this, even in real life. But in imagination, where the fear does not rise to object terror and is not discharged in action, the qualitative difference is much stronger.

I can never remember a time when it was not, however vaguely, present to my consciousness. *Jack the Giant-Killer* is not, in essence, simply the story of a clever hero surmounting danger. It is in essence the story of such a hero surmounting *danger from giants*. It is quite easy to contrive a story in which, though the enemies are of normal size, the odds against Jack are equally great. But it will be quite a different story. The whole quality of the imagina-

tive response is determined by the fact that the enemies are giants. That heaviness, that monstrosity, that uncouthness, hangs over the whole thing. Turn it into music and you will feel the difference at once. If your villain is a giant your orchestra will proclaim his entrance in one way: if he is any other kind of villain, in another. I have seen landscapes (notably in the Mourne Mountains) which, under a particular light, made me feel that at any moment a giant might raise his head over the next ridge. Nature has that in her which compels us to invent giants: and only giants will do. (Notice that Gawain was in the north-west corner of England when 'etins aneleden him', giants came *blowing* after him on the high fells. Can it be an accident that Wordsworth was in the same places when he heard 'low breathings coming after him'?) The dangerousness of the giants is, though important, secondary. In some folk-tales we meet giants who are not dangerous. But they still affect us in much the same way. A *good* giant is legitimate: but he would be twenty tons of living, earth-shaking oxymoron. The intolerable pressure, the sense of something older, wilder, and more earthy than humanity, would still cleave to him.

But let us descend to a lower instance. Are pirates, any more than giants, merely a machine for threatening the hero? That sail which is rapidly overhauling us may be an ordinary enemy: a Don or a Frenchman. The ordinary enemy may easily be made just as lethal as the pirate. At the moment when she runs up the Jolly Roger, what exactly does this do to the imagination? It means, I grant you, that if we are beaten there will be no quarter. But that could be contrived without piracy. It is not the mere increase of danger that does the trick. It is the whole image of the utterly lawless enemy, the men who have cut adrift from all human society and become, as it were, a species of their own — men strangely clad, dark men with ear-rings, men with a history which they know and we don't, lords of unspecified treasure buried in undiscovered islands. They are, in fact, to the young reader almost as mythological as the giants. It does not cross his mind that a man — a mere man like the rest of us — might be a pirate at one time of his life and not at another, or that there is any smudgy frontier between piracy and privateering. A pirate is a pirate, just as a giant is a giant.

Consider, again, the enormous difference between being shut

out and being shut in: if you like between agoraphobia and claustrophobia. In *King Solomon's Mines* the heroes were shut in: so, more terribly, the narrator imagined himself to be in Poe's *Premature Burial*. Your breath shortens while you read it. Now remember the chapter called 'Mr. Bedford Alone' in H. G. Wells's *First Men in the Moon*. There Bedford finds himself shut out on the surface of the Moon just as the long lunar day is drawing to its close — and with the day go the air and all heat. Read it from the terrible moment when the first tiny snowflake startles him into a realization of his position down to the point at which he reaches the 'sphere' and is saved. Then ask yourself whether what you have been feeling is simply suspense. 'Over me, around me, closing in on me, embracing me ever nearer was the Eternal... the infinite and final Night of space.' That is the idea which has kept you enthralled. But if we were concerned only with the question whether Mr. Bedford will live or freeze, that idea is quite beside the purpose. You can die of cold between Russian Poland and new Poland, just as well as by going to the Moon, and the pain will be equal. For the purpose of killing Mr. Bedford 'the infinite and final Night of space' is almost entirely otiose: what is by cosmic standards an infinitesimal change of temperature is sufficient to kill a man and absolute zero can do no more. That airless outer darkness is important not for what it can do to Bedford but for what it does to us: to trouble us with Pascal's old fear of those eternal silences which have gnawed at so much religious faith and shattered so many humanistic hopes: to evoke with them and through them all our racial and childish memories of exclusion and desolation: to present, in fact, as an intuition one permanent aspect of human experience.

And here, I expect, we come to one of the differences between life and art. A man really in Bedford's position would probably not feel very acutely that sidereal loneliness. The immediate issue of death would drive the contemplative object out of his mind: he would have no interest in the many degrees of increasing cold lower than the one which made his survival impossible. That is one of the functions of art: to present what the narrow and desperately practical perspectives of real life exclude.

I have sometimes wondered whether the 'excitement' may not be an element actually hostile to the deeper imagination. In in-

ferior romances, such as the American magazines of 'scientific-fiction' supply, we often come across a really suggestive idea. But the author has no expedient for keeping the story on the move except that of putting his hero into violent danger. In the hurry and scurry of his escapes the poetry of the basic idea is lost. In a much milder degree I think this has happened to Wells himself in the *War of the Worlds*. What really matters in this story is the idea of being attacked by something utterly 'outside'. As in *Piers Plowman* destruction has come upon us 'from the planets'. If the Martian invaders are merely dangerous — if we once become mainly concerned with the fact that they can *kill* us — why, then, a burglar or a bacillus can do as much. The real nerve of the romance is laid bare when the hero first goes to look at the newly fallen projectile on Horsell Common. 'The yellowish-white metal that gleamed in the crack between the lid and the cylinder had an unfamiliar hue. *Extra-terrestrial* had no meaning for most of the onlookers.' But *extra-terrestrial* is the key word of the whole story. And in the later horrors, excellently as they are done, we lose the feeling of it. Similarly in the Poet Laureate's *Sard Harker* it is the journey across the Sierras that really matters. That the man who has heard that noise in the cañon — 'He could not think what it was. It was not sorrowful nor joyful nor terrible. It was great and strange. It was like the rock speaking' — that this man should be later in danger of mere murder is almost an impertinence.

It is here that Homer shows his supreme excellence. The landing on Circe's island, the sight of the smoke going up from amidst those unexplored woods, the god meeting us ('the messenger, the slayer of Argus') — what an anti-climax if all these had been the prelude only to some ordinary risk of life and limb! But the peril that lurks here, the silent, painless, unendurable change into brutality, is worthy of the setting. Mr. de la Mare too has surmounted the difficulty. The threat launched in the opening paragraphs of his best stories is seldom fulfilled in any identifiable event: still less is it dissipated. Our fears are never, in one sense, realized: yet we lay down the story feeling that they, and far more, were justified. But perhaps the most remarkable achievement in this kind is that of Mr. David Lindsay's *Voyage to Arcturus*. The experienced reader, noting the threats and promises of the opening chapter, even while he gratefully enjoys them, feels sure that they cannot be car-

ried out. He reflects that in stories of this kind the first chapter is nearly always the best and reconciles himself to disappointment; Tormance, when we reach it, he forbodes, will be less interesting than Tormance seen from the Earth. But never will he have been more mistaken. Unaided by any special skill or even any sound taste in language, the author leads us up a stair of unpredictables. In each chapter we think we have found his final position: each time we are utterly mistaken. He builds whole worlds of imagery and passion, any one of which would have served another writer for a whole book, only to pull each of them to pieces and pour scorn on it. The physical dangers, which are plentiful, here count for nothing: it is we ourselves and the author who walk through a world of spiritual dangers which makes them seem trivial. There is no recipe for writing of this kind. But part of the secret is that the author (like Kafka) is recording a lived dialectic. His Tormance is a region of the spirit. He is the first writer to discover what 'other planets' are really good for in fiction. No merely physical strangeness or merely spatial distance will realize that idea of otherness which is what we are always trying to grasp in a story about voyaging through space: you must go into another dimension. To construct plausible and moving 'other worlds' you must draw on the only real 'other world' we know, that of the spirit.

Notice here the corollary. If some fatal progress of applied science ever enables us in fact to reach the Moon, that real journey will not at all satisfy the impulse which we now seek to gratify by writing such stories. The real Moon, if you could reach it and survive, would in a deep and deadly sense be just like anywhere else. You would find cold, hunger, hardship, and danger; and after the first few hours they would be *simply* cold, hunger, hardship, and danger as you might have met them on Earth. And death would be simply death among those bleached craters as it is simply death in a nursing home at Sheffield. No man would find an abiding strangeness on the Moon unless he were the sort of man who could find it in his own back garden. 'He who would bring home the wealth of the Indies must carry the wealth of the Indies with him.'

Good stories often introduce the marvellous or supernatural, and nothing about Story has been so often misunderstood as this. Thus, for example, Dr. Johnson, if I remember rightly, thought

that children liked stories of the marvellous because they were too ignorant to know that they were impossible. But children do not always like them, nor are those who like them always children; and to enjoy reading about fairies — much more about giants and dragons — it is not necessary to believe in them. Belief is at best irrelevant; it may be a positive disadvantage. Nor are the marvels in good Story ever mere arbitrary fictions stuck on to make the narrative more sensational. I happened to remark to a man who was sitting beside me at dinner the other night that I was reading Grimm in German of an evening but never bothered to look up a word I didn't know, 'so that it is often great fun' (I added) 'guessing what it was that the old woman gave to the prince which he afterwards lost in the wood'. 'And specially difficult in a fairy-tale,' said he, 'where everything is arbitrary and therefore the object might be anything at all.' His error was profound. The logic of a fairy-tale is as strict as that of a realistic novel, though different.

Does anyone believe that Kenneth Grahame made an arbitrary choice when he gave his principal character the form of a toad, or that a stag, a pigeon, a lion would have done as well? The choice is based on the fact that the real toad's face has a grotesque resemblance to a certain kind of human face — a rather apoplectic face with a fatuous grin on it. This is, no doubt, an accident in the sense that all the lines which suggest the resemblance are really there for quite different biological reasons. The ludicrous quasi-human expression is therefore changeless: the toad cannot stop grinning because its 'grin' is not really a grin at all. Looking at the creature we thus see, isolated and fixed, an aspect of human vanity in its funniest and most pardonable form; following that hint Grahame creates Mr. Toad — an ultra-Jonsonian 'humour'. And we bring back the wealth of the Indies; we have henceforward more amusement in, and kindness towards, a certain kind of vanity in real life.

But why should the characters be disguised as animals at all? The disguise is very thin, so thin that Grahame makes Mr. Toad on one occasion 'comb the dry leaves out of his *hair*'. Yet it is quite indispensable. If you try to rewrite the book with all the characters humanized you are faced at the outset with a dilemma. Are they to be adults or children? You will find that they can be neither.

They are like children in so far as they have no responsibilities, no struggle for existence, no domestic cares. Meals turn up; one does not even ask who cooked them. In Mr. Badger's kitchen 'plates on the dresser grinned at pots on the shelf'. Who kept them clean? Where were they bought? How were they delivered in the Wild Wood? Mole is very snug in his subterranean home, but what was he living *on*? If he is a *rentier* where is the bank, what are his investments? The tables in his forecourt were 'marked with rings that hinted at beer mugs'. But where did he get the beer? In that way the life of all the characters is that of children for whom everything is provided and who take everything for granted. But in other ways it is the life of adults. They go where they like and do what they please, they arrange their own lives.

To that extent the book is a specimen of the most scandalous escapism: it paints a happiness under incompatible conditions — the sort of freedom we can have only in childhood and the sort we can have only in maturity — and conceals the contradiction by the further pretence that the characters are not human beings at all. The one absurdity helps to hide the other. It might be expected that such a book would unfit us for the harshness of reality and send us back to our daily lives unsettled and discontented. I do not find that it does so. The happiness which it presents to us is in fact full of the simplest and most attainable things — food, sleep, exercise, friendship, the face of nature, even (in a sense) religion. That 'simple but sustaining meal' of 'bacon and broad beans and a macaroni pudding' which Rat gave to his friends has, I doubt not, helped down many a real nursery dinner. And in the same way the whole story, paradoxically enough, strengthens our relish for real life. This excursion into the preposterous sends us back with renewed pleasure to the actual.

It is usual to speak in a playfully apologetic tone about one's adult enjoyment of what are called 'children's books'. I think the convention a silly one. No book is really worth reading at the age of ten which is not equally (and often far more) worth reading at the age of fifty — except, of course, books of information. The only imaginative works we ought to grow out of are those which it would have been better not to have read at all. A mature palate will probably not much care for *crème de menthe*: but it ought still to enjoy bread and butter and honey.

Another very large class of stories turns on fulfilled prophecies — the story of Oedipus, or *The Man who would be King*, or *The Hobbit*. In most of them the very steps taken to prevent the fulfilment of the prophecy actually bring it about. It is foretold that Oedipus will kill his father and marry his mother. In order to prevent this from happening he is exposed on the mountain: and that exposure, by leading to his rescue and thus to his life among strangers in ignorance of his real parentage, renders possible both the disasters. Such stories produce (at least in me) a feeling of awe, coupled with a certain sort of bewilderment such as one often feels in looking at a complex pattern of lines that pass over and under one another. One sees, yet does not quite see, the regularity. And is there not good occasion both for awe and bewilderment? We have just had set before our imagination something that has always baffled the intellect: we have *seen* how destiny and free will can be combined, even how free will is the *modus operandi* of destiny. The story does what no theorem can quite do. It may not be 'like real life' in the superficial sense: but it sets before us an image of what reality may well be like at some more central region.

It will be seen that throughout this essay I have taken my examples indiscriminately from books which critics would (quite rightly) place in very different categories — from American 'scientific-fiction' and Homer, from Sophocles and *Märchen*, from children's stories and the intensely sophisticated art of Mr. de la Mare. This does not mean that I think them of equal literary merit. But if I am right in thinking that there is another enjoyment in Story besides the excitement, then popular romance even on the lowest level becomes rather more important than we had supposed. When you see an immature or uneducated person devouring what seem to you merely sensational stories, can you be sure what kind of pleasure he is enjoying? It is, of course, no good asking *him*. If he were capable of analysing his own experience as the question requires him to do, he would be neither uneducated nor immature. But because he is inarticulate we must not give judgement against him. He may be seeking only the recurring tension of imagined anxiety. But he may also, I believe, be receiving certain profound experiences which are, for him, not acceptable in any other form.

Mr. Roger Green, writing in *English* not long ago, remarked that

the reading of Rider Haggard had been to many a sort of religious experience. To some people this will have seemed simply grotesque. I myself would strongly disagree with it if 'religious' is taken to mean 'Christian'. And even if we take it in a sub-Christian sense, it would have been safer to say that such people had first met in Haggard's romances elements which they would meet again in religious experience if they ever came to have any. But I think Mr. Green is very much nearer the mark than those who assume that no one has ever read the romances except in order to be thrilled by hair-breadth escapes. If he had said simply that something which the educated receive from poetry can reach the masses through stories of adventure, and almost in no other way, then I think he would have been right. If so, nothing can be more disastrous than the view that the cinema can and should replace popular written fiction. The elements which it excludes are precisely those which give the untrained mind its only access to the imaginative world. There is death in the camera.

As I have admitted, it is very difficult to tell in any given case whether a story is piercing to the unliterary reader's deeper imagination or only exciting his emotions. You cannot tell even by reading the story for yourself. Its badness proves very little. The more imagination the reader has, being an untrained reader, the more he will do for himself. He will, at a mere hint from the author, flood wretched material with suggestion and never guess that he is himself chiefly making what he enjoys. The nearest we can come to a test is by asking whether he often *re-reads* the same story.

It is, of course, a good test for every reader of every kind of book. An unliterary man may be defined as one who reads books once only. There is hope for a man who has never read Malory or Boswell or *Tristram Shandy* or Shakespeare's *Sonnets*: but what can you do with a man who says he 'has read' them, meaning he has read them once, and thinks that this settles the matter? Yet I think the test has a special application to the matter in hand. For excitement, in the sense defined above, is just what must disappear from a second reading. You cannot, except at the first reading, be really curious about what happened. If you find that the reader of popular romance — however uneducated a reader, however bad the romances — goes back to his old favourites again and again, then you have pretty good evidence that they

are to him a sort of poetry.

The re-reader is looking not for actual surprises (which can come only once) but for a certain ideal surprisingness. The point has often been misunderstood. The man in Peacock thought that he had disposed of 'surprise' as an element in landscape gardening when he asked what happened if you walked through the garden for the second time. Wiseacre! In the only sense that matters the surprise works as well the twentieth time as the first. It is the *quality* of unexpectedness, not the *fact* that delights us. It is even better the second time. Knowing that the 'surprise' is coming we can now fully relish the fact that this path through the shrubbery doesn't *look* as if it were suddenly going to bring us out on the edge of the cliff. So in literature. We do not enjoy a story fully at the first reading. Not till the curiosity, the sheer narrative lust, has been given its sop and laid asleep, are we at leisure to savour the real beauties. Till then, it is like wasting great wine on a ravenous natural thirst which merely wants cold wetness. The children understand this well when they ask for the same story over and over again, and in the same words. They want to have again the 'surprise' of discovering that what seemed Little-Red-Riding-Hood's grandmother is really the wolf. It is better when you know it is coming: free from the shock of actual surprise you can attend better to the intrinsic surprisingness of the *peripeteia*.

I should like to be able to believe that I am here in a very small way contributing (for criticism does not always come later than practice) to the encouragement of a better school of prose story in England: of story that can mediate imaginative life to the masses while not being contemptible to the few. But perhaps this is not very likely. It must be admitted that the art of Story as I see it is a very difficult one. What its central difficulty is I have already hinted when I complained that in the *War of the Worlds* the idea that really matters becomes lost or blunted as the story gets under way. I must now add that there is a perpetual danger of this happening in all stories. To be stories at all they must be series of events: but it must be understood that this series — the *plot*, as we call it — is only really a net whereby to catch something else. The real theme may be, and perhaps usually is, something that has no sequence in it, something other than a process and much more like a state or quality. Giantship, otherness, the desolation of space, are exam-

ples that have crossed our path. The titles of some stories illustrate the point very well. *The Well at the World's End* — can a man write a story to that title? Can he find a series of events following one another in time which will really catch and fix and bring home to us all that we grasp at on merely hearing the six words? Can a man write a story on Atlantis — or is it better to leave the word to work on its own? And I must confess that the net very seldom does succeed in catching the bird. Morris in the *Well at the World's End* came near to success — quite near enough to make the book worth many readings. Yet, after all, the best moments of it come in the first half.

But it does sometimes succeed. In the works of the late E. R. Ed-  
dison it succeeds completely. You may like or dislike his invented worlds (I myself like that of *The Worm Ouroboros* and strongly dislike that of *Mistress of Mistresses*) but there is here no quarrel between the theme and the articulation of the story. Every episode, every speech, helps to incarnate what the author is imagining. You could spare none of them. It takes the whole story to build up that strange blend of renaissance luxury and northern hardness. The secret here is largely the style, and especially the style of the dialogue. These proud, reckless, amorous people create themselves and the whole atmosphere of their world chiefly by talking. Mr. de la Mare also succeeds, partly by style and partly by never laying the cards on the table. Mr. David Lindsay, however, succeeds while writing a style which is at times (to be frank) abominable. He succeeds because his real theme is, like the plot, sequential, a thing in time, or quasi-time: a passionate spiritual journey. Charles Williams had the same advantage, but I do not mention his stories much here because they are hardly pure story in the sense we are now considering. They are, despite their free use of the supernatural, much closer to the novel; a believed religion, detailed character drawing, and even social satire all come in. *The Hobbit* escapes the danger of degenerating into mere plot and excitement by a very curious shift of tone. As the humour and homeliness of the early chapters, the sheer 'Hobbitry', dies away we pass insensibly into the world of epic. It is as if the battle of Toad Hall had become a serious *heimsókn* and Badger had begun to talk like Njal. Thus we lose one theme but find another. We kill — but not the same fox.

It may be asked why anyone should be encouraged to write a form in which the means are apparently so often at war with the end. But I am hardly suggesting that anyone who can write great poetry should write stories instead. I am rather suggesting what those whose work will in any case be a romance should aim at. And I do not think it unimportant that good work in this kind, even work less than perfectly good, can come where poetry will never come.

Shall I be thought whimsical if, in conclusion, I suggest that this internal tension in the heart of every story between the theme and the plot constitutes, after all, its chief resemblance to life? If story fails in that way does not life commit the same blunder? In real life, as in a story, something must happen. That is just the trouble. We grasp at a state and find only a succession of events in which the state is never quite embodied. The grand idea of finding Atlantis which stirs us in the first chapter of the adventure story is apt to be frittered away in mere excitement when the journey has once been begun. But so, in real life, the idea of adventure fades when the day-to-day details begin to happen. Nor is this merely because actual hardship and danger shoulder it aside. Other grand ideas — home-coming, reunion with a beloved — similarly elude our grasp. Suppose there is no disappointment; even so — well, you are here. But now, something must happen, and after that something else. All that happens may be delightful: but can any such series quite embody the sheer state of being which was what we wanted? If the author's plot is only a net, and usually an imperfect one, a net of time and event for catching what is not really a process at all, is life much more? I am not sure, on second thoughts, that the slow fading of the magic in *The Well at the World's End* is, after all, a blemish. It is an image of the truth. Art, indeed, may be expected to do what life cannot do: but so it has done. The bird has escaped us. But it was at least entangled in the net for several chapters. We saw it close and enjoyed the plumage. How many 'real lives' have nets that can do as much?

In life and art both, as it seems to me, we are always trying to catch in our net of successive moments something that is not successive. Whether in real life there is any doctor who can teach us how to do it, so that at last either the meshes will become fine enough to hold the bird, or we be so changed that we can throw

our nets away and follow the bird to its own country, is not a question for this essay. But I think it is sometimes done — or very, very nearly done — in stories. I believe the effort to be well worth making.

## VII

# ON READING OLD BOOKS

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There is a strange idea abroad that in every subject the ancient books should be read only by the professionals, and that the amateur should content himself with the modern books. Thus I have found as a tutor in English Literature that if the average student wants to find out something about Platonism, the very last thing he thinks of doing is to take a translation of Plato off the library shelf and read the *Symposium*. He would rather read some dreary modern book ten times as long, all about “isms” and influences and only once in twelve pages telling him what Plato actually said. The error is rather an amiable one, for it springs from humility. The student is half afraid to meet one of the great philosophers face to face. He feels himself inadequate and thinks he will not understand him. But if he only knew, the great man, just because of his greatness, is much more intelligible than his modern commentator. The simplest student will be able to understand, if not all, yet a very great deal of what Plato said; but hardly anyone can understand some modern books on Platonism. It has always therefore been one of my main endeavours as a teacher to persuade the young that firsthand knowledge is not only more worth acquiring than secondhand knowledge, but is usually much easier and more delightful to acquire.

This mistaken preference for the modern books and this shyness of the old ones is nowhere more rampant than in theology. Wherever you find a little study circle of Christian laity you can be almost certain that they are studying not St. Luke or St. Paul or St. Augustine or Thomas Aquinas or Hooker or Butler, but M. Berdyaev or M. Maritain or M. Niebuhr or Miss Sayers or even myself.

Now this seems to me topsy-turvy. Naturally, since I myself am a writer, I do not wish the ordinary reader to read no modern books. But if he must read only the new or only the old, I would advise him to read the old. And I would give him this advice pre-

cisely because he is an amateur and therefore much less protected than the expert against the dangers of an exclusive contemporary diet. A new book is still on its trial and the amateur is not in a position to judge it. It has to be tested against the great body of Christian thought down the ages, and all its hidden implications (often unsuspected by the author himself) have to be brought to light. Often it cannot be fully understood without the knowledge of a good many other modern books. If you join at eleven o'clock a conversation which began at eight you will often not see the real bearing of what is said. Remarks which seem to you very ordinary will produce laughter or irritation and you will not see why – the reason, of course, being that the earlier stages of the conversation have given them a special point. In the same way sentences in a modern book which look quite ordinary may be directed at some other book; in this way you may be led to accept what you would have indignantly rejected if you knew its real significance. The only safety is to have a standard of plain, central Christianity (“mere Christianity” as Baxter called it) which puts the controversies of the moment in their proper perspective. Such a standard can be acquired only from the old books. It is a good rule, after reading a new book, never to allow yourself another new one till you have read an old one in between. If that is too much for you, you should at least read one old one to every three new ones.

Every age has its own outlook. It is specially good at seeing certain truths and specially liable to make certain mistakes. We all, therefore, need the books that will correct the characteristic mistakes of our own period. And that means the old books. All contemporary writers share to some extent the contemporary outlook – even those, like myself, who seem most opposed to it. Nothing strikes me more when I read the controversies of past ages than the fact that both sides were usually assuming without question a good deal which we should now absolutely deny. They thought that they were as completely opposed as two sides could be, but in fact they were all the time secretly united – united with each other and against earlier and later ages – by a great mass of common assumptions. We may be sure that the characteristic blindness of the twentieth century – the blindness about which posterity will ask, “But how could they have thought that?” – lies where we have never suspected it, and concerns something about which there

is untroubled agreement between Hitler and President Roosevelt or between Mr. H. G. Wells and Karl Barth. None of us can fully escape this blindness, but we shall certainly increase it, and weaken our guard against it, if we read only modern books. Where they are true they will give us truths which we half knew already. Where they are false they will aggravate the error with which we are already dangerously ill. The only palliative is to keep the clean sea breeze of the centuries blowing through our minds, and this can be done only by reading old books. Not, of course, that there is any magic about the past. People were no cleverer then than they are now; they made as many mistakes as we. But not the same mistakes. They will not flatter us in the errors we are already committing; and their own errors, being now open and palpable, will not endanger us. Two heads are better than one, not because either is infallible, but because they are unlikely to go wrong in the same direction. To be sure, the books of the future would be just as good a corrective as the books of the past, but unfortunately we cannot get at them.

I myself was first led into reading the Christian classics, almost accidentally, as a result of my English studies. Some, such as Hooker, Herbert, Traherne, Taylor and Bunyan, I read because they are themselves great English writers; others, such as Boethius, St. Augustine, Thomas Aquinas and Dante, because they were "influences." George Macdonald I had found for myself at the age of sixteen and never wavered in my allegiance, though I tried for a long time to ignore his Christianity. They are, you will note, a mixed bag, representative of many Churches, climates and ages. And that brings me to yet another reason for reading them. The divisions of Christendom are undeniable and are by some of these writers most fiercely expressed. But if any man is tempted to think – as one might be tempted who read only contemporaries – that "Christianity" is a word of so many meanings that it means nothing at all, he can learn beyond all doubt, by stepping out of his own century, that this is not so. Measured against the ages "mere Christianity" turns out to be no insipid interdenominational transparency, but something positive, self-consistent, and inexhaustible. I know it, indeed, to my cost. In the days when I still hated Christianity, I learned to recognise, like some all too familiar smell, that almost unvarying something which met me,

now in Puritan Bunyan, now in Anglican Hooker, now in Thomist Dante. It was there (honeyed and floral) in Francois de Sales; it was there (grave and homely) in Spenser and Walton; it was there (grim but manful) in Pascal and Johnson; there again, with a mild, frightening, Paradisial flavour, in Vaughan and Boehme and Traherne. In the urban sobriety of the eighteenth century one was not safe – Law and Butler were two lions in the path. The supposed “Paganism” of the Elizabethans could not keep it out; it lay in wait where a man might have supposed himself safest, in the very centre of *The Faerie Queene* and the *Arcadia*. It was, of course, varied; and yet – after all – so unmistakably the same; recognisable, not to be evaded, the odour which is death to us until we allow it to become life:

an air that kills  
From yon far country blows.

We are all rightly distressed, and ashamed also, at the divisions of Christendom. But those who have always lived within the Christian fold may be too easily dispirited by them. They are bad, but such people do not know what it looks like from without. Seen from there, what is left intact despite all the divisions, still appears (as it truly is) an immensely formidable unity. I know, for I saw it; and well our enemies know it. That unity any of us can find by going out of his own age. It is not enough, but it is more than you had thought till then. Once you are well soaked in it, if you then venture to speak, you will have an amusing experience. You will be thought a Papist when you are actually reproducing Bunyan, a Pantheist when you are quoting Aquinas, and so forth. For you have now got on to the great level viaduct which crosses the ages and which looks so high from the valleys, so low from the mountains, so narrow compared with the swamps, and so broad compared with the sheep-tracks.

The present book is something of an experiment. The translation is intended for the world at large, not only for theological students. If it succeeds, other translations of other great Christian books will presumably follow. In one sense, of course, it is not the first in the field. Translations of the *Theologia Germanica*, the *Imitation*, the *Scale of Perfection*, and the *Revelations of Lady Ju-*

*lian of Norwich*, are already on the market, and are very valuable, though some of them are not very scholarly. But it will be noticed that these are all books of devotion rather than of doctrine. Now the layman or amateur needs to be instructed as well as to be exhorted. In this age his need for knowledge is particularly pressing. Nor would I admit any sharp division between the two kinds of book. For my own part I tend to find the doctrinal books often more helpful in devotion than the devotional books, and I rather suspect that the same experience may await many others. I believe that many who find that "nothing happens" when they sit down, or kneel down, to a book of devotion, would find that the heart sings unbidden while they are working their way through a tough bit of theology with a pipe in their teeth and a pencil in their hand.

This is a good translation of a very great book. St. Athanasius has suffered in popular estimation from a certain sentence in the "Athanasian Creed." I will not labour the point that that work is not exactly a creed and was not by St. Athanasius, for I think it is a very fine piece of writing. The words "Which Faith except every one do keep whole and undefiled, without doubt he shall perish everlastingly" are the offence. They are commonly misunderstood. The operative word is keep; not acquire, or even believe, but keep. The author, in fact, is not talking about unbelievers, but about deserters, not about those who have never heard of Christ, nor even those who have misunderstood and refused to accept Him, but of those who having really understood and really believed, then allow themselves, under the sway of sloth or of fashion or any other invited confusion to be drawn away into sub-Christian modes of thought. They are a warning against the curious modern assumption that all changes of belief, however brought about, are necessarily exempt from blame. But this is not my immediate concern. I mention "the creed (commonly called) of St. Athanasius" only to get out of the reader's way what may have been a bogey and to put the true Athanasius in its place. His epitaph is Athanasius contra mundum, "Athanasius against the world." We are proud that our own country has more than once stood against the world. Athanasius did the same. He stood for the Trinitarian doctrine, "whole and undefiled," when it looked as if all the civilised world was slipping back from Christianity into

the religion of Arius – into one of those “sensible” synthetic religions which are so strongly recommended today and which, then as now, included among their devotees many highly cultivated clergymen. It is his glory that he did not move with the times; it is his reward that he now remains when those times, as all times do, have moved away.

When I first opened his *De Incarnatione* I soon discovered by a very simple test that I was reading a masterpiece. I knew very little Christian Greek except that of the New Testament and I had expected difficulties. To my astonishment I found it almost as easy as Xenophon; and only a master mind could, in the fourth century, have written so deeply on such a subject with such classical simplicity. Every page I read confirmed this impression. His approach to the Miracles is badly needed today, for it is the final answer to those who object to them as “arbitrary and meaningless violations of the laws of Nature.” They are here shown to be rather the re-telling in capital letters of the same message which Nature writes in her crabbed cursive hand; the very operations one would expect of Him who was so full of life that when He wished to die He had to “borrow death from others.” The whole book, indeed, is a picture of the Tree of Life – a sappy and golden book, full of buoyancy and confidence. We cannot, I admit, appropriate all its confidence today. We cannot point to the high virtue of Christian living and the gay, almost mocking courage of Christian martyrdom, as a proof of our doctrines with quite that assurance which Athanasius takes as a matter of course. But whoever may be to blame for that it is not Athanasius.

The translator knows so much more Christian Greek than I that it would be out of place for me to praise her version. But it seems to me to be in the right tradition of English translation. I do not think the reader will find here any of that sawdusty quality which is so common in modern renderings from the ancient languages. That is as much as the English reader will notice; those who compare the version with the original will be able to estimate how much wit and talent is presupposed in such a choice, for example, as “these wiseacres” on the very first page.

## VIII

# THE EMPTY UNIVERSE

*First published as a Preface to D. E. Harding's The Hierarchy of Heaven and Earth. 1952.*

**T**his book is, I believe, the first attempt to reverse a movement of thought which has been going on since the beginning of philosophy.

The process whereby man has come to know the universe is from one point of view extremely complicated; from another it is alarmingly simple. We can observe a single one-way progression. At the outset the universe appears packed with will, intelligence, life and positive qualities; every tree is a nymph and every planet a god. Man himself is akin to the gods. The advance of knowledge gradually empties this rich and genial universe: first of its gods, then of its colours, smells, sounds and tastes, finally of solidity itself as solidity was originally imagined. As these items are taken from the world, they are transferred to the subjective side of the account: classified as our sensations, thoughts, images or emotions. The Subject becomes gorged, inflated, at the expense of the Object. But the matter does not rest there. The same method which has emptied the world now proceeds to empty ourselves. The masters of the method soon announce that we were just as mistaken (and mistaken in much the same way) when we attributed "souls", or "selves" or "minds" to human organisms, as when we attributed Dryads to the trees. Animism, apparently, begins at home. We, who have personified all other things, turn out to be ourselves mere personifications. Man is indeed akin to the gods: that is, he is no less phantasmal than they. Just as the Dryad is a «ghost», an abbreviated symbol for all the facts we know about the tree foolishly mistaken for a mysterious entity over and above the facts, so the man's "mind" or "consciousness" is an abbreviated symbol for certain verifiable facts about his behaviour: a symbol mistaken for a thing. And just as we have been broken of our bad habit of personifying trees, so we must now be broken of our bad habit of personifying men: a reform already effected in the

political field. There never was a Subjective account into which we could transfer the items which the Object had lost. There is no “consciousness» to contain, as images or private experiences, all the lost gods, colours, and concepts. Consciousness is “not the sort of noun that can be used that way».

For we are given to understand that our mistake was a linguistic one. All our previous theologies, metaphysics, and psychologies were a by-product of our bad grammar. Max Muller’s formula (Mythology is a disease of language)<sup>1</sup> thus returns with a wider scope than he ever dreamed of. We were not even imagining these things, we were only talking confusedly. All the questions which humanity has hitherto asked with deepest concern for the answer turn out to be unanswerable; not because the answers are hidden from us like *agoddes privitee*»,<sup>2</sup> but because they are nonsense questions like “How far is it from London Bridge to Christmas Day?» What we thought we were loving when we loved a woman or a friend was not even a phantom like the phantom sail which starving sailors think they see on the horizon. It was something more like a pun or a *sophisma per figuram dictionis*.<sup>3</sup> It is as though a man, deceived by the linguistic similarity between “myself” and “my spectacles”, should start looking round for his “self” to put in his pocket before he left his bedroom in the morning: he might want it during the course of the day. If we lament the discovery that our friends have no “selves” in the old sense, we shall be behaving like a man who shed bitter tears at being unable to find his “self» anywhere on the dressing-table or even underneath it.

And thus we arrive at a result uncommonly like zero. While we were reducing the world to almost nothing we deceived ourselves with the fancy that all its lost qualities were being kept safe (if in a somewhat humbled condition) as “things in our own mind». Apparently we had no mind of the sort required. The Subject is as empty as the Object. Almost nobody has been making linguistic mistakes about almost nothing. By and large, this is the only thing that has ever happened.

Now the trouble about this conclusion is not simply that it is

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1 - Friedrich Max Muller, *The Science of Language* (1864), Second Series, Lecture viii on «Metaphor».

2 - Geoffrey Chaucer, *The Canterbury Tales*, The Miller’s Prologue, line 3164.

3 - Sophism disguised as language.

unwelcome to our emotions. It is not unwelcome to them at all times or in all people. This philosophy, like every other, has its pleasures. And it will, I fancy, prove very congenial to government. The old “liberty-talk» was very much mixed up with the idea that, as inside the ruler, so inside the subject, there was a whole world, to him the centre of all worlds, capacious of endless suffering and delight. But now, of course, he has no “inside”, except the sort you can find by cutting him open. If I had to burn a man alive, I think I should find this doctrine comfortable. The real difficulty for most of us is more like a physical difficulty: we find it impossible to keep our minds, even for ten seconds at a stretch, twisted into the shape that this philosophy demands. And, to do him justice, Hume (who is its great ancestor) warned us not to try. He recommended backgammon instead; and freely admitted that when, after a suitable dose, we returned to our theory, we should find it «cold and strained and ridiculous”.<sup>4</sup> And obviously, if we really must accept nihilism, that is how we shall have to live: just as, if we have diabetes, we must take insulin, but one would rather not have diabetes and do without the insulin. If there should, after all, turn out to be any alternative to a philosophy that can be supported only by repeated (and presumably increasing) doses of backgammon, I suppose that most people would be glad to hear of it.

There is indeed (or so I am told) one way of living under this philosophy without the backgammon, but it is not one a man would like to try. I have heard that there are states of insanity in which such a nihilistic doctrine becomes really credible: that is, as Dr I. A. Richards would say, “belief feelings” are attached to it<sup>5</sup>. The patient has the experience of being nobody in a world of nobodies and nothings. Those who return from this condition describe it as highly disagreeable.

Now there is of course nothing new in the attempt to arrest the process that has led us from the living universe where man meets the gods to the final void where almost-nobody discovers is mistakes about almost-nothing. Every step in that process has been contested. Many rearguard actions have been fought: some are being fought at the moment. But it has only been a question of

4 - David Hume, *A Treatise of Human Nature* (1739-40), Book1, Part iv, section vii.  
5 - I. A. Richards, *Principles of Literary Criticism* (1924), chapter XXXV.

arresting, not of reversing, the movement. That is what makes Mr Harding's book so important. If it "works", then we shall have seen the beginning of a reversal: not a stand here, or a stand there, but a kind of thought which attempts to reopen the whole question. And we feel sure in advance that only thought of this type can help. The fatal slip which has led us to nihilism must have occurred at the very beginning.

There is of course no question of returning to Animism as Animism was before the "rot" began. No one supposes that the beliefs of pre-philosophic humanity, just as they stood before they were criticized, can or should be restored. The question is whether the first thinkers in modifying (and rightly modifying) them under the criticism, did not make some rash and ~ unnecessary concession. It was certainly not their intention to commit us to the absurd consequences that have actually followed. This sort of error is of course very common in debate or even in our solitary thought. We start with a view which contains a good deal of truth, though in a confused or exaggerated form. Objections are then suggested and we withdraw it. But hours later we discover that we have emptied the baby out with the bath water and that the original view must have contained certain truths for lack of which we are now entangled in absurdities. So here, in emptying out the dryads and the gods (which, admittedly, "would not do" just as they stood) we appear to have thrown out the whole universe, ourselves included. We must go back and begin over again: this time with a better chance of success, for of course we can now use all particular truths and all improvements of method which our argument may have thrown up as by-products in its otherwise ruinous course.

It would be affectation to pretend that I know whether Mr Harding's attempt, in its present form, will work. Very possibly not. One hardly expects the first, or the twenty-first, rocket to the Moon to make a good landing. But it is a beginning. If it should turn out to have been even the remote ancestor of some system which will give us again a credible universe inhabited by credible agents and observers, this will still have been a very important book indeed.

It has also given me that bracing and satisfying experience which, in certain books of theory, seems to be partially Inde-

pendent of our final agreement or disagreement. It is an experience most easily disengaged by remembering what has happened to us whenever we turned from the inferior exponents of a system, even a system we reject, to its great doctors. I have had it on turning from common «Existentialists» to M. Sartre himself, from Calvinists to the *Institutio*, from “Transcendentalists” to Emerson, from books about “Renaissance Platonism” to *Ficino*. One may still disagree (I disagree heartily with all the authors I have just named) but one now sees for the first time why anyone ever did agree. One has breathed a new air, become free of a new country. It may be a country you cannot live in, but you now know why the natives love it. You will henceforward see all systems a little differently because you have been inside that one. From this point of view philosophies have some of the same qualities as works of art. I am not referring at all to the literary art with which they may or may not be expressed. It is the *ipseitas*, the peculiar unity of effect produced by a special balancing and patterning of thoughts and classes of thoughts: a delight very like that which would be given by Hesse’s *Glasperlenspiel* (in the book of that name) if it could really exist<sup>6</sup>, I owe a new experience of that kind to Mr Harding.

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6 - Hermann Hesse’s *Das Glasperlenspiel* (1943) has been translated into English as *The Glass Bead Game* by R. and C. Winston (London, 1970).

## IX

# WHO WAS RIGHT?

*First published in the Coventry Evening Telegraph (Feb. 21 1945)*

**A**nd so”, said the Lecturer, “I end where I began. Evolution, development, the slow struggle upwards and onwards from crude and inchoate beginnings towards ever increasing perfection and elaboration – that appears to be the very formula of the whole universe.

We see it exemplified in everything we study. The oak comes from the acorn. The giant express engine of today comes from the Rocket. The highest achievements of contemporary art are in a continuous line of descent from the rude scratchings with which prehistoric man adorned the wall of its cave. What are the ethics and philosophy of civilized man but miraculous elaboration of the most primitive instincts and savage taboos? Each one of us has grown, through slow prenatal stages in which we were at first more like fish than mammals, from a particle of matter too small to be seen. Man himself springs from beasts: the organic from the inorganic. *Development* is the key word. The march of all things is from lower to higher”.

None of this, of course, was new to me or to anyone else in the audience. But it was put very well (much better than it appears in my reproduction) and the whole voice and figure of the lecturer were impressive. At least they must have impressed me, for otherwise I cannot account for the curious dream I had that night. I dreamed that I was still at the lecture, and the voice from the platform was still going on. But it was saying all the wrong things. At least it may have been saying the right things up to the very moment at which I began attending; but it certainly began going wrong after that. What I remembered on waking went like this: “... appears to be the very formula of the whole universe. We see it exemplified in everything we study. The acorn comes from a full-grown oak. The first crude engine, the Rocket, comes, not from a still cruder engine, but from something much more perfect than itself and much more complex, the mind of a man, and a man

of genius. The first prehistoric drawings come, not from earlier scratchings, but from the hand and brain of human beings whose hand and brain cannot be shown to have been in any way inferior to our own; and indeed it is obvious that the man who first conceived the idea of making a picture must have been a greater genius than any of the artists who have succeeded him. The embryo with which the life of each one of us began did not originate from something even more embryonic; it originated from two fully-developed human beings, our parents. Descent, downward movement, is the key word. The march of all things is from higher to lower. The rude and imperfect thing always springs from something perfect and developed."

I did not think much of this while I was shaving, but it so happened that I had no 10 o'clock pupil that morning, and when I had finished answering my letters I sat down and reflected on my dream.

It appeared to me that the Dream Lecturer had a good deal to be said for him. It is true that we do see all round us things growing up to perfection from small and rude beginnings; but then it is equally true that the small and rude beginnings themselves always come from some full-grown and developed thing. All adults were once babies, true: but then all babies were begotten and born by adults. Corn does come from seed: but then seed comes from corn. I could even give the Dream Lecturer an example he had missed. All civilizations grow from small beginnings; but when you look into it you always find that those small beginnings themselves have been 'dropped' (as an oak drops an acorn) by some other and mature civilization. The weapons and even the cookery of old Germanic barbarism are, so to speak, driftwood from the wrecked ship of Roman civilization. The starting point of Greek culture is the remains of older Minoan cultures, supplemented by oddments from civilized Egypt and Phoenicia.

But in that case, thought I, what about the first civilization of all? As soon as I asked this question I realised that the Dream Lecturer had been choosing his examples rather cautiously. He had talked only about things we can see going on around us. He had kept off the subject of absolute beginnings. He had quite correctly pointed out that in the present, and in the historical past, we see imperfect life coming from perfect just as much as vice versa. But he hadn't

even attempted to answer the Real Lecturer about the beginnings of all life. The Real Lecturer's view was that when you got back far enough – back into those parts of the past which we know less about – you would find an absolute beginning, and it would be something small and imperfect.

That was a point in favour of the Real Lecturer. He at least had a theory about the absolute beginning, whereas the Dream Lecturer had slurred it over. But hadn't the Real Lecturer done a little slurring too? He had not given us a hint that his theory of the ultimate origins involved us in believing that Nature's habits have, since those days, altered completely. Her present habits show us an endless cycle—the bird coming from the egg and the egg from the bird. But he asked us to believe that the whole thing started with an egg which had been preceded by no bird. Perhaps it did. But the whole *prima facie* plausibility of his view—the ease with which the audience accepted it as something natural and obvious— depended on his slurring over the immense difference between this and the processes we actually observe. He put it over by drawing our attention to the fact that eggs develop into birds and making us forget that birds lay eggs, indeed, we have been trained to do this all our lives: trained to look at the universe with one eye shut. 'Developmentalism' is made to look plausible by a kind of trick.

For the first time in my life I began to look at the question with both eyes open. In the world I know, the perfect produces the imperfect, which again becomes perfect – egg leads to bird and bird to egg – in endless succession. If there ever was a life which sprang of its own accord out of a purely inorganic universe, or a civilization which raised itself by its own shoulder-straps out of pure savagery, then this event was totally unlike the beginnings of every subsequent life, and every subsequent civilization. The thing may have happened; but all its plausibility is gone. On any view, the first beginning must have been outside the ordinary processes of nature. An egg which came from no bird is no more "natural" than a bird which had existed from all eternity. And since the egg-bird-egg sequence leads us to no plausible beginning, is it not reasonable to look for the real origin somewhere outside sequence altogether? You have to go outside the sequence of engines, into the world of men, to find the real originator of the

Rocket. Is it not equally reasonable to look outside Nature for the real Originator of the natural order?

X  
EVOLUTIONARY HYMN

*First published: The Cambridge Review 79 (November 30, 1957, under the  
pseudonym Nat Whilk)*

**L**ead us, Evolution, lead us  
Up the future's endless stair;  
Chop us, change us, prod us, weed us.  
For stagnation is despair:  
Groping, guessing, yet progressing,  
Lead us nobody knows where.

Wrong or justice in the present,  
Joy or sorrow, what are they  
While there's always jam to-morrow,  
While we tread the onward way?  
Never knowing where we're going,  
We can never go astray.

To whatever variation  
Our posterity may turn  
Hairy, squashy, or crustacean,  
Bulbous-eyed or square of stern,  
Tusked or toothless, mild or ruthless,  
Towards that unknown god we yearn.

Ask not if it's god or devil,  
Brethren, lest your words imply  
Static norms of good and evil  
(As in Plato) throned on high;  
Such scholastic, inelastic,  
Abstract yardsticks we deny.

Far too long have sages vainly  
Glossed great Nature's simple text;  
He who runs can read it plainly,  
'Goodness, what comes next.'  
By evolving, Life is solving  
All the questions we perplexed.

On then! Value means survival-  
Value. If our progeny  
Spreads and spawns and licks each rival,  
That will prove its deity  
(Far from pleasant, by our present  
Standards, though it well may be).



# XI

## DE DESCRIPTIONE TEMPORUM

*Inaugural Lecture from The Chair of Mediaeval and Renaissance Literature at  
Cambridge University, 1954*

**S**PEAKING FROM a newly founded Chair, I find myself freed from one embarrassment only to fall into another. I have no great predecessors to overshadow me; on the other hand, I must try (as the theatrical people say) “to create the part”. The responsibility is heavy. If I miscarry, the University might come to regret not only my election – an error which, at worst, can be left to the great healer – but even, which matters very much more, the foundation of the Chair itself. That is why I have thought it best to take the bull by the horns and devote this lecture to explaining as clearly as I can the way in which I approach my work; my interpretation of the commission you have given me.

What most attracted me in that commission was the combination “Medieval and Renaissance”. I thought that by this formula the University was giving official sanction to a change which has been coming over historical opinion within my own lifetime. It is temperately summed up by Professor Seznec in the words: “As the Middle Ages and the Renaissance come to be better known, the traditional antithesis between them grows less marked.”<sup>7</sup> Some scholars might go further than Professor Seznec, but very few, I believe, would now oppose him. If we are sometimes unconscious of the change, that is not because we have not shared it but because it has been gradual and imperceptible. We recognize it most clearly if we are suddenly brought face to face with the old view in its full vigour. A good experiment is to re-read the first chapter of J. M. Berdan’s *Early Tudor Poetry*.<sup>8</sup> It is still in many ways a useful book; but it is now difficult to read that chapter without

7 - J. Seznec, *La Survivance des dieux antiques* (London, 1940) trans. B. F. Sessions (Kingsport, Tennessee, 1953), p. 3

8 - New York, 1920

a smile. We begin with twenty-nine pages (and they contain several misstatements) of unrelieved gloom about grossness, superstition, and cruelty to children, and on the twenty-ninth comes the sentence, "The first rift in this darkness is the Copernican doctrine"; as if a new hypothesis in astronomy would naturally make a man stop hitting his daughter about the head. No scholar could now write quite like that. But the old picture, done in far cruder colours, has survived among the weaker brethren, if not (let us hope) at Cambridge, yet certainly in that Western darkness from which you have so lately bidden me emerge. Only last summer a young gentleman whom I had the honour of examining described Thomas Wyatt as "the first man who scrambled ashore out of the great, dark surging sea of the Middle Ages".<sup>9</sup> This was interesting because it showed how a stereotyped image can obliterate a man's own experience. Nearly all the medieval texts which the syllabus had required him to study had in reality led him into formal gardens where every passion was subdued to a ceremonial and every problem of conduct was dovetailed into a complex and rigid moral theology.

From the formula "Medieval and Renaissance", then, I inferred that the University was encouraging my own belief that the barrier between those two ages has been greatly exaggerated, if indeed it was not largely a figment of Humanist propaganda. At the very least, I was ready to welcome any increased flexibility in our conception of history. All lines of demarcation between what we call "periods" should be subject to constant revision. Would that we could dispense with them altogether! As a great Cambridge historian<sup>10</sup> has said: "Unlike dates, periods are not facts. They are retrospective conceptions that we form about past events, useful to focus discussion, but very often leading historical thought astray." The actual temporal process, as we meet it in our lives (and we meet it, in a strict sense, nowhere else) has no divisions, except perhaps those "blessed barriers between day and day", our sleeps. Change is never complete, and change never ceases. Nothing is ever quite finished with; it may always begin over again.

9 - A delicious passage in Comparetti, *Vergil in the Middle Ages*, trans. E. F. M. Bennecke (London, 1895):, p. 241, contrasts the Middle Ages with "more normal periods of history."

10 - G. M. Lrevelyan, *English Social History* (London, 1944), p. 92.

(This is one of the sides of life that Richardson hits off with wearying accuracy.) And nothing is quite new; it was always somehow anticipated or prepared for. A seamless, formless continuity-inmutability is the mode of our life. But unhappily we cannot as historians dispense with periods. We cannot use for literary history the technique of Mrs. Woolf's *The Waves*. We cannot hold together huge masses of particulars without putting into them some kind of structure. Still less can we arrange a term's work or draw up a lecture list. Thus we are driven back upon periods. All divisions will falsify our material to some extent; the best one can hope is to choose those which will falsify it least. But because we must divide, to reduce the emphasis on any one traditional division must, in the long run, mean an increase of emphasis on some other division. And that is the subject I want to discuss. If we do not put the Great Divide between the Middle Ages and the Renaissance, where should we put it? I ask this question with the full consciousness that, in the reality studied, there is no Great Divide. There is nothing in history that quite corresponds to a coastline or a watershed in geography. If, in spite of this, I still think my question worth asking, that is certainly not because I claim for my answer more than a methodological value, or even much of that. Least of all would I wish it to be any less subject than others to continual attack and speedy revision. But I believe that the discussion is as good a way as any other of explaining how I look at the work you have given me. When I have finished it, I shall at least have laid the cards on the table and you will know the worst.

The meaning of my title will now have become plain. It is a chapter-heading borrowed from Isidore.<sup>11</sup> In that chapter Isidore is engaged in dividing history, as he knew it, into its periods; or, as he calls them, *aetates*. I shall be doing the same. Assuming that we do not put our great frontier between the Middle Ages and the Renaissance, I shall consider the rival claims of certain other divisions which have been, or might be, made. But, first, a word of warning. I am not, even on the most Lilliputian scale, emulating Professor Toynbee or Spengler. About everything that could be called "the philosophy of history" I am a desperate sceptic. I know nothing of the future, not even whether there will be any future. I don't know whether past history has been necessary or contin-

11 - *Etymologiarum*, ed. W. A. Lindsay, 2 vols. (Oxford, 1911), V. xxxix.

gent. I don't know whether the human tragi-comedy is now in Act I or Act V; whether our present disorders are those of infancy or of old age. I am merely considering how we should arrange or schematize those facts – ludicrously few in comparison with the totality which survive to us (often by accident) from the past. I am less like a botanist in a forest than a woman arranging a few cut flowers for the drawing room. So, in some degree, are the greatest historians. We can't get into the real forest of the past; that is part of what the word *past* means.

The first division that naturally occurs to us is that between Antiquity and the Dark Ages – the fall of the Empire, the barbarian invasions, the christening of Europe. And of course no possible revolution in historical thought will ever make this anything less than a massive and multiple change. Do not imagine that I mean to belittle it. Yet I must observe that three things have happened since, say, Gibbon's time, which make it a shade less catastrophic for us than it was for him.

1. The partial loss of ancient learning and its recovery at the Renaissance were for him both unique events. History furnished no rivals to such a death and such a re-birth. But we have lived to see the second death of ancient learning. In our time something which was once the possession of all educated men has shrunk to being the technical accomplishment of a few specialists. If we say that this is not total death, it may be replied that there was no total death in the Dark Ages either. It could even be argued that Latin, surviving as the language of Dark Age culture, and preserving the disciplines of Law and Rhetoric, gave to some parts of the classical heritage a far more living and integral status in the life of those ages than the academic studies of the specialists can claim in our own. As for the area and the tempo of the two deaths, if one were looking for a man who could not read Virgil though his father could, he might be found more easily in the twentieth century than in the fifth.

2. To Gibbon the literary change from Virgil to *Beowulf* or the Hildebrand, if he had read them, would have seemed greater than it can to us. We can now see quite clearly that these barbarian poems were not really a novelty comparable to, say, *The Waste Land* or Mr. Jones's *Anathemata*. They were rather an unconscious return to the spirit of the earliest classical poetry. The audience

of Homer, and the audience of the Hildebrand, once they had learned one another's language and metre, would have found one another's poetry perfectly intelligible. Nothing new had come into the world.

3. The christening of Europe seemed to all our ancestors, whether they welcomed it themselves as Christians, or, like Gibbon, deplored it as humanistic unbelievers, a unique, irreversible event. But we have seen the opposite process. Of course the un-christening of Europe in our time is not quite complete; neither was her christening in the Dark Ages. But roughly speaking we may say that whereas all history was for our ancestors divided into two periods, the pre-Christian and the Christian, and two only, for us it falls into three – the pre-Christian, the Christian, and what may reasonably be called the post-Christian. This surely must make a momentous difference. I am not here considering either the christening or the un-christening from a theological point of view. I am considering them simply as cultural changes.<sup>12</sup> When I do that, it appears to me that the second change is even more radical than the first. Christians and Pagans had much more in common with each other than either has with a post-Christian. The gap between those who worship different gods is not so wide as that between those who worship and those who do not. The Pagan and Christian ages alike are ages of what Pausanias would call the *δρωμενον*,<sup>13</sup> the externalised and enacted idea; the sacrifice, the games, the triumph, the ritual drama, the Mass, the tournament, the masque, the pageant, the epithalamium, and with them ritual and symbolic costumes, *trabea* and *laticlave*, crown of wild olive, royal crown, coronet, judge's robes, knight's spurs, herald's tabard, coat-armour, priestly vestment, religious habit- for every rank, trade, or occasion its visible sign. But even if we look away from that into the temper of men's minds, I seem to see the same. Surely the gap between Professor Ryle and Thomas Browne is far wider than that between Gregory the Great and Virgil. Surely Seneca and Dr. Johnson are closer together than Burton and Freud?

You see already the lines along which my thought is working;

12 - It is not certain that either process, seen (if we could see it) *sub specie aeternitatis*, would be more important than it appears to the historian of culture. The amount of Christian (that is, of penitent and regenerate) life in an age, as distinct from "Christian Civilisation", is not to be judged by mortals.

13 - *De Descriptione Graec.* II, xxxvii.

and indeed it is no part of my aim to save a surprise for the end of the lecture. If I have ventured, a little, to modify our view of the transition from "the Antique" to "the Dark", it is only because I believe we have since witnessed a change even more profound.

The next frontier which has been drawn, though not till recently, is that between the Dark and the Middle Ages. We draw it somewhere about the early twelfth century. This frontier clearly cannot compete with its predecessor in the religious field; nor can it boast such drastic redistribution of populations. But it nearly makes up for these deficiencies in other ways. The change from Ancient to Dark had, after all, consisted mainly in losses. Not entirely. The Dark Ages were not so unfruitful in progress as we sometimes think. They saw the triumph of the codex or hinged book over the roll or *volumen* – a technical improvement almost as important for the history of learning as the invention of printing. All exact scholarship depends on it. And if – here I speak under correction – they also invented the stirrup, they did something almost as important for the art of war as the inventor of Tanks. But in the main, they were a period of retrogression: worse houses, worse drains, fewer baths, worse roads, less security. (We notice in *Beowulf* that an old sword is expected to be better than a new one.) With the Middle Ages we reach a period of widespread and brilliant improvement. The text of Aristotle is recovered. Its rapid assimilation by Albertus Magnus and Thomas Aquinas opens up a new world of thought. In architecture new solutions of technical problems lead the way to new aesthetic effects. In literature the old alliterative and assonantal metres give place to that rhymed and syllabic verse which was to carry the main burden of European poetry for centuries. At the same time the poets explore a whole new range of sentiment. I am so far from underrating this particular revolution that I have before now been accused of exaggerating it. But "great" and "small" are terms of comparison. I would think this change in literature the greatest if I did not know of a greater, it does not seem to me that the work of the Troubadours and Chrestien and the rest was really as great a novelty as the poetry of the twentieth century. A man bred on the *Chanson de Roland* might have been puzzled by the Lancelot. He would have wondered why the author spent so much time on the sentiments and so (comparatively) little on the actions. But he would

have known that this was what the author had done. He would, in one important sense, have known what the poem was "about". If he had misunderstood the intention, he would at least have understood the words. That is why I do not think the change from "Dark" to "Middle" can, on the literary side, be judged equal to the change which has taken place in my own lifetime. And of course in religion it does not even begin to compete.

A third possible frontier remains to be considered. We might draw our line somewhere towards the end of the seventeenth century, with the general acceptance of Copernicanism, the dominance of Descartes, and (in England) the foundation of the Royal Society. Indeed, if we were considering the history of thought (in the narrower sense of the word) I believe this is where I would draw my line. But if we are considering the history of our culture in general, it is a different matter. Certainly the sciences then began to advance with a firmer and more rapid tread. To that advance nearly all the later, and (in my mind) vaster, changes can be traced. But the effects were delayed. The sciences long remained like a lion-cub whose gambols delighted its master in private; it had not yet tasted man's blood. All through the eighteenth century the tone of the common mind remained ethical, rhetorical, juristic, rather than scientific, so that Johnson<sup>14</sup> could truly say, "the knowledge of external nature, and the sciences which that knowledge requires or includes, are not the great or the frequent business of the human mind." It is easy to see why. Science was not the business of Man because Man had not yet become the business of science. It dealt chiefly with the inanimate; and it threw off few technological by-products. When Watt makes his engine, when Darwin starts monkeying with the ancestry of Man, and Freud with his soul, and the economists with all that is his, then indeed the lion will have got out of its cage. Its liberated presence in our midst will become one of the most important factors in everyone's daily life. But not yet; not in the seventeenth century.

It is by these steps that I have come to regard as the greatest of all divisions in the history of the West that which divides the present from, say, the age of Jane Austen and Scott. The dating of such things must of course be rather hazy and indefinite. No one could point to a year or a decade in which the change indisputably

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14 - *Life of Milton.*

began, and it has probably not yet reached its peak. But somewhere between us and the *Waverley Novels*, somewhere between us and Persuasion, the chasm runs. Of course, I had no sooner reached this result than I asked myself whether it might not be an illusion of perspective. The distance between the telegraph post I am touching and the next telegraph post looks longer than the sum of the distances between all the other posts. Could this be an illusion of the same sort? We cannot pace the periods as we could pace the posts. I can only set out the grounds on which, after frequent reconsideration, I have found myself forced to reaffirm my conclusion.

1. I begin with what I regard as the weakest; the change, between Scott's age and ours, in political order. On this count my proposed frontier would have serious rivals. The change is perhaps less than that between Antiquity and the Dark Ages. Yet it is very great; and I think it extends to all nations, those we call democracies as well as dictatorships. If I wished to satirise the present political order I should borrow for it the name which *Punch* invented during the first German War: *Govertisetnent*. This is a portmanteau word and means "government by advertisement". But my intention is not satiric; I am trying to be objective. The change is this. In all previous ages that I can think of the principal aim of rulers, except at rare and short intervals, was to keep their subjects quiet, to forestall or extinguish widespread excitement and persuade people to attend quietly to their several occupations. And on the whole their subjects agreed with them. They even prayed (in words that sound curiously old-fashioned) to be able to live "a peaceable life in all godliness and honesty" and "pass their time in rest and quietness". But now the organisation of mass excitement seems to be almost the normal organ of political power. We live in an age of "appeal if drives", and "campaigns". Our rulers have become like schoolmasters and are always demanding "keenness". And you notice that I am guilty of a slight archaism in calling them "rulers". "Leaders" is the modern word. I have suggested elsewhere that this is a deeply significant change of vocabulary. Our demand upon them has changed no less than theirs on us. For of a ruler one asks justice, incorruption, diligence, perhaps clemency; of a leader, dash, initiative, and (I suppose) what people call "magnetism" or "personality".

On the political side, then, this proposed frontier has respectable, but hardly compulsive, qualifications.

2. In the arts I think it towers above every possible rival. I do not think that any previous age produced work which was, in its own time, as shatteringly and bewilderingly new as that of the Cubists, the Dadaists, the Surrealists, and Picasso has been in ours. And I am quite sure that this is true of the art I love best, that is, of poetry. This question has often been debated with some heat, but the heat was, I think, occasioned by the suspicion (not always ill-grounded) that those who asserted the unprecedented novelty of modern poetry intended thereby to discredit it. But nothing is farther from my purpose than to make any judgement of value, whether favourable or the reverse. And if once we can eliminate that critical issue and concentrate on the historical fact, then I do not see how anyone can doubt that modern poetry is not only a greater novelty than any other "new poetry" but new in a new way, almost in a new dimension. To say that all new poetry was once as difficult as ours is false; to say that any was is an equivocation. Some earlier poetry was difficult, but not in the same way. Alexandrian poetry was difficult because it presupposed a learned reader; as you became learned you found the answers to the puzzles. Skaldic poetry was unintelligible if you did not know the *kenningar*, but intelligible if you did. And – this is the real point – all Alexandrian men of letters and all skalds would have agreed about the answers. I believe the same to be true of the dark conceits in Donne; there was one correct interpretation of each and Donne could have told it to you. Of course you might misunderstand what Wordsworth was "up to" in Lyrical Ballads; but everyone understood what he said. I do not see in any of these the slightest parallel to the state of affairs disclosed by a recent symposium on Mr. Eliot's *Cooking Egg*.<sup>15</sup> Here we find seven adults (two of them Cambridge men) whose fives have been specially devoted to the study of poetry discussing a very short poem which has been before the world for thirty-odd years; and there is not the slightest agreement among them as to what, in any sense of the word, it means. I am not in the least concerned to decide whether this state of affairs is a good thing, or a bad thing.<sup>16</sup> I merely assert that it

<sup>15</sup> - *Essays in Criticism*, III, 3 (July 1953).

<sup>16</sup> - In music we have pieces which demand more talent in the performer than in

is a new thing. In the whole history of the West, from Homer – I might almost say from the *Epic of Gilgamesh* – there has been no bend or break in the development of poetry comparable to this. On this score my proposed division has no rival to fear.

3. Thirdly, there is the great religious change which I have had to mention before: the un-christening. Of course there were lots of sceptics in Jane Austen's time and long before, as there are lots of Christians now. But the presumption has changed. In her days some kind and degree of religious belief and practice were the norm: now, though I would gladly believe that both kind and degree have improved, they are the exception. I have already argued that this change surpasses that which Europe underwent at its conversion. It is hard to have patience with those Jeremiahs, in Press or pulpit, who warn us that we are "relapsing into Paganism". It might be rather fun if we were. It would be pleasant to see some future Prime Minister trying to kill a large and lively milk-white bull in Westminster Hall. But we shan't. What lurks behind such idle prophecies, if they are anything but careless language, is the false idea that the historical process allows mere reversal; that Europe can come out of Christianity "by the same door as in she went" and find herself back where she was. It is not what happens. A post-Christian man is not a Pagan; you might as well think that a married woman recovers her virginity by divorce. The post-Christian is cut off from the Christian past and therefore doubly from the Pagan past.

4. Lastly, I play my trump card. Between Jane Austen and us, but not between her and Shakespeare, Chaucer, Alfred, Virgil, Homer, or the Pharaohs, comes the birth of the machines. This lifts us at once into a region of change far above all that we have hitherto considered. For this is parallel to the great changes by which we divide epochs of pre-history. This is on a level with the change from stone to bronze, or from a pastoral to an agricultural economy. It alters Man's place in nature. The theme has been celebrated till we are all sick of it, so I will here say nothing about its economic and social consequences, immeasurable though they

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the composer. Why should there not come a period when the art of writing poetry stands lower than the art of reading it? Of course rival readings would then cease to be "right" or "wrong" and become more and less brilliant "performances".

are. What concerns us more is its psychological effect. How has it come about that we use the highly emotive word “stagnation”, with all its malodorous and malarial overtones, for what other ages would have called “permanence”? Why does the word “at once suggest to us *clumsiness, inefficiency, barbarity*? When our ancestors talked of the *primitive* church or the *primitive* purity of our constitution they meant nothing of that sort. (The only pejorative sense which Johnson gives to *Primitive* in his *Dictionary* is, significantly, “Formal; affectedly solemn; Imitating the supposed gravity of old times”.) Why does “latest” in advertisements mean “best”? Well, let us admit that these semantic developments owe something to the nineteenth-century belief in spontaneous progress which itself owes something either to Darwin’s theorem of biological evolution or to that myth of universal evolutionism which is really so different from it, and earlier. For the two great imaginative expressions of the myth, as distinct from the theorem—Keats’s *Hyperion* and Wagner’s *Ring* — are pre-Darwinian. Let us give these their due. But I submit that what has imposed this climate of opinion so firmly on the human mind is a new archetypal image. It is the image of old machines being superseded by new and better ones. For in the world of machines the new most often really is better and the primitive really is the clumsy. And this image, potent in all our minds, reigns almost without rival in the minds of the uneducated. For to them, after their marriage and the births of their children, the very milestones of life are technical advances. From the old push-bike to the motor-bike and thence to the little car; from gramophone to radio and from radio to television; from the range to the stove; these are the very stages of their pilgrimage. But whether from this cause or from some other, assuredly that approach to life which has left these footprints on our language is the thing that separates us most sharply from our ancestors and whose absence would strike us as most alien if we could return to their world. Conversely, our assumption that everything is provisional and soon to be superseded, that the attainment of goods we have never yet had, rather than the defence and conservation of those we have already, is the cardinal business of life, would most shock and bewilder them if they could visit ours.

I thus claim for my chosen division of periods that on the first count it comes well up to scratch; on the second and third it argu-

ably surpasses all; and on the fourth it quite clearly surpasses them without any dispute. I conclude that it really is the greatest change in the history of Western Man.

At any rate, this conviction determines my whole approach to my work from this Chair. I am not preparing an excuse in advance lest I should hereafter catch myself lecturing either on the *Epic of Gilgamesh* or on the *Waverley Novels*. The field "Medieval and Renaissance" is already far too wide for my powers. But you see how to me the appointed area must primarily appear as a specimen of something far larger, something which had already begun when the *Iliad* was composed and was still almost unimpaired when Waterloo was fought. Of course within that immense period there are all sorts of differences. There are lots of convenient differences between the area I am to deal with and other areas; there are important differences within the chosen area. And yet despite all this—that whole thing, from its Greek or pre-Greek beginnings down to the day before yesterday, seen from the vast distance at which we stand today, reveals a homogeneity that is certainly important and perhaps more important than its interior diversities. That is why I shall be unable to talk to you about my particular region without constantly treating things which neither began with the Middle Ages nor ended with the end of the Renaissance. In that way I shall be forced to present to you a great deal of what can only be described as Old European, or Old Western, Culture. If one were giving a lecture on Warwickshire to an audience of Martians (no offence: Martians may be delightful creatures) one might loyally choose all one's data from that county: but much of what you told them would not really be Warwickshire lore but "common tellurian".

The prospect of my becoming, in such halting fashion as I can, the spokesman of Old Western Culture, alarms me. It may alarm you. I will close with one reassurance and one claim.

First, for the reassurance. I do not think you need fear that the study of a dead period, however prolonged and however sympathetic, need prove an indulgence in nostalgia or an enslavement to the past. In the individual life, as the psychologists have taught us, it is not the remembered but the forgotten past that enslaves us. I think the same is true of society. To study the past does indeed liberate us from the present, from the idols of our own market-

place. But I think it liberates us from the past too. I think no class of men are less enslaved to the past than historians. The unhistorical are usually, without knowing it, enslaved to a fairly recent past. Dante read Virgil. Certain other medieval authors<sup>17</sup> evolved the legend of Virgil as a great magician. It was the more recent past, the whole quality of mind evolved during a few preceding centuries, which impelled them to do so. Dante was freer; he also knew more of the past. And you will be no freer by coming to misinterpret Old Western Culture as quickly and deeply as those medievals misinterpreted Classical Antiquity; or even as the Romantics misinterpreted the Middle Ages.<sup>18</sup> Such misinterpretation has already begun. To arrest its growth while arrest is still possible is surely a proper task for a university.

And now for the claim: which sounds arrogant but, I hope, is not really so. I have said that the vast change which separates you from Old Western has been gradual and is not even now complete. Wide as the chasm is, those who are native to different sides of it can still meet; are meeting in this room. This is quite normal at times of great change. The correspondence of Henry More<sup>19</sup> and Descartes is an amusing example; one would think the two men were writing in different centuries. And here comes the rub. I myself belong far more to that Old Western order than to yours. I am going to claim that this, which in one way is a disqualification for my task, is yet in another a qualification. The disqualification is obvious. You don't want to be lectured on Neanderthal Man by a Neanderthaler, still less on dinosaurs by a dinosaur. And yet, is that the whole story? If a live dinosaur dragged its slow length into the laboratory, would we not all look back as we fled? What a chance to know at last how it really moved and looked and smelled and what noises it made! And if the Neanderthaler could talk, then, though his lecturing technique might leave much to be desired,

17 - On their identity see Comparetti, *Virgilio nel Medio Evo*, ed. G. Pasquali (Firenze, 1943), p. xxii. I owe this reference to Mr. G. C. Hardie

18 - As my examples show, such misinterpretations may themselves produce results which have imaginative value. If there had been no Romantic distortion of the Middle Ages, we should have no Eve of St. Agnes. There is room both for an appreciation of the imagined past and an awareness of its difference from the real past; but if we want only the former, why come to a university? (The subject deserves much fuller treatment than I can give it here.)

19 - A Collection of several Philosophical Writings (Cambridge, 1662).

should we not almost certainly learn from him some things about him which the best modern anthropologist could never have told us? He would tell us without knowing he was telling. One thing I know: I would give a great deal to hear any ancient Athenian, even a stupid one, talking about Greek tragedy. He would know in his bones so much that we seek in vain. At any moment some chance phrase might, unknown to him, show us where modern scholarship had been on the wrong track for years. Ladies and gentlemen, I stand before you somewhat as that Athenian might stand. I read as a native texts that you must read as foreigners. You see why I said that the claim was not really arrogant; who can be proud of speaking fluently his mother tongue or knowing his way about his father's house? It is my settled conviction that in order to read Old Western literature aright you must suspend most of the responses and unlearn most of the habits you have acquired in reading modern literature.

And because this is the judgement of a native, I claim that, even if the defence of my conviction is weak, the fact of my conviction is a historical datum to which you should give full weight. That way, where I fail as a critic, I may yet be useful as a specimen. I would even dare to go further. Speaking not only for myself but for all other Old Western men whom you may meet, I would say, use your specimens while you can. There are not going to be many more dinosaurs.

