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A STUDY IN SYNTHESIS

In every important discovery the physicist finds that the fundamental laws are simplified more and more . . . He is astonished to notice how sublime order emerges from what appeared to be chaos.

—Dr. Albert Einstein, Introduction to "Where is Science Going?" by Max Planck.

Phenomenal nature is an array of events . . . and the arrangement of these events proves to be of an exceedingly simple mathematical kind. The discovery of the pattern underlying the arrangement might have been expected to suggest some reason why this special arrangement prevailed rather than another.

—Sir James Jeans, "The New Background of Science".

In the universe of phenomena there is no spirit unconditioned by matter, no smallest particle of matter uninformed by spirit. All forms are conscious; all consciousnesses have forms.

—Dr. Annie Besant, "A Study in Consciousness."

A STUDY IN SYNTHESIS

BY

JAMES H. COUSINS, D. LIT.

I have come to believe my dreams, however fantastic, mirrored some reality in divine consciousness brooding on the future, devising religions, philosophies, arts, sciences and civilizations, and breathing forth the mood by which acceptance is made possible.

—AE, "The Avataras".

GANESH & CO., MADRAS

1934

TO

THE IMPERISHABLE MEMORY

OF

ANNIE BESANT

1847-1933

THE INDIVIDUAL SYNTHESIS

OF

INTUITION AND ACTION

THOUGHT AND FEELING

MASCULINE AND FEMININE

YOUTH AND AGE

EAST AND WEST

PAST AND FUTURE

PREFACE

THIS book summarizes a life-time of thought, research and experience. Its central idea—the unity and community of life and its forms—has been the guiding light of my life in three continents. A congenital inquisitiveness, which was so uncompromizingly sceptical as to doubt its own early doubts, carried me beyond mere faith on the one hand and mere argumentation on the other to personal enquiry and experiment that gave me the authentic substance out of which to build my own universe more in the likeness and less as a caricature of the universe of reality than the universe of my upbringing.

Years of psychical research accompanied by the study of both scientific, rationalistic, mystical and occult exposition of life converged to six years of intensive study as director of the Brahmavidya Ashrama (School of Synthetical Study) at Adyar, Madras, (1922-1928). There, with an international group of like-minded

students, some of them specialists, I received full intellectual ratification of my boyhood's intuition—paraphrazed by a shrewd and sympathetic mother in the exclamation : " Sure everything is the same—only different ! "

The chapters of this book are my personal rendering of those studies. I should probably never have thought of assembling them had not an acute mind at the head of the lecture department of an American university suspected " a philosophy of life " behind my lectures on literature and education, and asked me to put my " philosophical cards on the table " in a single lecture. From this came a complete revision of my studies in America in the light of present thought —not however in quest of new authorities to displace old ones, but of modern illustrations of my theme ; and for help in exposition by adding to my own long expressional wave-length the shorter wave-lengths of others.

I was warned against using the words synthetical or synthesis in America, but persisted in doing so as I could find no true alternatives. The process of synthesis has been carried over from the intellectual phase of modern life to the commercial, and connotes the combining of

separated ingredients into an artificial entity. In the separation life is dissipated ; and no mechanical association can restore it. Intellectual analysis is divided synthesis. But synthesis is not added analysis. No reversal of process can ever regain the point of departure in the flux of life. Synthesis is primordial, essential, integral. It is not a condition to be attained : it is a fact of life to be realized and acted upon. A mere eclecticism (a mere piecing together of things, even of the best things) can never be vital. The bread of life comes out of no synthetical bakery. My "study" therefore is not of an attainable synthesis through fitting things together ; but of an inescapable synthesis of fundamental human capacities through which the life of the universe may be liberated into expression that will naturally become synthetically orderly instead of analytically chaotic as it is at present. In presenting that study I have given special attention to those elements in the human synthesis that are most neglected, religion and art ; and I have developed the special study of words as expressors of synthesis in a way which is, as far as I know, entirely new.

The *figures* scattered through the text give a visual summary—useful, I hope, to understanding—of the matter immediately under consideration; but it will be seen that the arrangement of the figure is always on the simple fundamental pattern of intuition, emotion, cognition and action, whether this is indicated or not. Though seventysix in number, they are in effect, and in their final significance, one.

My thanks are due to the authors and publishers of the various books from which I have quoted, and particularly to Messrs. Macmillan and the Oxford University Press for poems by AE and Dr. Robert Bridges respectively. And my deep gratitude goes to the Indian friend who, feeling that the publication of my study in synthesis, part of which he had heard as lectures, would be useful to other students of the great mystery of life, generously volunteered to subsidize this book.

JAMES H. COUSINS

PRINCIPAL'S QUARTERS,
Madanapalle College, South India.
March 17, 1934.

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A STUDY IN SYNTHESIS

THE next building was called :
The Hall of Unfeigned Beliefs.

In the ante-chamber,
Which was dedicated to the Unvarnished Truth,
Were three statues, on temporary stands, representing Last Words.

The Last Word of Science,
The Last Word of Religion,
The Last Word of Philosophy.

They always keep changing, the guardian said . . .
And sometimes one of the three grows large, and the others small.
And occasionally one almost disappears.

There's a man that comes in here
Who says that sooner or later we'll have all three on the same stand,
And that it's the poets will do it.

But he looks like a poet himself,
And may be biased.

FRANK TOWNSHEND, "Heaven".

CHAPTER I

THE NEW NEED OF SYNTHESIS

UNDERLYING the apparently numerous phases of activity in the life of nature and humanity there are two main directions of movement. In the great world of nature they are seen as disintegration and integration ; in one phase of nature as motion centrifugal and centripetal ; in man's particular world of conscious activity as analysis and synthesis.

Through whatever phase of life these two main movements operate, their characteristic activities are the same ; on the one hand, separating, elaborating, scattering ; on the other, co-ordinating, simplifying, unifying. Going to extremes, either movement would, theoretically, nullify itself, the one in annihilation, the other in inertia—the equal bankruptcy of poverty and plethora.

Such bankruptcy, however, is apparently not the intention of life ; for between expansive energy and contractive substance, (with due

recognition of recent scientific formulæ which make energy a mode of substance, and substance a phase of energy), there is a perpetual interplay for the purposes of life's necessity of continuity, and a perpetual shifting of the point of balance on either side of the centre of poise for the purposes of life's pleasure in variety and interest. Radha and Krishna (as oriental thought and art have personalized these processes) dance the dance which keeps life alive ; but sometimes Krishna (who is embodied energy) strays away from home, which is round about, but not exactly on, the pole of life ; and sometimes Radha (who is embodied substance) remains too sedulously at home ; and out of these defections from the perfect have arisen the stories that life loves to tell itself for self-edification and entertainment, stories of the limitations wherewith substance and form must shackle and manacle energy in order to provoke it into dynamic definition, and stories of the struggle and adventure of energy towards liberation from its limitations.

The history of humanity is the record of this interplay of release and resistance ; the record of the process of disintegration whose end is

death in one or other of its many forms, and of the circumventing of this process by expedients of integration for the preservation of identity.

In group life the impulse to integration shows itself in alliances in trade, in politics, and otherwise. In individual life the preservation of identity has, generally speaking, evolved a no more intelligent technique than that of self-assertion and acquisitiveness, both of which tend to defeat their own purposes, since they relate the individual to the others on terms of separateness and antagonism which reduce the nourishing and continuing properties of ideal human association both as regards the body and the psyche.

The mediæval monastic disciplines of the occident sought to establish individual identity and to carry it on beyond death ; but their method, while it was deep, was narrow. It responded to a realization of the possibility that, if we do not consciously align the individual will and action with those of the " divinity that shapes our ends," that divinity, which is the law behind and within life, will eventually end our shapes. But the mediæval integrative expedient touched life through an expansive emotion cramped by a creed. It mistook theological

formulæ, which were means to ends, as origins, because they proved effective ; not seeing that life has an amazing knack of utilizing (and surviving) the most peculiar prescriptions from the mental and emotional pharmacopeia.

The oriental genius got nearer than the mediæval occidental to the discovery of a complete technique of individual integration. It recognized the possibility of emotional disintegration ; but it did not meet it by *mental* constriction in dogmatic formulæ. Neither did it meet the trend towards mental disintegration by setting up a counter-trend in the *emotional* nature of the individual. The wheels of life must revolve in mutual reaction for a unifying purpose beyond their individual service ; but each must revolve on its own centre. It is good advice to "feel intelligently" : it is equally good advice to "think sensitively" : but, for the good performance of these acts of synthesis (not merely the simultaneous exercise of two different functions), both feeling and thinking must be cultivated to their finest flowering, each from its own root and according to its own necessities. This was the basis of the Vedic disciplines called *Yogas*.

While some reparation is needed on such special integrating expedients, and is proceeding with the advance of knowledge, there has grown up a much wider and more urgent need in our time, a need that affects not only the occident or the orient, separately or together, but affects the whole of humanity which has been compelled by the threat of general disintegration to look towards world-knowledge and world-experience for a solution of world-problems of life.

The modern accumulation of knowledge and power, which increases in pace and volume yearly, would long ago have paralyzed humanity's ability to assimilate and use it, had not the faculties of man, by the very necessity to save the race from mental and physical destruction, been compelled to search for some clue to a hidden order and unity in the vast mass of apparently only remotely related details. Such a clue to a possible synthesis was found in the law of evolution, which provided a central idea around which a previously incoherent mass of facts and notions could be grouped in ranks of descending importance. Darwin's publication of "The Origin of Species" in 1859

made possible the synthetical vision of an orderly evolution of the forms through which life and consciousness climbed from protoplasm to humanity. Herbert Spencer applied the law of evolution to society as an organism, and brought within the scope of his synthetical philosophy the entire field of cognizable phenomena. But the three-quarters of a century between then and now has added a multitude of new facts to human knowledge and educed an amazing assortment of views of life and its problems. The materialistic science of the early Victorian era "exploded the superstitions" of the whole past history of human aspiration and endeavour in the form of religion. To-day certain of the so-called superstitions have returned in the guise of scientific speculation and have exploded materialistic science. Evolution, subject to its own law, passed from indivisible atoms to radio-active substance, from the physical to the metaphysical. The "God" of the religious mind has been conceded, under the designation of "life," a degree of intelligence at least equivalent to that of the intelligent thinkers who found purpose and order in restricted areas of the universal activity, and even

exercised it in their own lives, but were not prepared to credit a sense of order to an assumable totality. Spencer's cognizable phenomena have stretched themselves a considerable distance beyond the rays at both ends of his intellectual spectrum, and have dug below the foundations and soared above the firmament of his universe.

A new synthesis is needed, and the need was well expressed by Dr. Glenn Frank, President of the University of Wisconsin, when, in 1925, he was the editor of "The Century Magazine". He said : "I suggest that we need to have done for modern knowledge something analogous to what Diderot and the Encyclopædists did in the eighteenth century. To be specific, I think western civilization would profit vastly from the labours of a group of men [1] who would go with conscientious care through the findings of all the natural and social sciences, pulling out, tabulating, and reducing to easily understandable terms the net social and spiritual contribution that each of these adventures of the modern mind has made to the future of

[1] And women (J. H. C.).

our civilization. This would give us something approaching an inventory of the raw material of social renewal upon which we must depend. All these sciences have lying relatively unused in their laboratories certain socially usable ideas that would, if really used, lift the whole tone and temper of modern life. Unfortunately many of these ideas are to-day buried under the jargon of technical scholarship, and effectively insulated from contact with the common life . . . If we are to save the results of research . . . there must be, I think, some soundly conceived attempt to winnow out the net social and spiritual contributions of scholarship from the chaff of attendant detail, and to translate these contributions into the vernacular[1] . . . If we are to realise a renaissance, we must somehow thrust the results of research into the stream of common thought, and make them the basis of social action. The creative scholar is the hope of civilization, but his contribution does not become a social asset until it gets beyond the stage of inarticulate accuracy . . . *The end of all research and*

[1] Vernacular, here, in the occidental sense, means the non-technical language of the general public, as distinguished from the technical language of specialists.

analysis is synthesis and social application.[1] This must mean, it seems to me, that every now and then we must gather up the results of a period of research into . . . a series of tentative dogmatisms upon which society can act until further research reveals wider bases of action . . . The New Encyclopædists are overdue . . . If western civilization is dependent upon 'a race between education and catastrophe,' might we not help education to win the race by ferretting out and making intelligible to the average man the major results of creative scholarship? I think we can. And I think one of the first steps in this direction would be taken if we brought the New Encyclopædists together and set them to work . . . I should like to see some great publishing house or some great university sponsor such an enterprise, for, despite the almost insuperable difficulties that lie in its way, I cannot but believe that the victories of intelligence will be insecure, liable to periodic defeats by strange revivals of obscurantism, until . . . we match the evangelism of superstition by the equally earnest evangelism of scholarship."

[1] Italics ours—the sentence expressing the purpose of this book.

The work thus indicated by Dr. Frank is so enormous as to be depressing. But we shall anticipate some of the indications of our study in synthesis by declining to be depressed. The value of Dr. Frank's statement for the purpose of this study is its claim that a mental synthesis (a synthesis of "socially usable ideas") should be applied to the needs of life; should be turned "into the stream of common thought," and made "the basis of social action". We recognise Dr. Frank's recognition of the synthetical process between the world of mind and the world of action, and a larger synthesis including both; a guidance of action by thought, a testing of thought by action. Millennia ago the creative imagination of India personified this dual process as Kalki, the spirit of the future, who wields two swords—the sword of wisdom (*jnan*) and the sword of action (*karma*)—whose purpose, translated into general terms, is the establishing of a philosophy of life and a life of philosophy.

The Greeks of old sought an intellectual unity, and had their hand on the synthetical secret. Emerson carries it over the centuries and the

languages to us in his lines on "Xenophanes". All things, he paraphrases,

> Are of one pattern made: bird, beast, and flower
> Song, picture, form, space, thought and character
> Deceive us, seeming to be many things,
> And are but one. Beheld far off, they part
> As God and devil; bring them to the mind,
> They dull its edge with their monotony.
> *To know one element, explore another,*
> *And in the second reappears the first.*

There we have the whole psychology and technique of synthesis. But the Grecian civilization faded out through failing to make the inclusive synthesis of thought and life.

Science to-day is making a synthesis of observation, as distinguished from a synthesis of contemplation. How far it has gone in that direction is shown in a single sentence by Professor Eddington, the Cambridge astronomer, in his book "The Nature of the Physical World": "Something unknown is doing something we know not what." The statement may sound a negative one on first hearing. But it actually puts science behind the affirmation of three positives that are fundamental and sufficient,—a dynamic "something," a process, and a "something" in the course of being achieved. To the

three Rs. of individual education we may add the *three Ps.* of cosmic education (the drawing forth of the universe)—a Power, a Process and a Purpose. We claim, as items of the cosmic totality, to be participants in that power, and confederates in that purpose. "I am that" the sages of India asserted.

> The whole in all its parts fulfils
> One purpose through the warring wills,

chanted the author of this book in the early days of his adventures in understanding. But "ends and beginnings are dreams," as Edwin Arnold paraphrased the oriental wisdom. In relation to our present means of translating the sphere of Universal Life into the plane-surface terms of our normal consciousness, the Power and its Purpose are implicit. But the Process is explicit and constitutes our vital mode of contact with the universe.

Hegel saw this two centuries ago. In his "Philosophy of the Fine Arts," he declared the arts, particularly the drama which included all the other arts, to be the best means of polarization away from the disruptive and diffusive details of life to its vast but simple synthetical Process. To the *yogas* of the orient (will,

devotion, thought, action), by means of which the limitations of the personal consciousness may be abolished, the German philosopher's declaration adds the hint of another "way to union," the yoga of creative expression.

Count Keyserling[1] restates Hegel's idea of the pull away from the surface of life towards its depths, in terms of our own time, when he observes the chief characteristic of present-day tendencies to be a revolt from the domination of the intellectual. But the revolt cannot, he says, be a return to former expressions of, say, the religious impulse ; it must be a reintegration forward, not backward. "As long as this attempt bears the character of a reaction, little will be achieved ; neither the primitive Christianity of newly awakened Russia, nor the primitive element of the American, nor even the rejuvenated Catholic Church, has any historic future ; for the temporary irreligiousness of our time has as its cause an actual transformation of the psyche, which, in the sense of a life turned towards the future, cannot create for itself a living relationship with superannuated forms.

[1] "The World in the Making." Chapter on "The Culture of the Future".

But the metaphysical movements which make for the realization of the new condition must, sooner or later, triumph over the reactionary. And should the psyche in this wise have reached again its only right adjustment, should a new relationship have been created between the surface and the depth, should all extremes have played themselves out—then culture in the sense defined at the outset, *i.e.*, 'a life-form as immediate expression of the spirit,' will again become possible."

For the purpose of our study in synthesis, the value of these utterances lies in their linking up of the two functions of contemplation and expression in a vital association, as Dr. Frank linked up knowledge and social action ; and as Lewis Mumford, in an article entitled "What I Believe," in the "Forum" (November, 1930) links up thought, feeling and action, in the following paragraph :

> While abstract analytical thinking is one of the great practical achievements of the race, it is misleading and mischievous unless it takes place in a synthetical environment. How are we to achieve this ? By attempting to boil all knowledge and practice down into popular outlines ? Alas, no : the result of such arithmetical addition of specialisms would merely be another specialism. While a schematic synthesis may

be a help to orderly thinking, the place to achieve synthesis primarily is in living itself, in encompassing all the activities that make a full life. We must experience at first hand manual toil and æsthetic ecstasy, periods of routine and periods of adventure, intellectual concentration and animal relaxation.

Something, however, is lacking. The complete disclosure of humanity is not only through philosophy, science, art and society. True, if all these human capacities were simultaneously in action in any substantial number of people, humanity would not be in its present sub-human predicament. Yet something supremely essential would still be missing : that is, the disclosure of the expansive impulsive in both thought, feeling and action ; the desire to break bounds and make personal alliances beyond the borders of normal experience. This is the source of personal religious experience and of collective religious observance—the reaction of limited life to the larger life beyond its limitations, of which larger life it is an integral part. It is shared by all normal persons.

Said William James in his first exposition of " Pragmatism " in Boston in 1906 :

I know that you, ladies and gentlemen, have a philosophy, each and all of you, and that the most interesting and important thing about you is the way

in which it determines the perspective of your several worlds . . . The philosophy which is so important in each of us is not a technical matter; it is our more or less dumb sense of what life honestly and deeply means. It is only partly got from books; it is our individual way of just seeing and feeling *the total push and pressure of the Cosmos.*[1]

This was a diplomatic concession to egotism in his audience. The merely individual view is exceedingly important—to the individual. But views have a curious impulse to be put on view; and the moment communication is set up, the individual view (which was, of course, not a strictly individual view, but merely an individual totalizing of ideas and experiences drawn from collective life) has to adapt itself to the views of others; to a collective response, which again has its affiliations with other groupings of experience and idea, and leads the imagination on from group to group until it catches a glimpse of the meaning of the saying of the Upanishad: "They who see but One in all the changing manifoldness of this universe, unto them belongs eternal Truth—unto none else, unto none else."

Professor James' formula of "the total push and pressure of the Cosmos" carries his inner

[1] We italicise the phrase because it will reappear a number of times in our study.

thought onwards beyond the pragmatic measuring-rod of the *workability* of an idea, towards the synthetical response of life that will ultimately displace the mental response of philosophy which, being partial, is inadequate, therefore can never be more than partially true. He recognizes a Cosmic Totality, which is the basis of synthetical thought. A "seeing and feeling" response to "the total push and pressure" of that Totality which would mean something more than the fragmentary responses that characterize ordinary human experience, calls for a capacity of vision and sensitiveness at present far beyond the attainment of all but a handful of human beings. "Our hearing is not hearing and our seeing is not sight," sang the Welsh poet, Lewis Morris. "Matter, life and mind," says General Smuts,[1] "so far from being discontinuous and disparate, appear as a more or less progressive series of the same great process." To "see life steadily and see it whole," as Matthew Arnold put it, calls for a *whole* organ of vision, and a capacity of responsiveness that is deeper than mere reaction, that is, in fact, identification, or an immediate participation in life. We need,

[1] Holism.

for the attainment of a total response to "the total push and pressure of the cosmos," a sensorium whose parts have been developed to their fullest capacity. Such development will be the work of the educational synthesis of the future, the indication of which will form the logical culmination of this study.

Dr. Frank's claim for the social application of synthesized knowledge was provoked by the parlous condition of humanity seven years after the official termination of the "war to end war". To-day (1933), at a date somewhere before "the next war" for which all the "civilized" nations are preparing (even in their "disarmament" conferences), men given ordinarily to intellectual pursuits are being compelled by "lively uneasiness as to the future of civilization"[1] to an endeavour to inject intelligence into affairs. Visualizing an ideal of human order based on a hierarchy of values, Senor Salvador de Madariago, Spanish author and ambassador, writes :[2] "Can we hope to attain to these without a heroic effort to achieve a synthesis of our most essential ideas about life and its ultimate aims ?

[1] Senor Alfonse Reyes in "A League of Minds," (International Institute of Intellectual Co-operation of the League of Nations).

[2] In "A League of Minds".

. . . It seems to be evident that the new world can only see religion as the partial image of that universal truth which, wisely adapted to space and time circumstances, can be made accessible to every race, epoch and nation. But over and above all these relative views, and without claims to an absolute synthesis, will it not be necessary to establish a simple short code of universal principles with regard to mankind, to be explicitly recognized as compulsory for everyone, everywhere, and which, taught in the schools, may become the basis of a new morality ? "

The effort to achieve " a synthesis of our most essential ideas about life and its ultimate aims " is an exercise of the thinking capacity of humanity worthy of all encouragement. But the abstraction from such a process of a code of principles to be made universally compulsory would seem to envisage an intellectual feudalism no more stably based than the post-feudal national dictatorships, international economic anarchy and social disintegration on which it would fain impose the cosmography of a mental order. Such compulsion would require universal authority and acceptance. With Catholicism

and Protestantism separated as they are in the Christian world, not to mention the cleavage in the Buddhist world of China and Japan, and the theological crevasse between Hinduism and Islam in India, such authority and acceptance are impossible. A large proportion of the population of the earth has accepted the "short simple code" of the "Ten Commandments" and the "Sermon on the Mount," the application of which to life would have rendered impossible the lurid history of "Christian Europe". But acceptance is one thing and fulfilment another. "A scrap of paper" torn up in 1914 became the symbol of one nation's perfidy in the mind of its enemies ; but the codes of life to which *all* the belligerent "Christian" nations had professed allegiance had already been reduced to fragments in intention, because the thought and feeling behind action had been made insanely combustible by the preposterous notion of celestial favouritism, and the stupidity and hypocrisy that arise out of all localizations and objectivizations of essentially universal and spiritual reality.

There can be only one ultimately effective compulsion, that of the true necessities of the individual as a unit in a group. These necessities,

as our study will indicate, are essentially simple and universal ; and the means to their satisfaction are equally simple and universal.

The first of these means is a clear view of the nature of the human unit, hence a clear view of human necessity. That view gained, the next step is, not the promulgation of compulsory principles (which can neither be unanimously codified nor universally applied) but the putting into effect of a *technique* of life which can be led up to through an education so framed as to be a progressive liberation of human capacity into the harmonious satisfaction of organized realization.

The elucidation of this simple view and technique of human life is the purpose of this study. Paradox may be suspected in the extensiveness of the elucidation of simplicity. This, however, is due to the necessity of drawing the elaborations of thought, feeling and action from the analytical chaos into which they have been fragmented by uncritical " progress," back to their original simple synthesis.

CHAPTER II

THE ORGANUM OF SYNTHESIS

(*A*) The Octave of Human Capacity

Let us, then, as the first step towards a possible philosophy and practice of synthesis, lay out, as succinctly and non-technically as possible, what we shall term the octave of human capacity; the ultimate group of constants of inborn capacity which life may turn into a synthesis of expressed powers, with special emphasis upon one or other or a combination of these powers as the outstanding gift of the individual to his or her era and kindred.

Stated thus, and with the elaborations of modern psychology in mind, the realization of such a fundamental synthesis of individual capacity may appear to be a matter of immense complexity, vast erudition and long time. In

reality, it is not so. Behind the incalculable impacts of life on our sensorium, and the reactions to them that form the material of psychological study, there is a simple quaternary-in-unity of endowment by which the hidden ego sorts from life the materials of nutrition, even as the digestive capacity sorts the few dietetic essentials from the mass of food-material presented to it. A few moments' observation of any process of our conscious life will bring the realization that these fundamental capacities are doing, feeling, thinking; and that they are co-ordinated by a still deeper capacity (a distillation of life's experience) which makes the final response to external experience, and also gives the first impulse and characterization to new action. Modern psychology, recognizing the spontaneity, immediacy, inclusiveness and confidence of this inner power, has called it the intuition. Oriental psychology has recognized it for at least two thousand years as the *buddhi*.

The complete individual is therefore the possessor of four fundamental capacities; (1) *implicit* intuition, and *explicit*, (2) emotion,

(3) cognition, and (4) action. (Fig. 1.) Intuition and action stand, as it were, *vis-a-vis*, the one impelling, the other fulfilling, the life impulse, through the modifying media of cognition and emotion, which, in both occidental and oriental thought, form the foci of the ellipse of the conscious field of the individual. Through thought and feeling the intuition may be given occasion for action. The process and effects of the action are modified by thought and feeling. But the cognitive and emotional capacities are media only, not originators. They are the two phases of consciousness; but consciousness is moved by the invisible hand of the super-conscious intuition, the determinative *buddhi* of the Upanishads. The springs of action are not on the lowlands

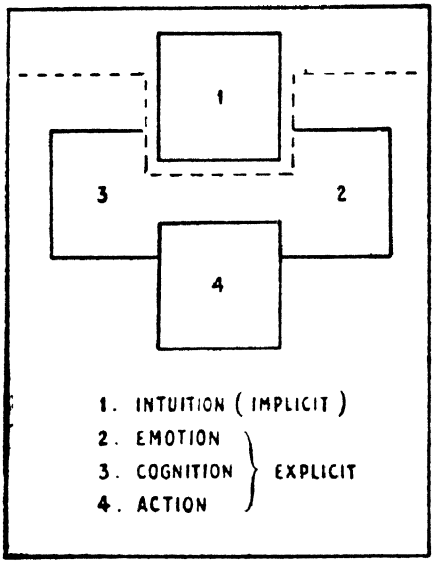


FIG. 1

of life, but on summits hidden beyond the sky-line.[1]

Through the intuition, which is the true individual, we attain "our individual way of just seeing and feeling the total push and pressure of the Cosmos".[2] That push is not only ponderable; it is also imponderable; that pressure is measurable by a hidden barometer, and read by the psyche. Nor is the record of interest only to the individual psyche. Its response to the "total push and pressure of the Cosmos" is only possible by virtue of its participation in the cosmic totality. The eye of the Cosmos looks over the shoulder of the psyche. "There are two who sit at the centre of life," says the Kathopanishad, "intelligently enjoying the fruits of action." (Fig. 2.) The two are the *Jivatman* (individual self) and *Paramatman* (Cosmic Self). They enjoy, not action but its fruits; and their enjoyment is not æsthetical only but cognitive. Thus ancient wisdom saw the fundamental design of *action*, *enjoyment*

[1] See "Tertium Organum" by P. D. Ouspensky. Chapter XVIII, last section, for another synthetical summary.

[2] William James in "Pragmatism," referred to in the first chapter.

(emotion), *intelligence* (cognition), and their co-ordination in the *intuition*.

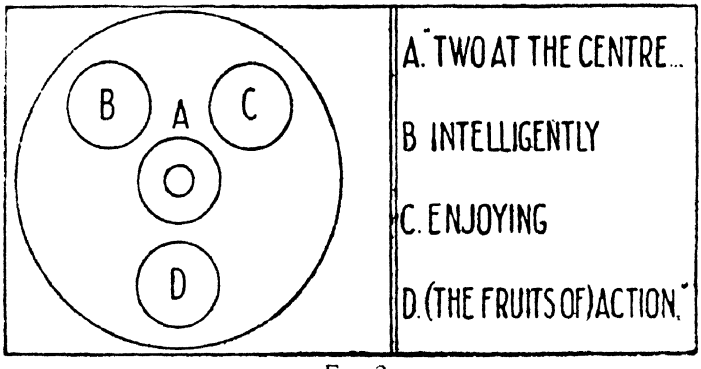


FIG. 2

We see a similar response to reality in the Christian prayer; "O God, from all holy desires, all good counsel, and all just works do proceed." (Fig. 3.) From "the total push and pressure of the Cosmos" (God), come the impulses of life that manifest themselves through *desires* (emotion), *counsel* (cognition) and *works* (action). These are given their individual

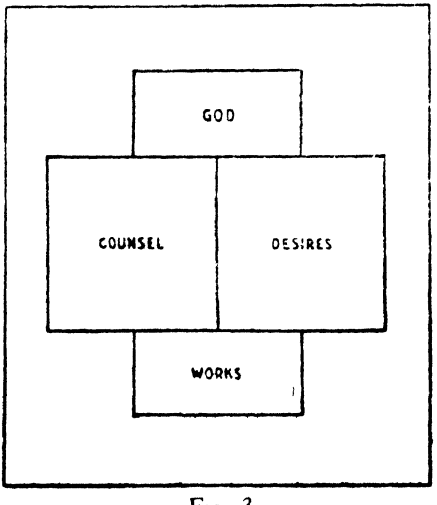


FIG. 3

direction through the individual intuitional centre : in Christian terminology, the " Soul," acted upon and through by " God "—the " two at the centre of life " of the Upanishad. Their fruits go back to the centre, and must necessarily be of a quality similar to that of the centre—not the quality of detail, which is material, but of essence, which is spiritual ; hence the qualifications *holy, good, just.* There are what we may term adjectives of integration, and integration is synthesis. Their reverses, *unholy, evil, unjust,* are adjectives of disintegration, emotional, mental or dynamic. And if we realise that the process of life is fulfilled, not in the act but in its measure of enjoyment by the inner being of the individual, we shall appreciate what Laotze (500 B.C.) meant when he said : " Men are vessels made for holy uses."

It happens, however, that the individual is not a static synthesis, but a conscious animate entity whose life fulfils itself through a perpetual interaction between the outer details with which it occupies itself, and the inner generalizations which it distils from them ; between activities

and experience ; thoughts and mental bias ; feelings and emotional posture ; between the transient and relatively permanent. Each of the individual's capacities has therefore an out-turned and an in-turned direction. These expand the fundamental square of endowment into the full octave of individual capacity.

The life-impulse, which animates all creation, defines and translates its universal speech into the vernacular of human expression. It awakens the characteristic impulses of the individual, which move towards objective realization in *action* through the individual's endowment of feeling and thought in his own expressional form. Immediately behind the out-turned act, its *execution*, lies the essential *organization* of the act-occasion,—purpose, ways, means, persons. (Fig. 4.)

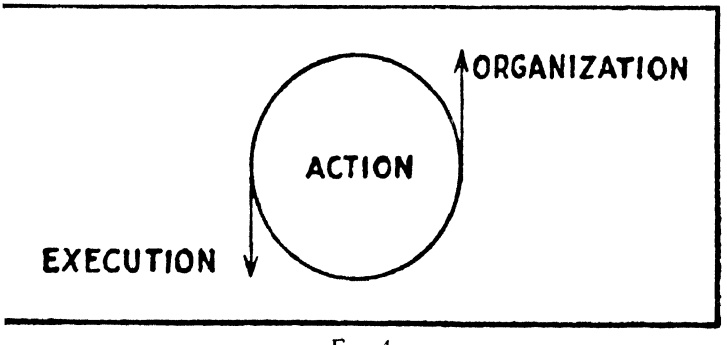


FIG. 4

Cognition is impressional and reflective. Working in the out-turned direction, it is met by the multifarious and immensely varied phenomena of the external world ; and according to the amount of interrogativeness in his or her make-up, the individual will observe and register the impressions received. The long-continued collective record and the co-ordination of these observations is science.

But the cognitive function of humanity cannot rest in external observation. It is an everlasting child everlastingly questing after the whys and wherefores that are concealed in the objects that crowd its world and behave in such alluring and bewildering ways. Observation engenders thought, and thoughts coalesce into ideas. The cognitive process moves inwards from perception through reasoning to contemplation whose expression is philosophy. (Fig. 5.)

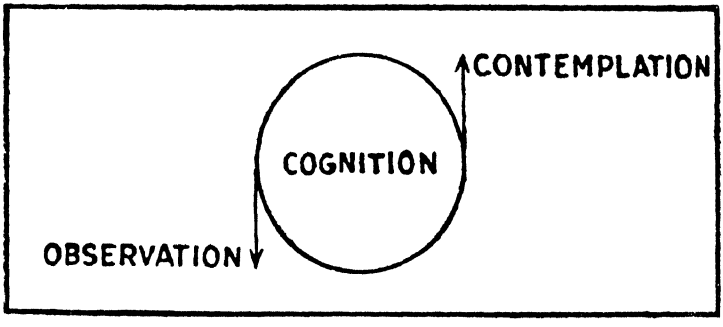


FIG. 5

In the philosophies of both the occident and orient, thought and feeling are taken to be differential operations of a common capacity of awareness, *consciousness* in the West, *prajna* in India. But because in occidental life the education and deliberate use of feeling has been neglected, and certain phases of the cognitive function of consciousness have been continuously developed and operated, occidental thought has fallen into the habit of thinking that thought is the highest, almost the only, function of humanity, nay, is the real 'homo'.

The formula of Descartes, "I think, therefore I am," has for so long worn the guise of a proverb, and of that finality which the proverbial assumes, that it has almost succeeded in making people falsify its premise by not troubling to think at all when they come up against the problem of their own reality. Five minutes of intense examination of one's inner nature will demonstrate the fact that, while it is through the exercise of that power of our conscious life which we call "thought" that we put ourselves in living contact with our universe, our thought is no more our essential self than the sparks thrown out by a fire are the fire itself. Between

the I and the "think"—the central being and its expression—there is "a motion and a spirit that impels all thinking things . . ."[1] That motion and spirit is the universal life-impulse. The individual is its delegated agent.

But the exigencies of daily life compel us to exercise our thinking capacity on a multitude of objects of different degrees of importance. We shall not serve the complete purpose of life by merely lopping off the minor branches of our particular tree of life, or by sitting under the larger branches in lengthy disquisition on the topic of trees. But what happens is generally the reverse. The thinking capacity of the bulk of humanity is squandered on the accumulation of twigs that have fallen to earth, while the colloquy between the topmost branches and the wind of celestial significance passes overhead unheeded. What is needed is a levelling up of thought, not necessarily by the shedding of its minor objects, but essentially by developing its power to be not only clear, but above all to be purposeful, that is, creative.

The *feeling capacity* of humanity is its medium of *ex-pression*, of pressing forward towards

[1] "Tintern Abbey." Wordsworth.

objectivity. It is reflected in the physiological nature of humanity as the impulse to project the physical form. Hence the association of feeling with sex to which analytical psychology has given so much attention. But at its own level, that is, at the level of creative expression, (which is freest from deflection towards exterior and ulterior ends such as erotic satisfactions), feeling, operating in the out-turned direction, projects itself into emotional images, that is, the arts. Deflected, it perishes in the futility and degradation of false art. Free, it fulfils itself in art-expressions through which humanity may approach the Beauty "that is inherent in the universe";[1] it provides a means of polarization through which we may make contact with the Universal Life;[2] it acts as a co-ordinator of the individual and the external world, and gives clues to nature's mysteries;[3] it provides a means of escape from the limitations of personality into the expression of the Universal.[4]

When the life-impulse projects itself along the in-turned direction of the feeling-capacity, reaching, not towards details and objectivity as

[1] Plotinus. [2] Hegel. [3] Schelling. [4] Schopenhauer. These are summarizations of much reading and not amenable to precise reference.

in the arts, but towards generalizations and subjectivity, its character is transformed from expression to aspiration. Its expansiveness is not, as in the arts, towards enlargement of personal identity, but towards an increasing identification of the personal with humanity and its struggles ; with the various super-personal powers in the universe which man has assumed and personified in his polytheistic religions ; and towards the assumed simple poised totality which the polytheistic religions also assume, but which the monotheistic religions have made the predominant ideal of their aspiration. (Fig. 6.)

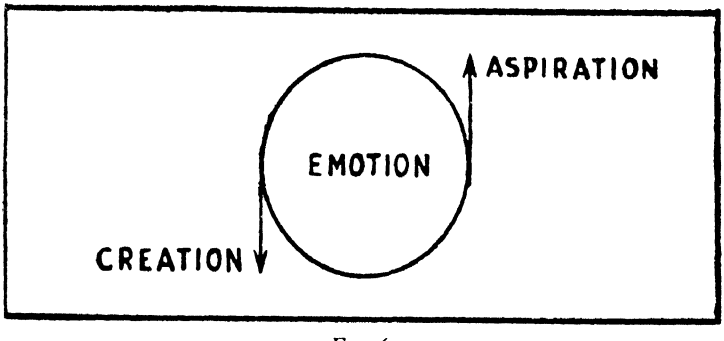


FIG. 6

Religion and art are therefore seen as two aspects of one function ; (*a*) the objectivizing of the creative impulse through the identifying characteristics of a local self and its instruments

of thought, feeling, technique ; (*b*) the feeling backwards of the self along the converging lines of its cosmic heredity towards the ancestral root, its creative source. Art is religion turned outwards : religion is art turned inwards. That is why they have always been associated in the great eras of human culture ; and why their dissociation moves away on the one hand towards uncreative formalism in religion, and on the other hand towards, at its highest, an incoherent revolt in the arts, at its lowest a subjection to the senses, and in both to an absence of the poise and reverence that are the marks of aspiration on any level of human nature. But of the interactions of human capacity we shall make a special study.[1]

(*B*) The Intuition as the Self

What has already been stated regarding the inner capacity of the individual, the intuition, will have given an indication of the double direction in which it functions, as do its media, thought and feeling, and its *vis-a-vis*, action. It is not difficult to realize in a general way the

[1] Ch. 2. (c).

fact that none of life's functions could be carried on without some medium of continuity and co-ordination between their phases and parts. Faced with such a necessity in the physical universe, science postulated the ether. But between the instants of the processes of consciousness one *feels*, rather than postulates, a glutinous psychological substance, so to speak, filling the infinitesimal interstices between thought and thought, between feeling and feeling, and between both. Deeper still one imagines this substance to shape itself into a receptacle for the individual's life-experiences, in which they are sorted, distilled, and potentized until they become themselves of the nature of the enfolding substance, and are transformed from substance into radiation, which issues forth, and in its efflux strikes the cognitive function as light, the emotional function as warmth, and the dynamic function as energy, even as the one current of electricity will simultaneously produce light, heat and motion. The normal operation of the intuition on the cognitive side, with which it is usually identified, is to enable the thinker to rise above separative cognitive impacts and to draw these into an inclusive

thought. This it does through the exercise of *creative imagination*, which is the first step of the intuition towards action. On the cognitive side the intuition creates concepts ; on the emotional side, it creates the impulses and images that the artist works into forms. The cognitive function becomes intensified, sublimated, until a stage is reached at which the empirical individual thinks with an immediacy that modern psychology has called intuition, (*in* ; into or upon ; *tuitus* ; to look). A parallel process takes place in the emotional function, and in the dynamic function.

The normal infusion of the intuitive influence, carried to its finest expression by the three external functions of the self, produces three recognizable and graded qualities. (1) The intuition, working freely in the cognitive *mode*, produces (*a*) immediate interior understanding, or (*b*) delicate exterior perception : (2) working in the emotional *mood* produces (*a*) emotional initiative, or (*b*) keen responsiveness : (3) working through the dynamic *means* performs (*a*) the immediate right action in (*b*) the exactly right way. In verbal action, for example, as in poetry, the intuition gives (*a*) the perfect form

and (*b*) the perfect word. There are grades of quality between these inner and outer expressions.

We may call cognitive intuition, *intelligence* ; emotional (affective or æsthetical) intuition, *taste* ; dynamic intuition, *tact.* In other terms, the intuition flows through thought as *truth,* through feeling as *beauty,* through action as *goodness.* And in the terminology of the Orient we may regard (as acts of the cosmic life or as personifications of impersonal qualities, according to our individual understanding) the cognitive function as, at its highest, expressing the life of *Shiva,* the cosmic Teacher ; the emotional function as expressing the life of *Vishnu,* the supreme Artist ; and the dynamic function as expressing the life of *Brahma,* the Creator of the tangible universe. (Fig. 7.)

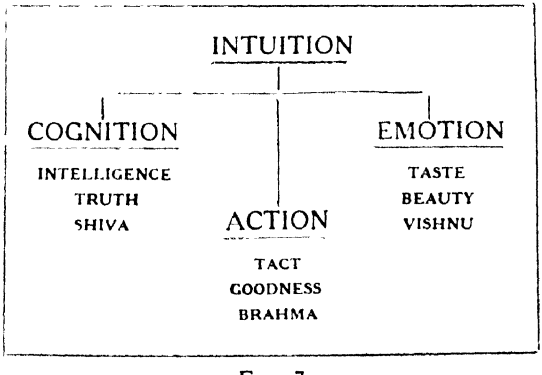


FIG. 7

It is well to distinguish here between the double use of the term intuition. Subjectively it is incalculably greater than its expression. Objectively it is a quality of feeling, thought or action, but the quality cannot be separated from its media of expression ; and the intuitive quality increases with the intelligent, not the merely appetitive, living of life. Krishnamurti defines intuition as the outcome of the experience of reason and affection.[1] (Fig. 8.)

KRISHNAMURTI

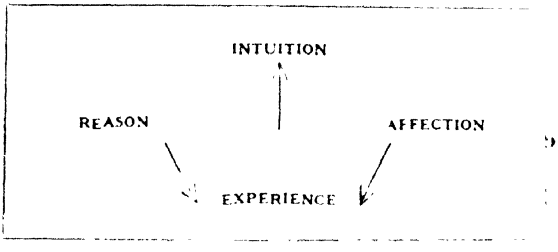


FIG. 8

Now intelligence, taste and tact, which are terms for the free play of intuition in the mental, emotional and active phases of the human agent, are of the responsive order. It is only when the creative impulse, that operates through the intuitive centre of the individual's life, gets to work with special power, that there

[1] "Talk to Teachers at Los Angeles."

appears, among formerly amorphic and anarchic thoughts and feelings, the organizing and vitalizing movement that we call *creative imagination*. It is this that distinguishes literature from the statement of philosophical reflection and scientific observation. It is this operation of the imagination also that distinguishes between the artist and the dilletante. In the realm of action, it marks off the relatively few leaders in social reconstruction from the mass of uncreative, because unimaginative, followers. At its highest, it may show the steady glow of greatness, or the sporadic brilliance of inspired genius. What distinguishes individuals so endowed from the undistinguished reactors to life or the intuition, is the measure of volition that is transferred from the inner creative centre to its dynamic *vis-a-vis*. In greatness, the inner Will and its outer expression are more or less constant in their interaction. In genius, action follows inspiration ; the inner Will arouses its outer expression. (Fig. 9.) A similar distinction, at a much lower level, is seen in plodding or impulsive personalities. *Will* is the volitional reaction of the consciousness to the inner creative impulse. *Desire* is the volitional reaction of

the physical equipment of consciousness. Each influences the other through the cerebro-spinal system. Both are induced. There is no self-initiated volition in the sense usually applied to "free will".

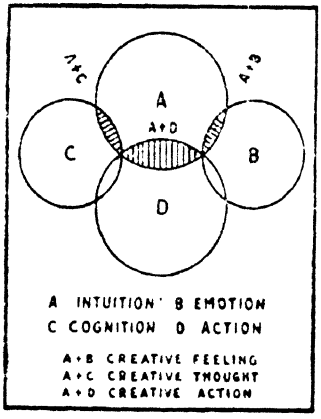


FIG. 9

Any conceivable individual experience is compounded of incalculable ingredients whose annihilation back to the beginning of time and out to the rim of space would be required before anyone could say that a particular experience was solely and wholly his own. We are conscious in various directions and intensities because our ancestors have passed on to us the twisted shell of the brain by which we catch murmurs from the Great Deep of existence. We feel in fluctuant measures because our progenitors have strung our neural harp to respond to the finger-tips of circumstance. We make contact with the world of objects through a physical medium so restricted by the past that we cannot, for all our will, walk on our heads or think with our feet. Yet there is no

finite act that has not infinite affiliations. If it is done in the light or in the absence of light, on a solitary hill-top or in a locked room made out of a hundred products of man's discovery and labour and experience, it follows the track made by the tremendous steering-wheel of the solar-system, and touches with affinity some point of glory in the Galaxy. What I grandiloquently refer to as "*my* experience" is the Universe experiencing through that atom of Itself that I refer to as *me*. "My experience" is invested with Cosmic significance ; but my pride in it as an individual achievement is disintegrated by the fact that even the impulse to experience is not my own : there is not a fragment or instant of human activity that is, in the purely individual sense, self-initiated or self-conditioned.

The Biblical antithesis of the will of the flesh and the will of the spirit recognizes volitional influences outside the local modification of volition that is usually regarded as individual. Placed between these two wills, as Dr. Faustus[1] between the soliciting angels of good and evil, the individual has to make choice of action.

[1] In Marlowe's drama.

But that choice has behind it converging radii of thought and feeling, experience and habit, that make the choosing moment a microscopic point in a universe of conditioning circumstances. The creative impulse, that animates the universal activity in which man participates, sets up a volitional movement that expresses itself through the capacities of its human instrument as the will to aspire, to express, to think, to do, all of which are interacting phases of the will to live. We cannot, therefore, despite a long and highly placed habit of thought and speech, speak of " educating the will ". It is the will that is educating (drawing out) us. What education has to do (to anticipate a development of our theme) is to sweep the path of the intuitional impulse clear of obstructions, deflections and distortions—and volition and its attendant concentration and attention will follow willy-nilly. Where there is a way, there is a will.[1]

The foregoing consideration of the intuition summarizes much pondering by the author on a phase of experience which ordinarily, like the

[1] See the author's study of 'Shelley's Philosophy of the Will,' in 'The Work Promothean,' for an enlargement of this topic.

wind, can only be observed in its passing effects on the grass at one's feet, or in the clouds in one's sky, and only rarely can be caught, so to speak, in the act. My experience as a creative artist in poetry has brought me to the conviction that there is within me (or that I am within) an entity from which I receive my creative impulses and intimations, and to which I give back the essential results of my achievements and experiences ; and that my creative actions have become progressively more significant because their results have made the expression of my intuition progressively more luminous. I feel the attainment of inner illumination to be the purpose of my individual life ; and I know what Shelley means when he sings of the " one spirit's plastic stress " that bursts " in its beauty and its might . . . into the *heaven's light* ". I also feel that the bringing of this light into life through creative thought, feeling and action is the message of the myth of Prometheus, and the purpose of my life as a unit in a group.

Let us now consider, for fuller and clearer understanding, what others have said on the matter of the intuition.

In the ancient philosophy of India the place and function of the intuition are clearly stated. The intuition in the Upanishads, particularly in the *Katha* and *Taittiriya*, is *vijnan* or *buddhi*, and is taken to be "the real agent of all actions," the determinative faculty behind the normal consciousness and senses.

The Bergsonian idea of our time is not so positive. In it the intuition is a power of assimilation of the consciousness and objects presented to it, "that sympathetic attitude to the reality without us that makes us seem to enter into it, to be one with it, to live it." . . . [1]

In an article in "The Forum" [2] Professor J. H. Leuba quotes Goethe's statement that "all productivity of the highest kind, every important conception, every discovery, every great thought which bears fruit, is in no one's control, and is beyond every earthly power". Prof. Leuba points out that "inspiration" is but the fructifying moment "after periods of mental stirring and brooding"; but he challenges Goethe's limitation of inspiration to great

[1] Thus summarized by Dr. H. Wildon Carr, "Henri Bergson, the Philosophy of Change".

[2] New York, May, 1928.

thought. "All kinds of ideas, and ideas of all degrees of puerility and importance, appear in our minds under the conditions . . . of revelation." These considerations do not, however, as Prof. Leuba says, dissipate "the mystery of productive thinking. That mystery is, I surmise, . . . the mystery of creation". Coleridge (S. T.) passed the matter back to the Cosmos more rhetorically than the professor of psychology when he called poetical inspiration "a repetition, in the finite mind, of the eternal act of creation in the infinite I AM".

Prof. Leuba is right in pointing out the universality of the operation of the intuition. But there is as great a difference between its ordinary functioning and its special influxes (which the creative artist, particularly in poetry, experiences) as between a continuous gentle zephyr and a whirling storm. Both are movements of the atmosphere; but the term "cyclone" identifies the storm, as the term "inspiration" identifies the storm in the imagination. I think Goethe's use of it stands. Prof. R. G. Collingwood[1] recognizes the same intensity in speaking of the coherence of the impact on the creative

[1] "Outline of a Philosophy of Art."

imagination which we call inspiration. "The coherence of the object of thought," he says, "is apprehended intellectually or discursively as a system of relations between parts each of which can be thought of separately ; the coherence of the object of the imagination is intuitively felt as an incandescence, so to speak, of the whole." The term "incandescence" comes very close to the author's own experience. Swinburne sang of it also in terms of radiance in "The Altar of Righteousness" :

> Yet, ere faith, a wandering water, froze
> and curdled into creeds,
> Earth, elate as heaven, adored the
> *light that quickens dreams to deeds.*

He is not referring only to sun-worship, but also to that "light that never was on sea or land," that "light that lighteneth every man that cometh into the world," for his next lines are :

> Invisible : eye hath not seen it, and ear
> hath not heard, as the spirit has heard,
> From the shrine that is lit not of sunlight or
> starlight the sound of a limitless word.

What is he saying here but what we have said above, that the illumination of the intuition passes into creation ?—the latter figured by

Swinburne as that "Word" which was "in the beginning" in the Herbrew scriptures, and which is *Om* to the Hindus.

M. P. Sourian[1] says: "Imagination proposes, intelligence and taste dispose . . . In general the first idea is not free reverie. All that the writer can do to aid inspiration is to put himself in the most favourable state for the formation of images." This puts a wider distance between "periods of stirring and brooding" and their fructifying moment than Prof. Leuba would allow. In my own case, I have found the interval to vary from an hour to two years, and have had imaginative incursions that had nothing to do with advance "stirring and brooding".

Æ., the Irish poet, sings his own experience of the creative incursion of the intuition in a poem, "Inspiration".

> Lightest of dancers, with no thought
> Thy glimmering feet beat on my heart,
> Gayest of singers, with no care
> Waking to beauty the still air,
> More than the labours of our art,
> More than our wisdom can impart,
> Thine idle ecstasy has taught.

[1] Quoted from 'La Reverie Esthetique' by Dr. Helen Parkhurst in "Beauty—an interpretation of art and the imaginative life".

Long lost in solemn ponderings,
With the blind shepherd mind for guide,
The uncreated joy in you
Hath lifted up my heart unto
The morning stars in their first pride,
And the angelic joys that glide
High upon heaven-uplifted wings.

Æ. thus puts not merely an interval but an antagonism between the "solemn ponderings" of the mind, and the spontaneous joy of the inspired creative imagination. In his volume, "Song and its Fountains," he does recognize certain mental preliminaries to some of his poems ; but he claims that the most spontaneous of them came across the horizon of his imagination laden with wisdom beyond his human experience : "the fountain-light of all our day" . . . "the master-light of all our seeing," as Wordsworth felt it. [1]

The psychology of the future will carry on the study of these at present obscurely felt phases of the intuition, for there is a growing suspicion that it is in that function of the human totality that the secret lies ; in *itself*, not in its phenomenal manifestations. Yet, since our approach to the inner is by way of the outer, something of the secret is hinted in those

[1] "Intimations of Immortality."

extensions and elevations of external faculty to which we have already alluded. Says Dr. Helen Parkhurst, of the philosophy department of Columbia University, in the book already quoted from : " Perhaps it is not common sight but glorified vision that is true seeing. Perhaps only in the heightened state of feverish imagination in which incomparable significances are apprehended can there be anything like genuine knowledge. This would mean that of the two ways of perceiving other persons, it is not the version of cool reasonableness but of impassioned appreciation that is the valid one, and that of the two ways of envisaging the world, it is the seeing of it ' under the aspect of eternity,' and pervaded with incredible beauty, that penetrates to its true nature." [1]

Future criticism will eliminate the " perhaps ". A philosopher-poet [2] has done it in the following sonnet :

O world, thou choosest not the better part !
It is not wisdom to be only wise,
And on the inward vision close the eyes,
But it is wisdom to believe the heart.

[1] See " Gorgeous Lies " in " A Wandering Harp " by J. H. Cousins.

[2] George Santayana,

Columbus found a world, and had no chart
Save one that faith deciphered in the skies ;
To trust the soul's invincible surmise
Was all his science and his only art.

Our knowledge is a torch of smoky pine
That lights the pathway but one step ahead
Across a void of mystery and dread.
Bid, then, the tender light of faith to shine
By which alone the mortal heart is led
Unto the thinking of the thought divine.

Professor Santayana does not, in this early sonnet, share the view of those who place thought in the seat of human sovereignty, even when it has attained the dignity of wisdom. That place belongs to the " soul," the self, which we have identified as the intuition. Its " invincible surmise " (which is also the " light of faith," and " the inward vision ") illuminates the mind, warms the heart, and in the synthetical operation of thinking with the heart, and believing the heart, leads to the " thought divine " which is the individual's response to the " soul's invincible surmise ".

We have observed that the intuition is rarely experienced directly, and is mainly inferred as a cause behind effect, a wind setting imponderable feet on the grass, or flinging the sea-spume

from invisible hands. That is the message of Francis Thompson's " Field Flower " :

> It came up redolent of God,
> Garrulous of the eyes of God,
> To all the breezes near it :
> Musical of the mouth of God
> To all had ears to hear it ;
> Mystical with the mirth of God
> That glowlike did ensphere it.

Here it is the larger One of the " two who sit at the centre of life," that is felt behind and within His own elaboration of His qualities in nature : " God " mirthful in life ; uttering the " ananda " (bliss, or satisfaction in action) that Vedic thought postulates as the primal emanation from the cosmic poise towards manifestation. It is this impartation of the sense of divine joy to life in any of its phases that makes it " mystical ". Its theological connotations in occidental life—as exemplified in the foregoing poem, and even confirmed in so unpoetical a book as Chambers' Dictionary (" Mysticism, a tendency of religious feeling marked by an effort to attain to direct and immediate communion with God ")—have held it from laboratory respectability. Schopenhauer, however, defined mysticism as the knowledge of the identity of one's own being with that of all things : which

is not far from William James' " individual way of just seeing and feeling the total push and pressure of the Cosmos," a phrase that moves one foot for at least a few seconds across the line between pragmatism and mysticism.

Before long, mysticism, seen as a psychological reality, will come to be realized as the ultimate quality-test of life and art, and its finest propulsive agent. The more the intuition is given free play through its mental, emotional and actional instruments the more will it tend not only to expand their capacity of characteristic action but their capacity to interact with one another. On the other hand, the more one strives to level up one's capacities and to bring them into mental operation (" intelligently enjoying " as the Upanishad puts it, which is the same as Krishnamurti's " feeling intelligently," and Spinoza's " intellectual love of God " ; thinking with the heart, as Santayana has it) the more will one clear the path of the intuition into life. In a very deep sense this was the psychological significance of " the voice of one crying in the wilderness " of pulverized thoughts, feelings and acts, " prepare ye the way of the Lord "—the sovereign power of law

and order of the realm of consciousness and action. "Only where our consciousness is illumined with love does God act through our spirit," said Rabindranath Tagore in an address at Milan in 1926. Was he not saying that it is only when the nature of the individual is harmonized and elevated through the interaction of cognition and emotion in their highest degrees, that the individual *one* at the centre of life will be able to carry into the external phases of life the qualities of that other *One* at the centre—"the total push and pressure of the Cosmos?" The seership of the Rishis has passed on to the modern Bengali poet. His thought lies on the fundamental square of human capacity—spirit (intuition), consciousness (cognition), love (emotion), and action. (Fig. 10.)

TAGORE

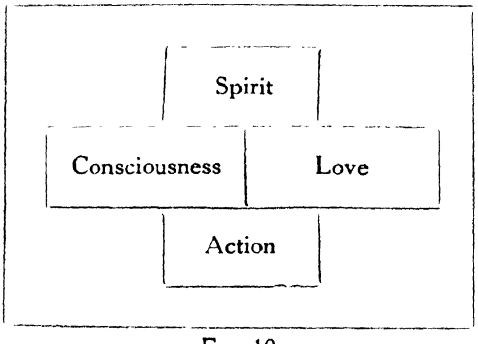


FIG. 10

Here we pause on the edge of the "mystery of creation". However concrete and water-tight the human personality (the *persona* or mask) may appear, it has behind it the "lesser light" of its individuality (that which is indivisible), which conveys to it in its darkness the "greater light" that "rules the day" beyond the darkness. The personality has, so to speak, on its right hand and its left the other personalities which are but extensions of itself, its extra-personality; below its feet the world of nature in which the sense of personality is less marked than on the human level, its sub-personality: above its head the expansive stretch of possibility towards an individual embodiment of the cosmic life "as high above us as we are above the black beetle".[1] (Fig. 11.)

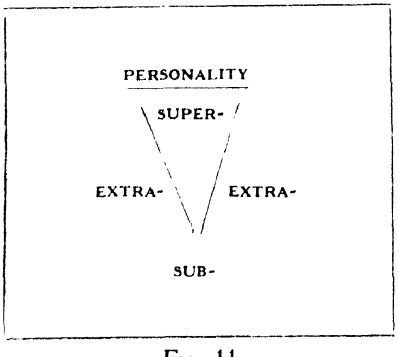


FIG. 11

To effect the expansion upwards and inwards towards the larger Life, there is required the development of all the outer powers of the individual to their

[1] T. H. Huxley.

fullest extent, in order that they may respond with increasing efficiency to the creative impulse from the inner entity, and by so responding, send back to the inner entity experience that will be sublimated into increasing illumination. This is education in the highest.

And the total individual capacities, inner and outer, are eight—action which, out-turned, is execution and in-turned is organization : cognition, which, out-turned, is observation and in-turned is contemplation : emotion which, out-turned, is creation and in-turned is aspiration : intuition which, out-turned, is inspiration and in-turned is illumination.

(C) The Synthetical Interaction of Human Capacities

Now the human capacities, set out as an octave in the foregoing pages, are not separate and exclusive in character or function. No one of them could exist and function without the others. To *be*, to any extent, as human entities, involves knowledge and action ; and these for their nourishment require association outside the individual. There can be no action without

coherent association with other entities ; without knowledge of the ways of action ; without pleasurable or painful reaction ; without the implication of a larger life in which the actor, the act and that which is acted upon are held together. Similarly, the emotional recognition of the One Life, as expressed in religion, implies not only recognition of the larger life and devotional feeling, but rational thought and scientific research in ratification of dogma and creative activity in its expression. So with the rest of man's capacities and their large-scale expressions : each has its predominant function, with graded relationships with all the others ; and each has an aspect facing towards the simple unity of the central life, and an aspect facing towards the complex multiplicity of the circumference. The finest action is therefore a synthetical interaction.

Whatever degree of specialization life forces upon us through the varying ratios of our birthday gift of the octave of capacity, working in and through the inequalities and varieties of human environment, it is apparently a law of life that specialization beyond a certain point ceases to be a means of life, and qualifies its victims for

mental, emotional or physical death. No capacity is sufficient in itself. Mr. G. K. Chesterton, in his essay, "A Defence of Nonsense," says: "Nothing sublimely artistic has ever arisen out of mere art, any more than anything essentially reasonable has ever arisen out of the pure reason. There must be a rich moral soil for any great æsthetic growth. Every great literature has always been allegorical—allegorical of some view of the whole universe. The 'Iliad' is great only because all life is a battle, the 'Odyssey' because all life is a journey, the Book of Job because all life is a riddle."

A song current among the Bauls of Bengal, a group vowed to poverty ("as poor yet making many rich," as we shall see) goes much deeper than the English essayist into the matter of synthetical interaction. The Bengali singer would probably be very much surprised to learn that what to him was a simple expression of reality was translatable into such high-sounding terminology. So also, probably, will the Westerner who is unacquainted with the synthetical genius of India that can simultaneously embody religion, philosophy and

science in a phrase or an image. Here is the song.[1]

> While Shiva and Shakti remain apart,
> The right and left streams remain apart likewise.
> Then reason is useless, all is emptiness, and, liberation hopeless. . . .
> Penances and formulæ, fasting and pilgrimage, reading and learning, all are then futile.
> If thou wouldst gain the supreme end, get the different streams to mingle.

Now here is an essay, from the mouth of an illiterate mendicant, in psychological fundamentals and the technique of synthetical interaction.

Shiva and Shakti are two embodiments of the Cosmic Life, masculine and feminine, and as such receive the emotional homage of India. But the homage is coloured by the mind, which to what might become monotony, has given variety in certain worshipable qualities that receive special attention at different times and in different places. In one aspect, Shiva is the chief of ascetics who through discipline attains self-illumination. It is to this aspect that the Baul poet refers ; for the right and left streams which remain apart while Shiva and Shakti remain apart, are their reflection in the external

[1] From "The Bauls and the Cult of Man," by K. M. Sen, in the 'Vishva Bharati Quarterly,' Calcutta, January, 1929.

world, and they are, as the translator points out, reason and feeling ; reason being the outer representative of the illumination of the inner Shiva. Shakti is the creative aspect of Shiva, and operates in the external world through feeling. And not only are the two streams separated which should flow together from their dual source, but the activities of life become separated from effectiveness. Now reason, feeling, and action (Fig. 12) are here *human* functions, for the song is directed to a human aspirant for "the supreme end," which is spiritual liberation ; and Shiva and Shakti here are not cosmic entities, but what we have identified as the inner and outer movements of the human intuition—illumination and inspiration. An inner lesion of these causes an outer lesion. (Fig. 13). Conversely (and this is the technique of synthetical interaction), when, by proper effort, the streams of reason and feeling are made to mingle, inner unification (whose contrary is the cause of all unrest, obscuration,

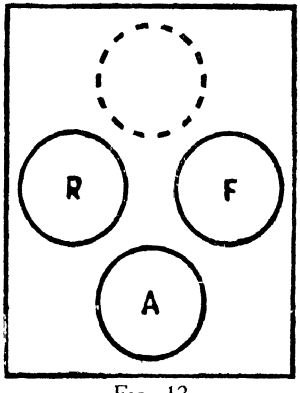


FIG. 12

strife) is established, and the acts of life become worth while.

The Baul poet does not condemn "good works" as such. He only says they are futile *then*—when reason and feeling are disrupted; and the good works that he names fall into the category of cognitive (formulæ, reading and learning), emotional (penances), dynamical (fasting and pilgrimage).

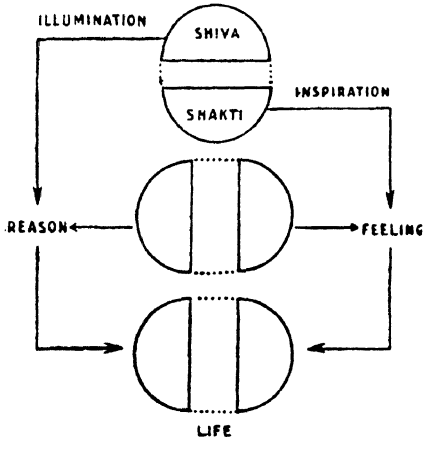


FIG. 13

Shelley said the same thing (that reason and feeling are the two streams of Shiva and Shakti) when he sang ; [1]

> Eldest of things, divine Equality !
> Wisdom and Love are but the slaves of Thee,
> The Angels of thy sway, who pour around thee
> Treasures from all the cells of human thought,
> And from the Stars and from the Ocean brought
> And the last living heart whose beatings bound thee :
> The powerful and the wise had sought
> Thy coming, thou in light descending

[1] "Revolt of Islam" : Canto V, LI, 3.

O'er the wide land which is thine own
Like the Spring whose breath is blending
All the blasts of fragrance into one,
Comest upon the paths of men . . .

The divine equality descends in light (illumination) and in the power of spring (creative inspiration); and wisdom (cognition) and love (emotion) give back to the divine equality (intuition) the treasures of thought and feeling. (Fig. 14.)

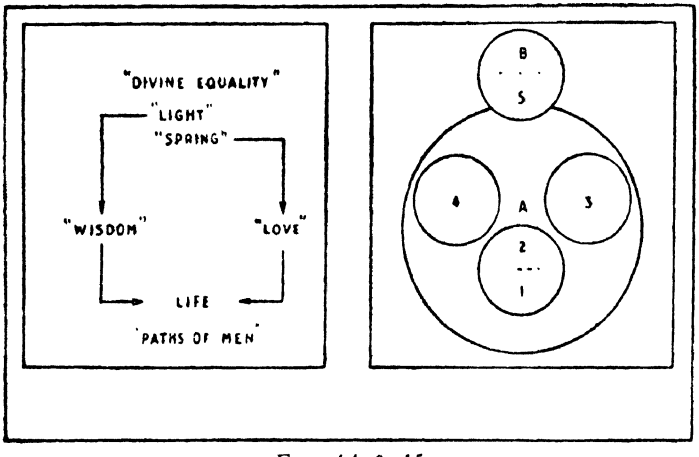
Emerson indicates the process of unification and synthetical interaction in the last section of "Woodnotes";

The world is the ring of his spells, (A)
And the play of his miracles. (B)
As he giveth all to drink,
Thus or thus they are or think;
With one drop sheds form and feature; (1)
With the next a special nature; (2)
The third adds heat's indulgent spark; (3)
The fourth gives light which eats the dark; (4)
Into the fifth himself he flings, (5)
And Conscious Law is King of kings.

(A) The field of the cosmic operation.
(B) The cosmic life.
(1) Exterior agent of action.
(2) Interior agent of action.
(3) Emotion.
(4) Cognition.
(5) Intuition—immediate agent of Cosmic Law. (Fig. 15.)

Emerson here takes cognizance only of the forthgoing of the Cosmic Life into the various

phases of its " ring " of " spells " ; and following up his direction we come upon an important



FIGS. 14 & 15

law of synthetical interaction, the law that the three exterior phases of life—cognition, emotion and action (or whatever other terms we may use to identify them, such as intellectual, æsthetical, dynamical), and their two directions (extrovert and introvert, or objective and subjective), are seen not only in large generalizations, but in their details ; not only in wholes but in their parts.

Action has its out-turned direction to the execution of the act ; and its in-turned direction towards its organization. But the overt act itself may be out-turned, objective ; or in-turned,

subjective : and the organization of the act may be of materials which are objective, or of ideas which are subjective. (Fig. 16.)

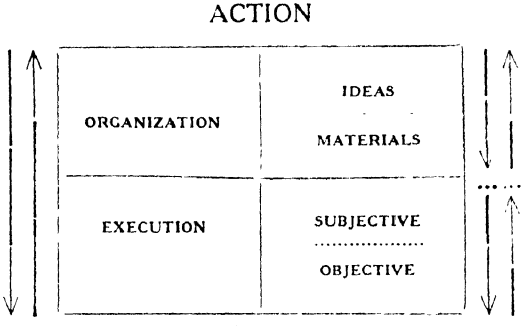


FIG. 16

Cognition is out-turned in observation, and in-turned in contemplation ; but observation as embodied in science is out-turned as applied science, and in-turned as pure science ; and contemplation as embodied in philosophy is out-turned as pragmatical and in-turned as metaphysical. (Fig. 17.)

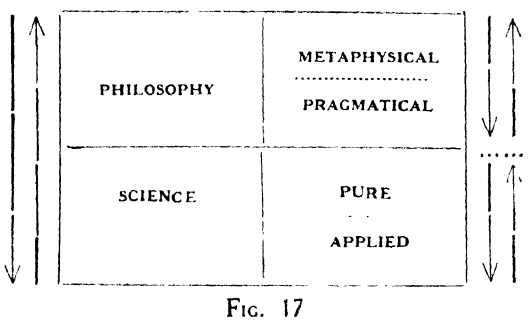


FIG. 17

Emotion is out-turned in creation, and in-turned in aspiration ; but creative expression, as embodied in the arts, is applied or realistic (out-turned) and idealistic (in-turned) ; and aspiration, as embodied in the religions, is ceremonial (out-turned) and mystical (in-turned). (Fig. 18.)

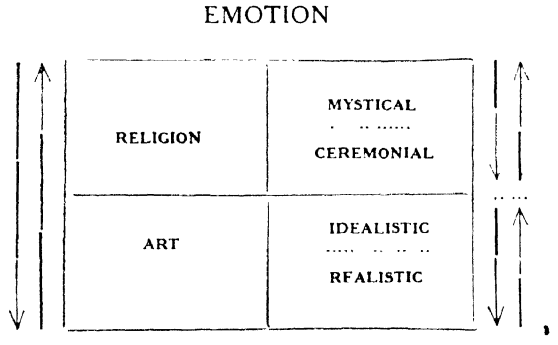


FIG. 18

We may go deeper and feel as we have already indicated[1] that the creative aspect of the intuition has its double direction in receiving from the illumination aspect its creative intention, and inspiring its outer entity by creative imagination ; and that the illumination aspect has its double direction in lighting up the inspirational aspect, and in receiving luminous addition from the experiences of its own external individuality

[1] Chapter II. (*b*) The Intuition as the Self.

or impartations from the surrounding Cosmic Life. (Fig. 19.)

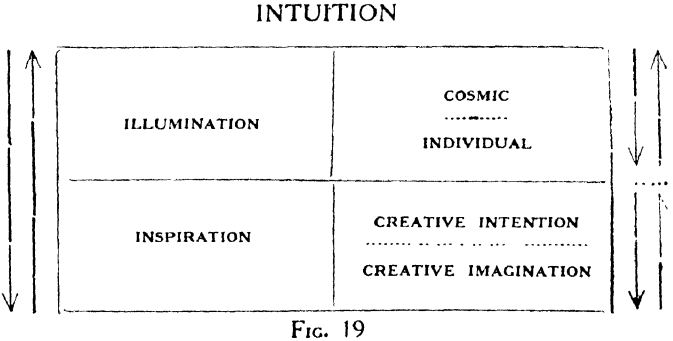


FIG. 19

Let us now consider certain specific interactions of human capacity.

A traditional friendliness has existed between science and art, and between philosophy and religion; also between philosophy and science, with increasing closeness in recent years; and between religion and art up till the rise of the modern spirit. There has been on the other hand, a traditional antagonism between science and religion, and between philosophy and art. Bookshelves have been filled with 'science *versus* religion' and *vice versa*. A volume of the author's poetry was dismissed by a London critic as ruined by having a philosophy of life. The simplified

SUMMARY

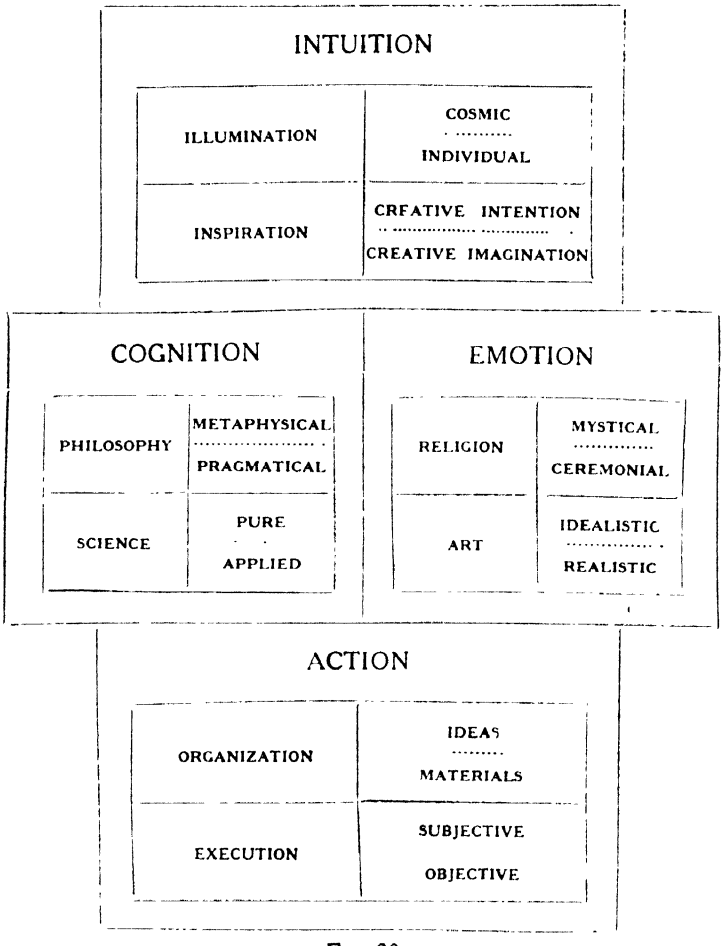


FIG. 20

view of things given by our fundamental synthesis of human capacity and their mutual relationships, and their collective expression in

science, philosophy, art and religion, enables us to see at a glance just why such affinities and antagonisms exist. (Fig. 21.) A vertical line places philosophy and science as two *aspects* of the one cognitive function, and religion and art as two *aspects* of the one emotional function. A horizontal line places philosophy and religion as mutually in-turned *directions* of different functions; and science and art as mutually out-turned *directions* of different functions. If we take the relationships to be *opposed* both as to direction and function, then the minimum of opposition exists between philosophy and science on the one side and between religion and art on the other; opposition between philosophy and religion and between

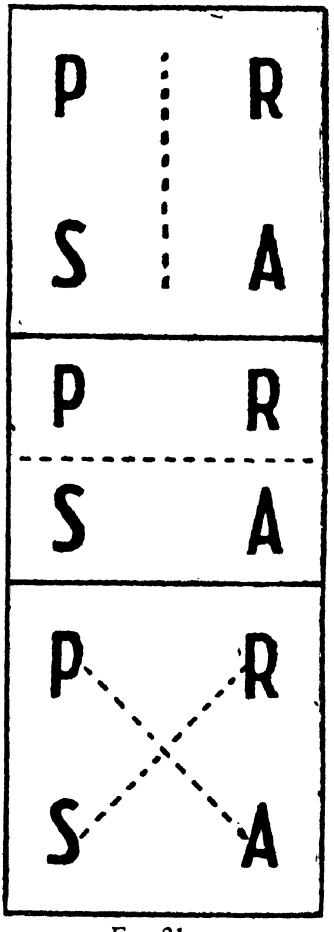


FIG. 21

science and art is medium ; but between the the *diagonally opposed* philosophy and art, and science and religion, we have the maximum of opposition in that philosophy is the in-turned direction of one function and art the out-turned direction of the other ; and science is the out-turned direction of one function and religion the in-turned direction of the other. In reality, any degree of opposition is fallacious ; but it is these diagonal relationships that explain the existence of the notion of such opposition.

Let us for fulness of understanding observe how such false relationship operates between, for example, religion and art. The association between religion and art is, as we have seen, fundamental. Aspiration is creation turned inwards towards its source ; creation is aspiration turned outwards towards its expression in limitation. Religion is man's effort to recreate Divinity in his own likeness, to draw heaven to earth : art is his effort to create images in the likeness of Divinity, to lift earth to heaven. Where religion is not artistic in the details of its expression, it is to that extent irreligious ; where art is not religious, in being without

aspiration, it is to that extent inartistic. Yet there is a curious antagonism assumed between religion and art by many religiously minded people ; and the assumption, being false, leads to some equally curious torturings of logic in efforts to maintain the fallacy. For example, such an individual met a plea of the author's in a newspaper article, for art in life, by solemnly pointing out that Europe had had art for centuries, yet it did not prevent the coming of the world-war. Religion, the critic asserted, was the only cure, (and by religion he meant Christianity). Such an argument can, if one is only out for dialectical scalps, be annihilated by the counter-argument that Europe had religion longer and more intensively than she had art before the War, therefore *religion* cannot prevent war. Both arguments have the same logical claim to acceptance : and both are equally false because both start equally from a false premise. Europe has never had either art or religion. Certain sections of the people who could afford it, have surrounded themselves with objects of art, and there has been public access to galleries and great buildings. But art has never yet been a matter of vital

necessity in every detail of the life of all the people. When the creative faculty in the child is given as much attention in education as the acquisitive faculty, then we may talk of Europe having art. Such religion as Europe has had, has been similarly circumscribed : it has never yet entered fully into life. What art is waiting for is to be made religious by being seen as a reflection in humanity of the creative power of the Universal Being, not as a fad, a luxury, or a sensual pander as it mostly is to-day. What religion is waiting for is to be made artistic by being cleared of distortions and overgrowths, and particularly of the superstition that the hunger for spiritual food can be appeased only by one set of dishes prepared and served in one way.

We must, however, guard against making a complete identity between any note in the octave of human capacity and the others. Such identity would reduce the octave to a single note ; and this would falsify the reality of human experience. We may express the technique of synthetical interaction thus : Each capacity is of itself a noun. The others are

its adjectives ; they modify it, but do not alter it. For example, religion can be artistic, philosophical, scientific, practical. The future religion will be all these ; but religion cannot be an art, a philosophy, a science, or a system of social and individual conduct. Dr. H. E. Fosdick contributed an article to an American magazine [1] whose title is its argument : " Yes, but Religion is an Art." But the aspirational function cannot be diverted from its unique inner relationships with the supra-individual phases of life, " the total push and pressure of the Cosmos " which it calls God, and with which (or whom) it seeks an ever expanding unification, and be set in a list with the other arts. Nor can the creative expressional function be drawn from its release of individual creative impulse into infra-individual forms of expression, and be set down among the systematized creeds and ceremonies of religion. Religion and art are, verily, the two highest and most closely related notes in the sestet of external human capacity. Neither can be fully itself without the other ; and neither can usurp the place and function of the other without deprivation to both. Where

[1] " The Atlantic Monthly."

art has been diverted into religious æsthetical formalism, it has become stereotyped and uncreative : where religion has ousted art it has become ugly and arid.

An antagonism similar to that assumed between art and religion has been assumed between art and the daily activity which is called life. They approach one another as if each was on the prowl to rob the other of something essential to its existence. The man of affairs (with exceptions of course) will have nothing to do with mere art unless it is amenable to the table of exchange or applicable to his own pleasure or pride. Art is not acknowledged as itself one of life's essential affairs. It is a luxury, but as such has a use as a sign of success in affairs. The man of art (also with exceptions) will not allow his art to be interfered with by the polluting hand of affairs. If he touches life at all, it is to make choice of that in it which will serve the purpose of his self-expression. Vice and virtue are not permitted to count. A sane and sweet view of life is regarded as an encumbrance. These are emphatic statements, but they throw into relief a general tendency. There is a certain superiority on both sides, and a

sense of separateness, which, to the questioning mind, does not square with any clearly seen idea of the synthetical inter-relationship and basic unity of all human concerns. An excursion in etymology is often useful in such matters. The left-hand columns of a dictionary may blaze a trail of intelligibility through jungles of mental and emotional fiddlesticks.

Art, according to one particular dictionary, is practical skill guided by rules. Mill is quoted as saying that "art proposes to itself an end, and looks out for means to effect it". Life is defined as *animate existence*; and when we seek to penetrate this double mask on the face of life, we find that *animation* comes down to the breath we breathe, and *existence* means to stand out. Now it is a curious thing that these definitions, while they apply distinctly to art and life, are, when one looks at them intently, quite as applicable to life and art. If life is not (as art is required to be) skill guiding chosen means towards a proposed end, it is not life. If art is (as life is not permitted to be) inanimate and unidentifiable, it is not art. Put the essentials of the two definitions in one graded order—purpose, laws, skill, distinction—and you have

all that matters in both life and art : the will to live and create, a wise recognition of the limitations of things, true activity, worthy achievement. Life and art are, in very truth, one.

It may be some dim apprehension of this fundamental unity and its pull towards some future unification of the two that is the source of the mutual suspicion between the false views of art and life. Truth has no need for exaggeration, but error must struggle to maintain its existence as error. If an artless life and a lifeless art are to continue as such, they have indeed need to beware of one another, for their synthetical fusion would effect in both " a sea-change into something new and strange ".

This false division between art and life in general has its personal aspect in the claim that the artist can only express himself in absolute freedom ; that he should express his personal desire with no regard for corporate duty. The claim is for something that cannot exist. The artist is chained by nature, first to his own temperament, even his own sex ; second to the circumstances in his life that bring him to his particular art ; third, by the methods and materials of his art. There are other chains, but

these are enough to drown with their clanking any claim to absolute artistic freedom. The artist who tries to shake off his responsibility to life is inviting that life to shake off its responsibility towards him. If the artist should be absolutely free, so should the philistine ; and that freedom, if it could exist, would reduce the universe of art to very inartistic atoms.

All true creative expression must, of course, rise from the centre of the artist's nature. It is this which alone can give it its true personal uniqueness ; and the claim of freedom is but an emotionally exaggerated demand for liberation from external interference with the fulfilment of the artist's own special endowment. This is the full claim of the individual in all phases of life, and especially in education. But creative expression in art is jostled on its doorstep by tradition, by time, by environment. To cry against these is to play the weakling. The true artist adjusts himself to his circumstances without renouncing his ideal, and in due time finds circumstances adjust themselves to him. In the ultimate record of achievement, while his era appears to drag the artist down to earth, in reality the artist, pushing and pulling against

obstruction towards his native hill-top, not only traverses some of the Pilgrim's Way but lifts with him the valley-dust that clings to his feet.

It is wrong however to think of these things as obstructions at all. They are not the enemies of artistic expression ; they are its instruments ; and the nearer the artist gets to the genius of his environment, the nearer he gets to his own genius. He is himself an essential part of his environment ; his environment is an extension of himself. This relationship is not casual but integral. The voice of humanity and nature will speak to him in the vernacular that time and place have evoked from them. The surf on the east coast of Asia may speak a dialect that the billows of the Atlantic would not understand. There are tints in the coloured moving-picture of a South India sunset that the sunset of Tokyo might deny. These varieties in nature's genius have built up through the imagination of humanity their appropriate expressions in human speech-words that are but echoes of nature's sounds, metaphors that pass beyond her to her deeper secret, idioms so interknit that one sees a Hindu temple-dancer as a tree swaying in the wind depicting

not only an ancient story but the epic of the cosmos, and a tree as a dancer at the shrine of dawn. To the Irish poet the heart's most precious blossom is the "Rose of all roses," [1] and the searcher for the treasure of the spirit along the Himalayas cries, "O the jewel in the lotus." [2]

These distinctions, passed into the consciousness of groups of individuals, and out again in release of the enchained spirit or in the record of its embodied pilgrimage, give the special tone, rhythm, colour or form that distinguish one national culture from another. The artist enters into possession of his natural cultural heritage; he is at the same time possessed by it. Neither can live without the other. A national culture is impossible without the individual creative artist; the individual artist is impotent and unintelligible save in his relationship to his national culture. Where either tries to do without the other, degeneracy ensues nationally and individually. This problem shows itself in India today in the struggle of ridding the creative genius of India of distracting external influences; it shows itself in America in the

[1] W. B. Yeats.

[2] "Om mani padme hum." For the full meaning see "A Tibetan Banner," J. H. Cousins.

effort of a nation to assimilate cultural intrusions from Europe and Africa by aligning them with a common distinctiveness. The true artist is the true patriot, speaking the language of eternity but in the vernacular of his own time and place. Where his impulse to creative expression is merely an infection, a mimicry, a call for personal laudation, a gesture of flattery or a concession to wealth or power, it has given the back of its hand to life. Where art does not rise from authentic springs, but is piped from distances by subterranean ways, it becomes troubled, muddied, and at best only reaches a dull mediocrity. But art that embodies the creative impulse of the universe, with high vision and deep emotion, in its own time and place and way, will by the force of its authenticity pass beyond these limits into universal appreciation.

So much by way of indication of the interaction of one item of the octave of human capacity with others. We have chosen art for the not very profound, but sufficient, reason that our future study of the creative synthesis, and the synthesis of the arts, can, out of its fulness, afford to serve as preliminary example of a

synthetical activity which we shall observe in our detailed exposition of the various phases of the complete synthesis. From the point of view of human experience, the interaction of individual capacity is the preliminary step away from the restriction of specialization towards the progressive liberation of full individual expression. Any linking up of *this* and *that* is an act of regeneration, and moves towards the achievement of the future true human entity who will say : " The expression of my religious nature is clarified by philosophy, and beautified by art. My philosophy is warmed by religion, ordered by art, assured by science. My art is enlarged by religion, deepened by philosophy, preserved from anarchy by science. And my science of life is made reverent, intelligent and beautiful by the rest." This is the human expression of the attainment of unification of capacity reflecting the unity of powers operating in the universe. From that co-ordination, individual peace and harmony were proclaimed by the seers as the inevitable outcome, and as the preliminary to social and international unity. This is a vitally important proclamation. It declares the basis

of a psychology of world-peace. It points to education as the means of its attainment in the full and interacting development of individual capacity. It is not only a dream of ancient "unpractical visionaries": it has rationalistic scientific sanction in the declaration of Huxley[1] that "a threefold unity—namely, a unity of power or faculty, a unity of form, and a unity of substantial composition—does pervade the whole living world". (Fig. 22.) And since these unities exist by their interaction with one another, we are justified in adding "a unity of consciousness" in which they inhere.

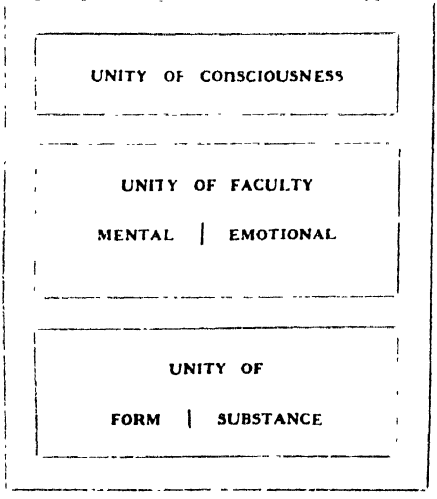


FIG. 22

[1] "On the Physical Basis of Life."

CHAPTER III

THE ASPIRATIONAL SYNTHESIS

(*A*) The Synthesis of the Religions

Every normal human individual is endowed to some degree with the capacities of intuition, emotion, cognition and action. These capacities operate, as we have seen, in both an inward and outward direction ; and the direction sets up a characteristic distinction within each particular capacity, and thus constitutes an octave of human endowment.

The emotion-capacity is expansive ; and in pursuit of its fulfilment moves away from its fundamental phase of consciousness, either outwardly, when it takes on the characteristic of *expression* whose typical fulfilment is in creative art, or inwardly, when it takes on the characteristic of *aspiration* whose typical fulfilment is

in religion. The latter is the subject of this section of our study.

Not only is the in-turned emotional mood of aspiration, whose large-scale historical expression is the religions of humanity, one note of the octave of human capacity ; it may itself become the keynote of a scale of its own in which the other notes of the octave become subsidiary to it. Let us set out the octave of religion as aspirational fulfilment ; and in order to avoid the psychopathic connotations that have gathered round the terms introvert and extrovert, and the false pedestrian sense that may be called up by the terms in-turned and out-turned, let us use the terms subjective and objective for the characteristic differentiation of the two faces of the Janus of emotional capacity.

The subjective emotional phase of religion is *devotion* ; the objective emotional phase is religious *observance*. All religions have teachings that are local and taken as *factual*, such as the data of the birth, life and death of Jesus Christ ; this is the objective cognitive phase. They have also teachings of *truths* that belong to no time or place, doctrines such as the omnipotence,

omniscience and omnipresence of Deity ; these belong to the subjective cognitive phase of religion. Their *activities* in the life of the world are objective action ; while their internal *organization and discipline* are subjective action. The ultimate significance of religion rests in an inner experience whose objective phase is *inspiration* and whose subjective phase is *realization* of individual unity with the Cosmic Life ; and these two phases are of the intuitional capacity.

We have already observed [1] the fact that the items in the octave of human capacity interact with one another. The same interaction takes place between the constituents of the aspirational synthesis as expressed in the characteristics of religion which we have just set out. Inspiration acts on emotion, and produces the inspired impulses out of which arise religious zealotry, and, when touched by real illumination and gifted with organization, religious reformation. Inspiration acts on cognition, and produces the inspired ideas that become the central concepts of the historical religions—and the disturbers of their inevitable fixations. Inspiration acts on the dynamic capacity, and produces

[1] Ch. 2 (*B*) and Fig. 9.

the ameliorative and reformative social activities of the religions—and their correctives when "one good custom" threatens to "corrupt the world". In these interactions the emphasis comes from the subjective side. When the interacting emphasis comes from the objective side, the emotional aspect of religion loses the mobility and warmth of direct spiritual experience, and falls into the tepid simulations of organized worship; and the cognitive aspect passes from open vision into the stained-glass half-light of organized belief. When the predominance is with feeling, it produces the devotional cults ranging from the emotional quietism of the *bhakti yogi* to the dance of the Shakers. When predominance is with cognition, rationalized mental formulæ take the place of theological dogmas, and produce such phases of religion as unitarianism with its curve towards the subjective in its assertion of the unitary nature of Deity, and humanism with its curve towards the objective in its denial of anything beyond mental observation. The subjective and objective influences are always at work; but the general historical trend is from the original subjective predominance of revelation

and discovery to the objective predominance of conventional acceptance. (Fig. 23.)

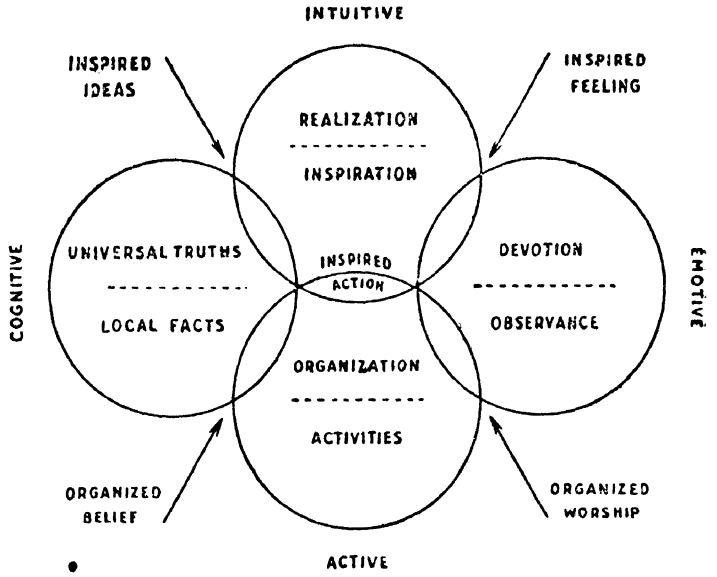


FIG. 23

The synthetical analysis of the octave of characteristics of religion in general is found also in the historical religions. Behind the vast elaboration of Hinduism there is the simple *dharma* (duty or work) of ultimate identification of the individual life and the Cosmic Life, from which comes *mokṣha* (liberation from the relatively lower and objective degrees of life). This identification is expressed in the daily recital of the *gayatri mantram* by the Brahmins ; an

assertion of the identity of the spark of light in the individual with the Cosmic Light that is embodied in the sun. The Zoroastrian worship is also towards the Cosmic Life through fire. Neither Hindus nor Parsis "worship" the sun or fire as such, but as the special expressors of what they feel to be the central characteristic of life ; the one conceiving it as illumination which dispels the ignorance that is the real separator of the individual and Cosmic phases of the One Life ; the other conceiving it as combustion which purifies and unifies. The embodiments of their imaginative response to "the total push and pressure of the Cosmos" are not persons but personifications ; yet not mere personifications of mere abstractions, but the incarnations of the interactions of a Life that, though vastly vaster than the individual human life, is yet the same in essence. Francis Thompson, a Catholic poet, will help us to say the dissimilarity of similars in these two non-Catholic expressions of the Cosmic synthesis.

> My little-worlded self, the shadows pass
> In this thy sister-world, as in a glass,
> Of all processions that revolve in thee :
> Not only of cyclic man
> Thou here discern'st the plan,
> Not only of cyclic man but of the cyclic Me.

Not solely of mortality's great years
The reflex just appears,
But thine own bosom's year still circling round
In ample and in ampler gyre
Toward the far completion, wherewith crowned
Love unconsumed shall chant in his own
furnace-fire.

We therefore set the Hindu and Zoroastrian religions in the place of the intuition, as expressing humanity's most intimate response to the Cosmic Life.

When the religious impulse moves a stage beyond that of the intuition, it becomes more closely identified with the external capacities of the inner being. It gains definition and intensity, but loses largeness. It becomes psychologically local instead of universal, and carries the psychological limitation into time, place and personality. On the cognitive side it produced Buddhism, which abolished the Vedic Gods and the human soul, and laid out an eightfold way of escape from life. On the emotional side it produced Christianity, which, being emotional, retained the soul.

There is this difference, however, between Buddhism and Christianity ; on the cognitive side the emphasis is more on the practice of the teachings of the Teacher than on Himself, for

the mind seeks ideas rather than personality; but on the emotional side the emphasis is more on the Teacher than on His teachings, for the emotions seek personality rather than ideas. Faith, not in truth but in a person, is the emotional substitute for understanding and its fulfilment in life. Through a confession of faith, some of the world's most noted ruffians are assigned special seats at Matthew Arnold's "eternal tea-party," while men of pure life and selfless activity, practisers of the teachings of Jesus Christ, are confined in the Cosmic tropics because they did not accept as historical fact the universal symbolism that gathered about whatever of local factuality there is in the story of the Nazerene carpenter's son.

Along with Buddhism we may bracket Jainism, which arose a little earlier than Buddhism from the same Vedic roots, abolished God, but retained the soul, and sought to liberate it by faith, right knowledge and right action. And along with Christianity we may bracket Islam, which arose from the same Hebraic roots, and gathered its emotional force around the personality of the Prophet Mohammed.

In Hebraism the expanding religious impulse made a special identification with the organized group-life, the expression of the subjective-active human capacity. "The chosen people" was the one collective receptacle of the one truth, and this one truth could have only one source. Hence, "Hear O Israel! the Lord thy God is one God!" But He was a God of Law, not of Love. His utterances were edicts of the will, not statements to the mind or exclamations to the heart. The religious impulse, therefore, had to fulfil itself through an obedience that expressed itself in ceremonial remembrance of the "one God" and in daily individual life enlarged and co-ordinated by the affirmation that "righteousness exalteth a nation".

The psychologically last stage of the outgoing religious impulse is expressed in the Japanese "Way of the Gods," Shinto, to which the occident adds the false terminal *ism*. In Christianity there is no second Christ, though there is a second coming of Christ. The Popes are God's vicars; their recently acquired infallibility operates only in the interpretation of "the word once delivered . . ." The Caliphs of Islam are not descendants of God

but of His Prophet. Hinduism regards the father of a family as an atomized expression of the God-activity in the universe, and the mother as an atomized expression of the *Shakti* or power-making instrument of the Cosmic Life. But the Japanese response to the religious impulse made the Sun Goddess the ancestress of the Japanese nation, and the still unbroken line of Mikados her successive incarnations. Around the divinity of the Mikado the Japanese social organization has grouped itself for many centuries. But interminglings from beyond the national boundary, and the political necessity of religious neutrality, within the last seventy years of contact with the outer world, led to a recent declaration that there is no official religion in Japan, and that Shinto has no sacred books, no dogma and no moral code. It is, in fact, a national psychism by which the doors between the worlds visible and invisible are kept ajar, to be opened when some event of national importance is announced to the Sun Goddess by the Mikado or his deputy. This is the extreme expression of the religious impulse limited to a group, and to a personality within the group, embodied solely in the action of

ceremonial, and cut away from mental formulations and emotional reactions ; such incursions as it receives, through mediumship, from beyond the horizon of the active consciousness being psychical, not intuitional.[1] (Fig. 24.)

SYNTHESIS OF THE RELIGIONS

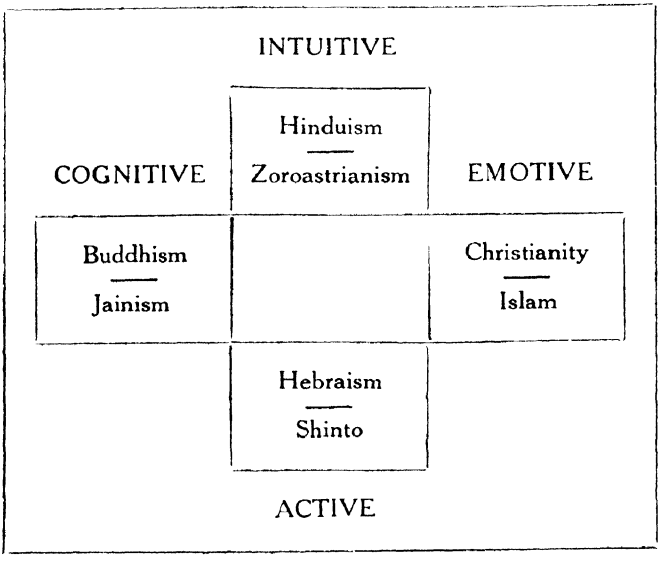


FIG. 24

Looking synthetically at this juxtaposing of living historical religions, we see them, not as mutually exclusive and final statements of verity, but as essentially related and only expressionally

[1] See "The Cultural Unity of Asia" for a more detailed exposition of this matter, and "The New Japan" for an intimate account of Japanese life ; both by J. H. Cousins.

differentiated responses to the impacts of the commonly shared universal life. Where they have invested temporal personality and circumstance with cosmic significance, they have done rightly, and on this rests their vitality and longevity. Where they have sought to exalt personality and circumstance to the place of the universal, to make the expression more important than what is seeking to be expressed and never can be fully expressed, they have committed the one heresy, and invited oblivion. It is this heresy that has provoked "the modern mind" to revolt against religion and led to disruption in life.

We have now observed the co-ordination of the characteristics of religion in general, and of the dominant characteristic of the living historical religions, with the octave of human capacity. The co-ordination is not casual. It is essential. It rests on the fact that humanity is a unity, and that the commonly shared religious impulse necessarily takes on the characteristics of human capacity. As is man, so is religion in general. As is religion in general, so is a religion in particular. Nay, more, as in

a religion in particular, so in its details. The octave of characteristics is found in every cross-section of every expression of life, and in every fragment of it. The crystal breaks in crystals. This is a profoundly important law of life, which only the synthetical vision can apprehend. It affects all phases of life ; but we shall indicate its demonstration here only in the phase of religion, and now enquire as to how it applies in certain aspects of the Christian religion.

Bearing in mind the fact that the synthesis of simple fundamentals of human endowment—intuition, emotion, cognition, action—*is* a synthesis, we cannot treat any of its aspects as being completely separate from the others. At the same time we have to recognize that time and space and embodiment have imposed various ratios of interaction upon them, with a special characteristic predominance. When, therefore, we ask what response to the universal religious impulse Christianity has made, we are not asking for an account of separate "denominations". Measured by bulk, there is more mysticism (intuitional receptivity) in Catholicism than in the combined other aspects of Christianity. But in the matter of predominant mysticism

within a group, we have to give the place to Quakerism—an obsolete yet persistent designation for a widely spread group of individuals who call themselves Friends, and whose central religious exercise is waiting on the touch of the intuition with the least interference by cognition or emotion.

Catholicism gives the most complete expression of emotionalized religion in devotion to personality, not only to Jesus Christ, but to the Blessed Virgin and a vast company of saints ; and in an æsthetical expression that produced the multitudinous perfections of mediæval art in Europe.

Protestantism arose out of a revolt against certain dogmas of Catholicism, and, while its revolt and its succeeding ramifications have their emotional aspect, it is essentially on the side of cognition, roundly asserting the right of individual mental judgement.

Nonconformity felt the group-organizing influence ; and Salvationism carried the Christian religious impulse to the utmost of expression in the external life of the people. (Fig. 25.)

Thus Christianity discloses the fundamental characteristics of human capacity. Now take

Catholicism. It too discloses its synthetical ancestry in (1) its worship of Jesus Christ and

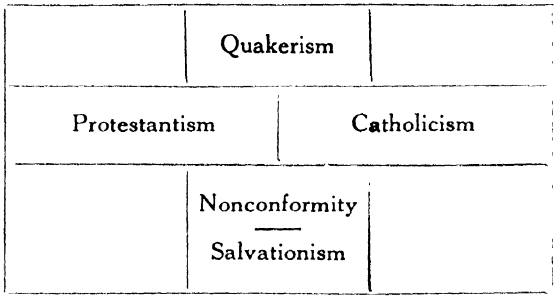


FIG. 25

the Virgin Mary as the thither and hither aspects of the inner life of religion, (2) its emotional and æsthetical evocation of that life in the mass, (3) its elaborate doctrine and philosophy, (4) its group-life and individual observances.

Now take a detail of religion. The central object of all Christian worship is Jesus Christ ; and while at first glance that statement of fact may seem complete, yet, on examination, it too shows the fundamental design : (1) its intuitive faith is an eternal association of the worshipper with the object of worship in heaven ; (2) its mind cons the teachings of Jesus ; (3) its heart ponders His life ; (4) its external life professes to mould itself on the actions of Jesus.

So much for the appearance of the fundamental design of intuition, emotion, cognition and action in Christianity. Let us now enquire as to how far it shows itself in the two religions that command the devotion of the majority of the peoples of Asia, and that are related to one another (even as Catholicism is related to Protestantism) as a tradition and a protest: Hinduism and Buddhism.

Hinduism is the religion of four-fifths of the people of India, a congregation of about 270 million souls. From the intuitions and inner experiences of seers of old (men *and women*) were compiled the Vedas, archaic scriptures that lay down the methods whereby humanity may surmount suffering and attain happiness,—to paraphrase Sayana the commentator. These are the roots of the Hindu elaboration of the Vedic Religion. They were human reflections of "the eternal Veda" that first took form in the mind of Brahma, and in accordance with which He created the universe. Being esteemed as the nearest response to "the total push and pressure of the Cosmos," they have the same canonical authority to the Hindu as the Old Testament has to the Christian.

Now the universe expressed through the cosmic synthesis or fundamental design of the inner Veda, was the drama that Brahma created at the request of other Rishis for exercise and enjoyment. For the drama He took dance out of the Rig Veda (*rig*, a verse ; *veda*, knowledge ; hymns of praise to the Gods) ; from the Sama Veda (the scripture of the chant) He took music ; from the Yajur Veda (the scripture of sacrificial supplication) He took gesture and expression ; and from the Atharva Veda (the scripture of psychic evocation) He took emotion. These four constituents Brahma made into a fifth Veda, the Natya Veda, or scripture of dance-drama—a very significant synthetical association of religion and art.

But the Vedas, as we now have them, were a rearrangement for Vedic revival after a period of confusion ; and, while we have the four religious constituents of hymnology, music, ritual and evocation ; and the four dramatic constituents of dance, music, gesture and expression, and emotion ; it is not clear on a first glance as to how they apply to the fundamental design or to one another. But the apparent difficulty

diminishes as we recall certain elements out of the numerically vast but essentially simple religious culture of India, and set them in their synthetical relationship. Ask any Hindu what a small, two-ended, narrow-waisted drum reminds him of, and he will answer, Shiva's dance. Ask him what a flute reminds him of, and he will answer, the *murli* of Sri Krishna on which he plays " the tune of the infinite ".

Two fundamental principles are here expressed. The universal creative life-throb is rhythmical. " In the beginning was rhythm," said the German musician, Hans von Bulow. The external phase of its movement is, in its continuity, of the nature of melodic line. Out of rhythm and melody come the *ragas* and *raginis*, " scales " presided over by Gods and Goddesses. Rhythm and melody are the united impulse and accompaniment of the cosmic drama, of which even to-day the stage-drama of India is a reflection in its preoccupation with celestial personages and events. And the drama is guided by intellectually planned movement and expression, and expresses and induces emotion.[1]

[1] For an extended study of the Hindu drama see " The Play of Brahma," by J. H. Cousins.

If we now set side by side these æsthetical constituents and the Vedas from which they were abstracted, we shall realize that both were well and truly laid on the synthetical ground-plan of life ; though the *Atharva Veda* is even to-day suspect with the orthodox because of its intermixture of pre-Vedic spiritism. (Fig. 26.)

THE VEDIC SYNTHESIS

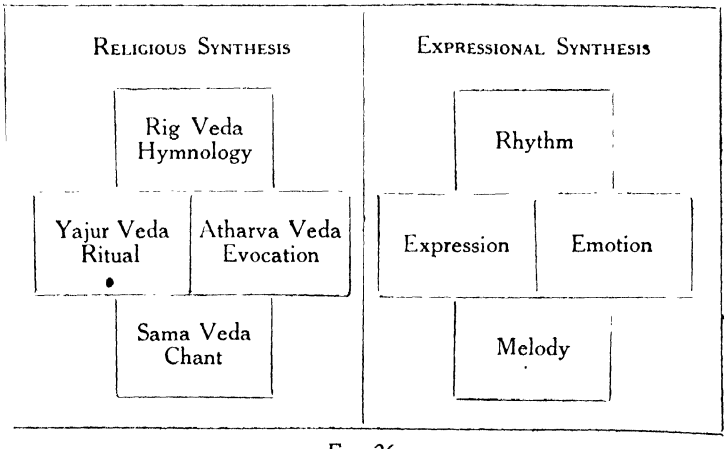


Fig. 26

Behind and through the cosmic drama and its accompaniment moves the "sacred word" usually called *Om* and personalized in the Goddess Pranava ; the articulation of the cosmic intention. Cosmically its "push and pressure" are felt in rhythm : it moves the feet of the universe to the dance of life. Psychologically

it is the creative aspect of the intuition ; and, like all else on this side of the cosmic poise of the unmanifested Para-Brahman, *Om* reflects the fundamental quaternary, for its three syllables A-U-M (Om is only a name, not the "thing in itself") are respectively spoken by (A) Virat, the Lord of the *objective* universe ; (U) by Hiranyagarbha, the Lord of the *subjective* universe of *thought* and *feeling* ; and (M) by Avyakrita, the Lord of the *transcendent* unmanifested universe. (Fig. 27.)

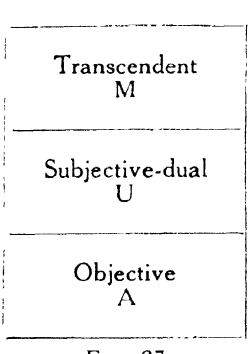


FIG. 27

In the process of time the Vedas produced reactions in the extraordinarily sensitive and creative Indian mind. The descendants of the seers grew in number, and spread into the peninsula of India, where new environment and separation from origins led to various renderings of the primeval scriptures. Yet, as the eastern and western leaves of a tree are as far removed from one another as they can be, and still retain the characteristics transmitted from their common root, so the Vedic leafage has traced upon it the fundamental design of the

life out of which it sprang. These developments, and subsequent renewed interactions of the Vedic peoples as communication grew between their settlements, led to synthetical movements in which the fundamental design retained its governance. Out of the *Vedas (mantras)* came the *Brahmanas*, which applied the Vedic vision to life ; the *Upanishads*, which applied the mind to the understanding of reality ; the *Puranas*, which gave the vividness of personality and the glow of feeling in stories instead of disquisitions. (Fig. 28.)

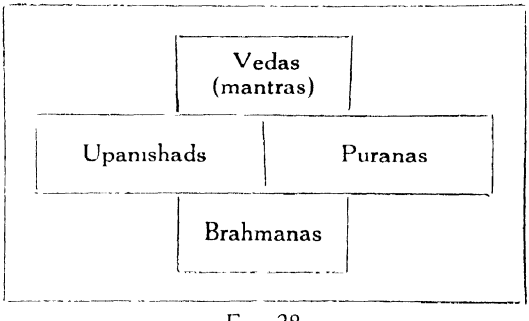


FIG. 28

And, as in the total, so in the detail. The *Brahmanas*, for example, concern themselves with (1) the use of *mantrams* (words and phrases of creative power) and the performance of *yajna* (ceremonial) ; (2) the study of *itihasa* (history) ; (3) the study of *puranas* (legends) ;

(4) rules of *kalpa* (personal life); (5) *gathas* (poetry); (6) *narashans* (social life); (7) *Vyakhyanam* (interpretations of *mantrams*); (8) the *upanishads*. It may perhaps appear somewhat facile to jump at once at these eight subjects as another echo of the octave of human capacity in collective expression. Yet, facing the matter with the assurance that pure and free response to life will in some ratio express the fundamental pattern of life, we lay out the octave of the *Brahmanas* thus: (1) the use of *mantrams* is the objective aspect of the creative impulse; (7) *mantram* interpretation is its inner aspect; these take their place in the upper section of the fundamental pattern; (5) poetry goes to the side of emotion; and (8) the *upanishads* to the side of cognition. Items 2, 3, 4 and 6 do not apply to the cognitive or emotional aspects, and threaten to overcrowd the active aspect, perhaps to cast doubt on our quest. Yet, if we take history (2) as the outer aspect of collective activity, and legend (3) as its inner aspect, we have not only an example of the objective function of activity in records of actual or imaginative action, but also an example of the subdivision of objective

action into its own objective (2) and subjective (3) phases. That leaves us with (4) personal life and (6) social life, the one dealing with action in its atomic form, so to speak, and the other with the inner aspect of action in social organization. The first-glance disorder of the subjects of the *Brahmanas* turns out to be psychological order. (Fig. 29.)

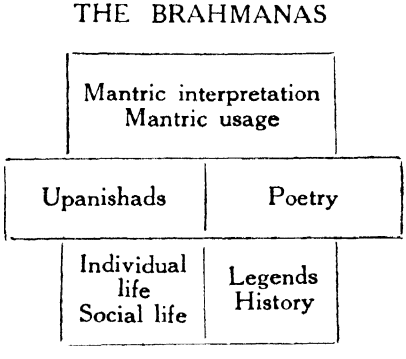


FIG. 29

And what of the vast host of superhuman entities to which the Hindus pay homage through a multitude of images? To fit them into an octave would seem to promise celestial congestion. We have, however, managed to fit the still vaster host of human beings into the octave of capacity with no more difficulty than there would be in fitting their myriad faces into a single physiognomical design of seeing, hearing, smelling and tasting, surrounded by feeling and thinking. There is just one man and one woman in existence, making the objective and subjective phases of the one *homo*.

The Hebrew imagination called them Adam and Eve, and kept them relatively separate. The Vedic imagination exalted them to the cosmic level, called them (amongst other names) Shiva and Shakti, and put them together in Ardhanarishwara, (*ardha,* half ; *nari,* goddess ; *ishwara,* god) whose external image in sculpture or painting is a miracle of vision in expression.

Thus we have a confident beginning to our quest for a fundamental pattern in an apparent jungle of multiplicity : the Gods of India are all objectively operating powers ; the Goddesses are subjectively operating powers. In scientific terminology, the Hindu Gods express energy ; but limitation in form (which is organized substance) is needed for the transformation of potential energy into dynamic energy. This limitation the Goddesses provide, and are therefore called the *shaktis* or power-makers of the Gods. No God can function without his Goddess ; even as no Brahmin can worship the Gods effectively in the daily ceremonies of the home without his wife : a significant cross-reference between the religious synthesis and the social synthesis.

To discuss and place the entire Vedic pantheon on the fundamental design of four capacities each operating in two directions would call for a large book. We can here only give indications germane to the matter of synthesis which others can follow up, and in the following pass through growing wisdom to illumination and inspiration. We leave aside the older cosmic divinities, such as Indra and Varuna, and fix our attention on the three deities who stand at the head of the three lines of Hindu spiritual culture which radiate from the central conception expressed in the *Trimurti* (*tri*, three ; *murti*, image).

These three embodiments of "the total push and pressure of the Cosmos" are Brahma, Vishnu and Shiva. Brahma embodies the fundamental creative impulse as fulfilled in the manifested universe ; the creative nucleus in every atom ; "the One Spirit's plastic stress".[1] Brahma's *shakti* is the Goddess Saraswati, who, seated on her *hamsa* (swan) playing her *vina*, is the presiding deity of creative energy expressed in culture. The two take their place as the objective and subjective phases of the activity

[1] "Adonais," by Shelley.

aspect of the cosmic design which is reflected in the human design. Vishnu embodies limitation in substance and form, without which the creative impulse would be as ineffective as electricity without its filament that transforms enegy into light. He is called the *Preserver* outside India, but *Conserver* comes nearer expressing His function. His *shakti* is Lakshmi, the patron deity of the home in which the creative impulse at the human level is expressed in the conservation of united affection and service dedicated to the race and to the mutual spiritual evolution of the partners in the ideal Hindu marriage, who are reflections of the God and His *Shakti*. Their place on the fundamental design is on the side of emotion. Shiva is commonly called the *Destroyer*. He is really the *Changer* ; the element of flux and pliable adaptation without which the cosmic impulse and limitation would not be able to pass into manifestation ; a process which does denote a supersession of obsolete forms, hence their gradual destruction. Shiva is the Spirit of Evolution and the Teacher of Truth, that is, of distilled experience through evolution. His *shakti* is Parvati, through whom He communicates Truth to humanity, according

to the *Tantrashastras.*[1] Shiva and Parvati belong to the aspect of the cosmic life which is reflected in the cognitive aspect of human endowment.

Beyond these, the total of these, is the unmanifested source from which they emerge, *Parabrahman* (*para*, above or beyond), who stands to them as the intuition in humanity does to its expressional media, with Surya, the Sun-God, as the out-turned aspect of the Inner Light, the Savitur towards whom the Brahmin daily turns as he worships the Light through the light in himself—which is the essence of the *gayatri-mantram.* (Fig. 30.)

HINDU DEIFIC SYNTHESIS

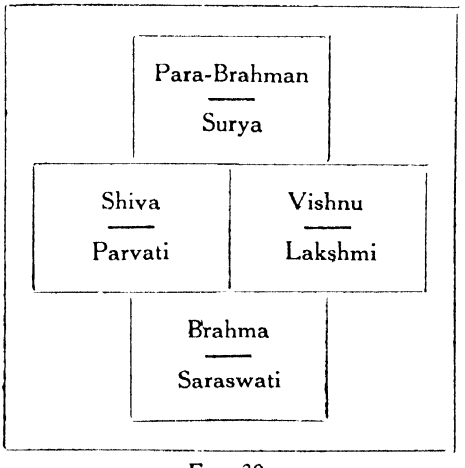


FIG. 30

[1] See the voluminous works of Sir John Woodroffe.

From these fundamental embodiments of the Cosmic Life have sprung numerous sectional embodiments, mainly of significant phases of the activities of one or other of the fundamental deities, which have been put into the stories of the *Puranas*. Shiva, to take only one indicative example, is called Mahadeva (Great God). As the self-illumined Chief of Ascetics (*Yogis*) he is Chandrasekhara (*Chandra*, the moon ; *sekhara*, the forehead). He saved the world from being destroyed by a serpent, by swallowing its venom but retaining it in his throat ; hence he is Nilakantha (*Nila*, blue ; *kantha*, the throat). As Rudra he is the destroyer of what needs destroying. As Nataraja he is the Lord of the Cosmic Dance. He is Paramashiva, the highest, and Sadashiva, the omnipresent. Shiva's *shakti* is not only Parvati the mild cosmic Mother, but also Kali the raging Mother who attacks even Her Lord. When She destroyed the buffalo demon (Mahishasura, the embodiment of inertia) she was assisted by a number of Goddesses, one of whom, an aspect of herself, subsequently destroyed the demons Chanda and Manda, and was therefore given the combined name Chamundi.

The same process of theological departmentalization has taken place along the Vaishnavite line. Vishnu is called Hari, Narayana, and other names. Krishna is also Govinda, Gopala, Shama, Prabhu, and so on. And if we follow out the movement from bole to branch, branch to twig, twig to leaf, we shall have the family tree of the entire pantheon of Vedic India, and the lines of their simple synthesis ; and where leaves have blown over from other trees, such as that of the primeval Shamanism of Asia, they will be found to take their place on the fundamental design.

A glance at the applied aspect of Hindu religion must conclude this part of our study. The Vedic genius was, notwithstanding foreign notions to the contrary, intensely practical. "He who has not first turned away from wickedness, who is not tranquil and controlled, whose mind is not at rest, can never realize the Self even by knowledge," says the *Katha Upanishad.* "When the mind is unrestrained and lacking in understanding, the senses become unmanageable like wild horses." Hence arose the *yogas*, or ways to union of the outer and

inner selves; disciplines for intensifying, controlling and directing (1) the will (*raja yoga*), (2) the emotions (*bhakti yoga*), (3) cognition (*jnana yoga*), (4) action (*karma yoga*). There are many other forms of *yoga*, but, like the sub-personifications of the pantheon, they all refer back to the fundamental quaternary of capacities. (Fig. 31.)

SYNTHESIS OF YOGA

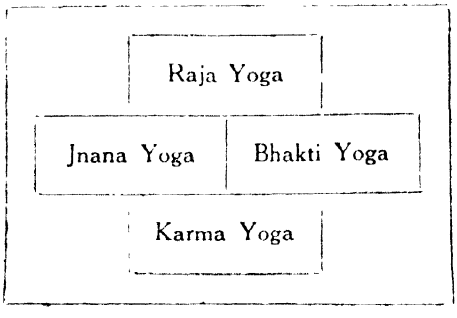


FIG. 31

When Prince Siddharta, in the sixth century before Christ, so synthesized his octave of capacity that its outer phases were perpetually suffused by the inner radiance of his *buddhi* (intuition), he became Gautama the *Buddha* (illuminated), and established the *Dhamma* (Pali; *dharma* in Sanskrit) or law of life by which other aspirants might do the same.

The essence of the *Dhamma* (now called Buddhism) is expressed in "The Noble Eightfold Path" which is the complete Buddhist *Yoga*: (1) Right understanding, (2) right emotion, (3) right speech, (4) right action, (5) right livelihood, (6) right effort (to avoid, overcome, originate and maintain), (7) right attention (contemplation of phenomena), (8) right concentration (inwards). These take their place on the octave of human capacity as objective and subjective phases of the four main capacities, intuition, emotion, cognition and action. (Fig. 32.)

THE BUDDHIST SYNTHESIS

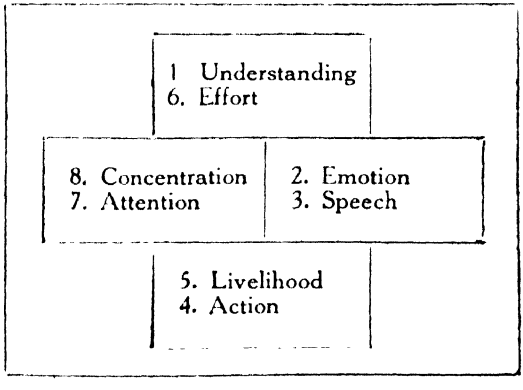


FIG. 32

Similar synthetical analyses can be made of the other religions; but the foregoing study

is sufficient demonstration of the fundamental unity of the religions.

(*B*) Religion and Modern Thought

The modern critical spirit has been directed with special vehemence against religion. True, scepticism is as old as human thought, or at least what has gone for some millennia by the name of thought. But the promulgation of the scientifically based doctrine of evolution took the controversy over religion out of the realm of argument into one in which science (that is to say, the statements of a number of people who called themselves scientists) demanded, not arguments, but demonstration that could be subjected to laboratory testing. This was exceedingly awkward for religion. It could not produce a soul for examination by the new inquisition. Hence, scientifically, there was no such thing as a soul. That and other similar tests "finished" revealed religion.

But religion did not seem to realize that it was finished. It had gone on existing for as long as scepticism had existed, and did not see why it should break the habit. And to-day,

while the doctrine of evolution, in the nineteenth century sense, is getting a good many jolts, religion is being cheered by the recognition by science (that is to say, the statements of another group of people who call themselves scientists) that, while creeds which do not permit themselves to be interpreted and which demand acceptance of the letter of their statement, may or may not fail, religion as an expression of the emotional nature of humanity cannot fail.

Touching, for example, the God-feeling in human aspiration, Sir Oliver Lodge, in an article on "Science and God," notes humanity's early infantile ideas regarding a Supreme Being ; then an advance in the Biblical record until the poets and prophets saw that "He" could not be represented by images or conceived by the mind. The idea of God is still growing, says Sir Oliver ; and, bearing on the idea, he continues, science has given the world certain findings that are "important theologically": *viz.*, that law and order are universally operative, consistent and obeyed ; that one system of laws governs all universes. Thus, Sir Oliver summarizes, there is "one majestic reality," and all things material, mental and spiritual, are part of it.

Sir James Jeans, the astronomer, thus summarizes the progress of scientific thought along a line that converges towards the religious line :[1] "Thirty years ago we thought, or assumed, that we were heading towards an ultimate reality of a mechanical kind . . . To-day there is a wide measure of agreement, which on the physical side of science approaches almost to unanimity, that the stream of knowledge is heading towards a non-mechanical reality ; the universe begins to look more like a great thought than a great machine . . . The laws which nature obeys are less suggestive of those which a machine obeys in its motion than of those which a musician obeys in writing a fugue, or a poet in composing a sonnet. Mind no longer appears as an accidental intruder into the realm of matter ; we are beginning to suspect that we ought rather to hail it as the creator and governor of the realm of matter . . ."

Albert Einstein, the mathematician, takes up his parable, and says, in an article on "Religion and Science" : "In primitive peoples it is fear that awakens religious ideas," and fear creates

[1] "The Mysterious Universe."

an external being on whom the fearful depend. . . . The rise of the social instinct develops a social or moral idea of God. But Einstein recognizes a third aspect of religious development, "the cosmic religious sense," having no anthropomorphic deity ; realizing the nobility and order in nature and the world of thought ; feeling "the individual destiny as an imprisonment" ; seeking to "experience the totality of existence as a unity full of significance". He sees this cosmic element in the Psalms, the Prophets, and particularly in Buddhism. "How," asks Einstein, "can this cosmic religious experience be communicated from man to man, if it cannot lead to a definite conception of God or to a theology ? It seems to me that the most important function of art and of science is to arouse and keep alive this feeling in those who are receptive . . . Science . . . has been accused of undermining morals, but wrongly. The ethical behaviour of man is better based on sympathy, education and social relationships, and requires no support from religion."

The focussing of attention by these three scientists on the central life of the universe, and its reflection in the religions, indicates their

realization of the crucial nature of the intuition of God in religion. Rabindranath Tagore, philosopher-poet, reflector and creator, says,[1] "Preachers and ministers of religion have made it their business to deal with God at every moment. They cannot afford to wait until they come in touch with him. They dare not acknowledge the fact that they have not done so. Therefore they have to strain their minds into a constant attitude of God-knowingness. . . . And yet the consciousness of God, like that of other ideas, comes to us only with intense moments of illumination, or inspiration. If we do not have the patience to wait for it, we only choke the path of inspiration with the debris of our conscious efforts. Those who make it their business to preach God, preach creeds. They lose their sense of distinction between these two. Therefore their religion does not bring peace into this world, but conflict. . . . The losing of Paradise is enacted over and over again by the children of Adam and Eve. We clothe our souls with messages and doctrines, and lose the touch of the great life in the naked breast of Nature."

[1] "Letters to a Friend."

Two aspects of "God" are indicated in the foregoing statements of three scientists and a philosopher-poet: (1) as the total life of the cosmos, within which manifestation occurs under inherent laws; a life which the human consciousness can contact under the identifying terms of one Reality, Creative Mind, Cosmic Consciousness, or God: (2) as an expression of a growing idea in the history of the religions.

Einstein, in his reference to the development of the idea of God, takes the nineteenth century rationalist view of its being only a creation of man's imagination. But Lodge's One Reality (which naturally includes all phases within that Reality), and Jeans' Creative Mind, place the initiative of life beyond the limitations of life, and give us the formula that *the progressive idea of God seen in the history of the religions was man's progressive reaction to a reality.* This reality he expressed in terms of his own nature, era and environment. Einstein does the same. He condemns the idea of a God who rewards and punishes. Looked at, not on the flat but in the round, (that is, not literally but figuratively) is such an idea any less scientific than that of a cosmic life of law that must be

obeyed, otherwise suffering ensues ? Is not a non-anthropomorphic deity just as inadequate as an anthropomorphic one ? Is Einstein's dualistic sense of a limitation of life, and a struggle towards totality, different in essence from the struggle of the pious to have union with God ?

Both ideas, we hold, are less than truth. If the one Reality is accepted, there is no question of struggle towards union. The union is there already. The Vedantic assertion, " I am That," states both the Reality and the technique of realization : the drawing of the individual consciousness away from transitory details towards the centre round which they revolve ; or, stated otherwise (and all such statements are figurative expressions of states of consciousness), from fragments towards the totality in which they inhere. That is what Tagore means by cessation of straining the mind towards God-knowingness : all that is needed is acceptance of the normal fact of the identity of life. The strain towards artificial God-knowingness, producing efforts beyond the normal, gives rise to religions, hence to conflicts of technique ; whereas the spontaneous touch of the Great Life brings peace.

Tagore's Edenic paraphrase gives the imaginative artist's clue to the true approach to scripture : by way of the creative imagination and poetry. The flat statement that "God created man in His image" 4,404 years before Christ reduces a colossal process to puerility in front of geological and astronomical history. But it takes on a different guise when it is read in the round as proclaiming the emergence of the phenomenon, Man, as part of the One Reality, and therefore partaking of the characteristics of the One Reality. Seen in the round also, the statement of Xenophanes that Man made his Gods in his own image, with its implication that God therefore has no existence, becomes a statement that Man's explanation of the Reality to himself is in terms of his own nature, which nature is part of the Reality ; that the terms "God" and "Man" are therefore reciprocal ; mutual analogues. The characteristics that man attributes to God are the characteristics of God-in-man. And between the totality, God, and the item, Man, stands the creation of both, the Christ, who uttered, not a church dogma but a universal verity, when He called Himself Son of God and Son of Man.

Apart from historical elements, all scriptures are symbolical presentations of various aspects of the One Reality. They are works of art. They have anticipated Einstein's declaration that "the most important function of art" (also of science, he says) "is to keep alive this feeling" (cosmic consciousness) "in those who are receptive". The scriptures (all of them, not only the Psalms and the Prophets, that is, the poets) are essentially true because they are imaginative responses to universal verity. But, as works of creative imagination, they demand interpretation, not as between text and text, or text and context, but as between outer expression and inner significance.

Einstein's conjunction of cosmic consciousness with science and art is an interesting disclosure of the mixture of orient and occident in his nature. As an offspring of the oriental race to whom came the declaration: "Hear O Israel! the Lord thy God is one God!" he feels the touch of the Parabrahman (beyond creation) of India. But there was this distinction between the two responses to reality, that, while the Aryan genius accepted the "One God" as a *unity*, hence in rapport with its own

parts, the Semitic genius treated it as a *unit*, hence separate from its creation. In his desire for unity Einstein shares the spirit of the dualistic *yogis* of India. But they turn inwards in contemplation in order to unify themselves with the One Reality ; while he limits the means for arousing and communicating cosmic consciousness to the two out-turned directions of the emotional and mental aspects of the human consciousness, art and science.

Yet the oriental in Einstein does not let him rest in a completely external activity. His "art" has hovering over it the wings of consecration out of which the imagination created the angelic hosts and the religions ; and his "science" has behind it the feeling that cried : "When I *consider* the work of Thy hands . . ." out of which have come the philosophies of mankind.

Einstein dissociates religion from ethical behaviour. It is probably a fact that no religious code has produced a true ethical code. Neither has any ethical code produced a true ethical organization of human relationships. In the matter of tangible results, ethics has nothing to boast of over religion. Either, fully applied to

life (the Ethics of Confucius or the Sermon on the Mount), would have made humanity human and civilization civil ages ago. Yet, Einstein's prescription of sympathy, education and social relationships would be worthless unless they were a conscious effort to develop in human nature and action some latent elements in its participation in the nature of the one Reality. A sentimental sympathy will fade out ; but sympathy that reflects the integrative principle in the cosmos will last. Education is useless at present because it is not expanded to the full nature of the student as an epitome of the reflective, observative, creative, and aspirational phases of the cosmic life. Social relationships to-day are anarchic because they are not co-ordinated with the realization of human variety as atomizings of one body of Reality. Seen thus, Einstein's prescription of sympathy, education and social relationship is essentially religious as conforming with the religions when *they* become religious.

The defect of religion up to now has been its attempt to dominate the whole of human experience through one faculty of its sensorium, the emotional. The defect of nineteenth

century science was its attempt to subject vital experience to the test of a single function of the human consciousness, the analytical. The demand now of a mechanized hasty outer life to dominate the contemplative necessity by the dynamic necessity is equally defective. Yet these attempts at domination are signs of a true movement in human progress ; not a movement towards domination of the whole of life by any one or two of its phases, but of a future free interaction of all phases of human endowment ; in short, a movement towards synthesis. Religion has particularly felt the interference which is the first crude form of subsequent interaction. It has been challenged by philosophy ; was challenged even so long ago as the time of the Cæsar of the Gallic War who said that those who studied philosophy did not worship Gods—and, in the saying, himself gave the intellect the place of divinity. Centuries later Francis Bacon filled out Cæsar's dictum by pointing out that, while the *superficial* study of philosophy led to atheism, deeper study led to religion. The challenge of religion by science has passed from the superficial state and is leading science itself curiously near to religion ;

for science has passed in a generation from the merely physical to the superphysical, and has for some time been busy in restoring to grace some "religious superstitions" which late last century it boasted of having exploded, such, for example, as the functioning of the human consciousness without its customary instruments —and all the implications that hang thereon.

When the process of interaction is sufficiently advanced, the religions will become religious, and the religion of the future will have begun to emerge. Its intuitional assumptions, mental illumination and emotional expansion will have been pondered by philosophy, tested by science, expressed by art, incorporated in life. And these processes, which will hasten each other the more closely the synthetical movement brings them together, will not only have acted beneficially on religion, but will themselves have undergone

a sea-change
Into something new and strange.

The influence of religion will have melted the frigidities of philosophy into fructifying streams for the lowlands of life: it will have given science a heart, and rid it of the overgrowths

of expert ignorance fertilized by cruelty, which have stifled the growth of true knowledge: it will have liberated art from the enslaving inflammation of sensation into the free inspiration of spiritual vision and creative imagination. After that, it will reach the synthesis, the simplicity of wholeness, the "cosmic religious sense," the instantaneous identification of itself with the "one Majestic Reality," and with the "creator and governor of the realm of matter"; and from that centre of consciousness will act as what Chuantze, the commentator on the teachings of Laotze (300 B.C.), calls "the delegated image of God," through life that is the "delegated harmony (synthesis) of God". "Man, one immortal soul of many a soul," will, through religion, express, not, as heretofore, creedal limitations of the one Reality, but the plenitude of the Cosmic Love; through the arts the Cosmic Beauty; through the philosophies the Cosmic Order; through the sciences the Cosmic Law; and these—Love, Beauty, Order, Law—Man will fulfil in the action and organization of daily life which will express the Cosmic Process and Goodness. And life then will be not merely religious but religion.

CHAPTER IV

THE CREATIVE SYNTHESIS

(*A*) THE SYNTHESIS OF THE ARTS

LAFACADIO HEARN in one of his lectures on literature in the Imperial University of Tokio[1] called the arts "the emotional expression of life". They are, as our octave of capacity shows, the objective-emotional expression of the creative artist's reaction to life; and the double direction of life subdivides them into subjective or fine arts and objective or applied arts.

But now, taking "the emotional expression of life" as itself a synthetical process, and asking it what its qualitative synthetical constituents are, we find them to be (moving inwards from the primary external contact of the observer and the work of art): (A) the

[1] "Interpretations of Literature."

formal quality of (1) the particular medium of expression (sounds in music, words in verse, lines and colours in painting, plastic material in sculpture) and (2) of the structural character of the work of art; (B) a mental quality derived from (3) the specific expression of thoughts (as in didactic poetry, programme music or symbolical sculpture and painting), and (4) idealistic repercussions to impressional inner generalizations (the "divine ideas" of Emerson); (C) an emotional quality that ranges from (5) sentimental reaction to an external object to (6) mystical ecstasy evoked by influx from beyond the horizon of consciousness. And, through the tegument of the explicit expression in form, thought and feeling, will, in greater or lesser degree, throb (D) the intuitive quality of (7) vital inspiration and of (8) illumination—that quality of radiance which Swinburne recognized as "the soft flame and heat of songs that shine".[1] (Fig. 33.)

Out of the interactions of these characteristics of art in general in varying ratio with one another and with the materials through which they find expression, arise the characteristics

[1] "Ave atque Vale."

of the various arts in particular; and these arts, because of their special identification

THE QUALITIES OF ART

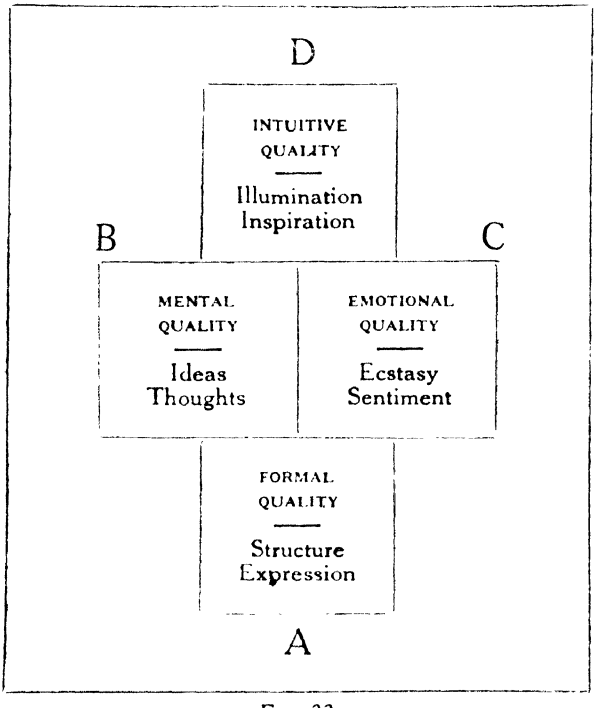


FIG. 33

with the intuitive creative impulse which is the origin of differentiation, present a synthetic analysis of marked similarity: their ratio of fundamental characteristics is very much the same; their difference is expressional, not essential. Only by a courtesy concession can

we speak of the art of science, or the æsthetic of sociology: there is an excuse for the concession, though it is remote and minute. But the evident element of form in the immobile arts of sculpture and painting is as evident in and essential to the mobile arts of music, dance and poetry. In sculpture and painting the experience of form is objective and almost immediate: in music, dance and poetry it is subjective and cumulative because inferred from a progression of impacts either from sounds, movements or words.

Creative art is primarily expressive, that is, emotional; secondarily communicative, that is, mental; tertiarily representative, that is, formal. In both the creator and appreciator of art there is generated the intuitive reaction to the finest things in life, which we call taste; but this is an effect of art, not its cause. Where art is communicative it primarily communicates experience, or the results of experience in ideas. Painting embodies representative appearance; sculpture embodies representative form. When the arts are put to other work than that which is their own, as in recent schools of occidental art, particularly

painting, they lead the mind that has not the synthetical clue of essential unity in expressional diversity into blind alleys of thought.

A modern art-critic,[1] for example, dismisses the notion that there is any affinity between the plastic and rhythmical arts. The eye works differently from the ear, he reminds us ; therefore (*his* therefore) we must not speak of painting in terms of music, and *vice versa*. He will not let us see with the ear, and speak of the *tone* of a picture. We do not know if he rejects the term *artistic taste* which mixes up the mouth with the other organs. Neither do we know if it occurred to him that the eye works differently from the hand : a fact which should have produced a *therefore* imposing a highly modern blindness on visitors to art exhibitions. And while this modern exponent of art prohibits our mixing our functions, he sees nothing to complain of, and everything to praise, in the modern art of what he terms " classical architectural painting " which hammers down the three-dimensional art of architecture into a two-dimensional

[1] R.H. Wilenski in " The Modern Movement in Art ".

expression—which is no more consistent than the "descriptive art," which the critic and the new-classicals despise, of trying to make a flat surface pretend that it is three-dimensional. There is, indeed, much to be said for an art that tries to be more, and nothing for an art that tries to be less. The individual who gazes contemplatively on a modern classical architectural painting (say of a number of pieces of building material and machinery in positions of obviously much needed mutual support, and labelled "Portrait of a Lady") may arrive at the conclusion that, while it may be all right for painting to base itself on architecture, there would not be much architecture left standing if it returned the compliment by basing itself on classical architectural painting. The conclusion would be erroneous, according to the modern theory. It is not architecture, in the plain sense of a building, that is the basis of classical architectural art, but certain constituents of architecture, such as proportion, balance, line, recession. These are qualities abstracted from architecture, and, *hey presto*, abstractions from the most solid of arts become the solid basis of the modern abstract art of classical painting!

These features of architecture are, we are instructed, matters of relationship in form. Perceiving these relationships, the artist sets out to gain an enlargement of formal experience, and it is this experience that is the real subject of the picture. Hence the title "Portrait of a Lady" is merely for identification. Hence also the thing seen as a picture is not the picture; it is a purely symbolical representation, not of an idea or an emotion (which the neo-classicals do not permit) but of an experience of form. And so we are back to Aristotle and the form-test of art. The reaction against the romantic movement is complete. Those who have wondered where the transitional epoch in western painting was going, are now authoritatively informed that it is not going anywhere in particular, but is back at Methuselah. The old oscillation of classical to romantic and romantic to classical goes on. Art criticism (like that in the book referred to) and all but a few artists (the few being outside the "modern classical" school) labour under the restricting notion that art movements are eternally condemned to the surface of things. They might at least give a trial to the possible efficacy of the oriental

notion that there is something of the vertical in art ; that it has descended from higher regions of the inner nature of humanity and the cosmos, and that it is only worthy of the name of Art when it gives the artist not only an *expansion* of consciousness but also an *ascension* of consciousness, and when it communicates its ascensive influence to the spectator.

On the cognitive (communicative) side, fiction and drama express and communicate in various ratios through successions of objective events and persons ; while *belles lettres* does the same more subjectively and more through the collective handling of thought. Scientific and philosophical exposition, and literary and art criticism, are ostensibly expository, and do not belong to the category of creative arts, though they occasionally exhibit some of the qualities of art.

Responsible dance (not mere sensuous gallivanting) is the objective expression of emotion ; and vocal music, by virtue of its possibility of conveying ideas through words (a possibility too rarely used in occidental song, which is mainly sentimental) is the subjective expression of emotion.

And where shall we put pure music? Has it not been termed "the universal language of emotion"? Yes, and the author himself accepted the definition until he changed continents, and found a music in India whose "language" was utterly different from that of Europe, and whose emotions were a blend of intuitional ecstasy and technical joy. He has listened in Japan to the chanters of the Noh-drama and their "cats," with drum and fife obligato that never got anywhere rhythmically or melodically from the occidental point of view, but created a poignant effect along his emotional frontiers. He has been purified by the Gamelin music of Java accompanying exquisitely inspiring dance re-creations of episodes from the Vedic epics. He has heard a clay pot beaten in Malabar and Sind to such a rhythmical frenzy that the audience went mad with a delight that had no emotional cause for its emotional reaction. He has sat in Benares with his ear close to the gourd of a *vina* to catch every sound of an "eternal passion, eternal pain"[1]; but the expressed and evoked passion was neither of the blood nor the heart, and the pain touched a nerve deeper

[1] "Philomela," Matthew Arnold.

and infinitely finer than that of the body. The seventy-two scales (*melakarta ragas*) of Indian music make a melodic language-material inconceivable to the individual whose ear knows only the three occidental scales. The "time" (*talam*) of Indian music goes up to twentynine beats to a time-phrase. A serious musical performance in India is a sacred occasion, not a mere entertainment. Garlands and incense accompany it. Within the limits of the *raga*, the *talam*, and a form-progression after the manner of a sonata, the performer sets free his musical intuition, and the accompanying instruments (if he is a singer) have their work cut out for them if he yields too freely to the impulse to individual creative extemporization of traditional melodic variety.

No! Music is not the "universal language of the emotions". It *is* a universal language, but it has many vernaculars; and at its highest it expresses an emotion far above the neurotic, erotic and sentimental connotations of the term ordinarily in occidental minds. Nietzsche got close to its reality in his definition of the Dionysian mystical musician and his music as "himself just primordial pain,

and the primordial re-echoing thereof".[1] Resting on the definition is the sense of the "total push and pressure" of the creative stress that perpetually originates and maintains the elaboration of the creative Word in "the music of the spheres". The purest music is the intimate voice of the creative impulse.

"As above, so below," said the Hermetic genius. As in the whole so in the part, says synthesis. Those who wish to test this principle on the details of music—its constituents of rhythm, interval, melody, harmony; its kinds; its instruments—may do so. Those interested in the art of dance (not mere dancing; as expression, not as gratification) will find profound synthetical suggestions in the Hindu image of Natarajan (Shiva as Lord of the Cosmic dance) who holds in one hand the drum that gives the wave-lengths of the cosmic broadcast, and in the other the symbol of the universal radio-activity, the inner light. The Vedic *shilpa-sastras* (rules and principles of the arts) set out the "six limbs" of plastic art as (1) *Rupa-bheda, form-difference* applied to the symbolical use of certain forms, such as, man

[1] "The Birth of Tragedy."

for energy, woman for substance, the lion as creative activity, the elephant as gross matter, etc. ; (2) *Pramanam, truth,* that is, true relationships ; (3) *Bhava, temperament* or vital expression ; (4) *Sadrisyam, equal-seeing,* the recognition of inter-relationships ; (5) *Lavanya-yojanam, adding salt,* artistic qualities ; (6) *Varnika-bhanga,* colour method for both pictures and sculptures. (Fig. 34.)

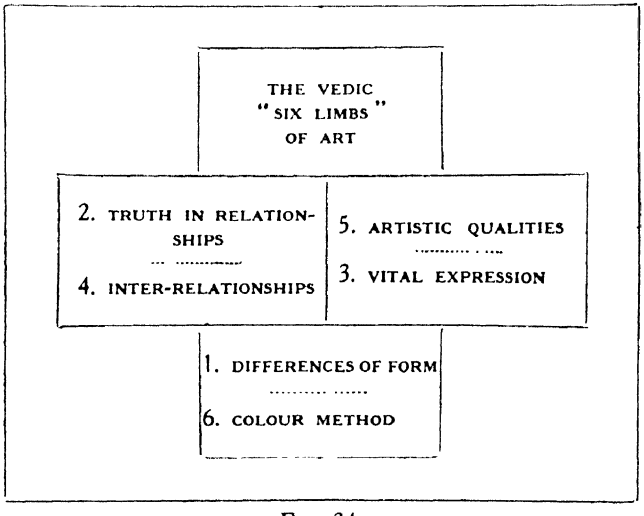


FIG. 34

(B) THE SYNTHESIS OF POETRY

Let us consider the art of poetry, with a view to finding its true place in the synthesis

of the arts, and also as an example of the synthetical nature of any single constituent of a larger synthesis.

As a quality, generally identified with an emotional elevation expressed figuratively, rhythmically or ornamentally, poetry may show itself in any other art. Asit Kumar Haldar of Bengal has been called a poet among painters ; and, indeed, may we not reverse the title and call John Masefield, in his narrative phase, a painter among poets ? Chopin's music is " poetical " as contrasted with Beethoven's, which may be called philosophical.

But poetry as an *art* is more definite and complete than poetical quality. Beyond its characteristics (which we shall presently consider) it has an intimacy with the inner Light, and a capacity for expressing the experience of that intimacy, which the other arts do not possess. Whether poetry or music is ultimately the highest of the arts as art, we shall not attempt to decide. The supreme art may be a combination of both, or of all the arts such as Scriabin imagined, or one of Shelley's " arts, though unimagined, yet to be ". From our position on this side of the Mystery, and

constituted as we are, poetry gives us the most complete, most synthetical, account of what its inner eye hath seen and its inner ear hath heard.

We speak here, of course, of poetry at its highest. Ruskin[1] admitted only two orders of poets, the creative and the reflective. "But both of these must be first-rate in their range, though their range is different; and with poetry second-rate in quality no one ought to be allowed to trouble mankind. There is quite enough of the best,—much more than we can ever read or enjoy in the length of a life; and it is a literal wrong or sin in any person to encumber us with inferior work."

The power of revelation that is expressed in the highest poetry is due to the fact that because, in addition to possessing the capacities of the other arts, it possesses the capacity of language. It has the Pentecostal power of making the poets speak each in his own tongue, when the flame sits on his head. But its language is not that of direct statement or ratiocination. Its mood is that of exaltation

[1] "Of the Pathetic Fallacy." (Modern Painters, Vol. 3, Chap. 12.)

induced by external or internal impacts, and its language has to be similarly exalted. But to avoid mere inflation and pomposity, poetry evolved what Shelley called "a language within language" by adding inner atmospheric symbolism to the ordinary outer usage of words. When Francis Thompson chants of an emotion that

> . . . makes the sudden lilies push
> Between the loosening fibres of the heart,

he utters a physiological fallacy, but an exquisite symbol of a pure response to the cosmic life blossoming through human emotion.

AE. thus sings of Symbolism ;

> Now when the spirit in us wakes and broods,
> Filled with home yearnings, drowsily it flings
> From its deep heart high dreams and mystic moods
> Mixed with the memory of the loved earth things :
> Clothing the vast with a familiar face ;
> Reaching its right hand forth to greet the starry race.
>
> Nearer to Thee, not by delusion led,
> Though there no house-fires burn nor bright eyes gaze ;
> We rise, but by the symbol charioted,
> Through loved things rising up to Love's own ways.
> By these the soul unto the vast has wings,
> And sets the seal celestial on all mortal things.

Well might the American poetess exclaim ;

> From out the throne, from which all language springs,
> Voices proceed and fires and thunderings.
> Oh ! when we speak, Great God, let us speak well.[1]

We place poetry, therefore, in the fundamental pattern of the arts, in the region of illumination (Fig. 35) ; and its verbal material

SYNTHESIS OF THE ARTS

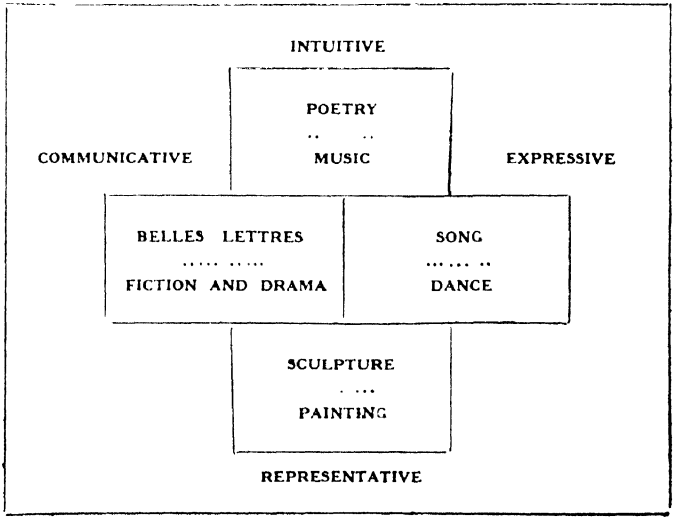


FIG. 35

takes its place in our synthetic-analysis as the extrovert aspect of its activity. In addition to

[1] "Sonnets from a Lock-box." Anna Hempstead Branch.

their cognitive content and figurative power, words have also a musical quality that distinguishes the speech of poetry from that of prose. This arises not only from their individual sound, but from their melodic arrangement and their harmonic association. In the line

"Stretched on a flying flowering stone,"

the word *stretched* is unmusical, and the word *stone* is musical; the words *flying* and *flowering* are moderately musical; but they are given a special sound-quality through their alliteration; and the sound quality of the line as a whole is intensified by the verbal design of an invisible but audible arch resting on the two *sts*, and a smaller arch resting on the two *fl's* (Fig. 36); and also by the rhythmical

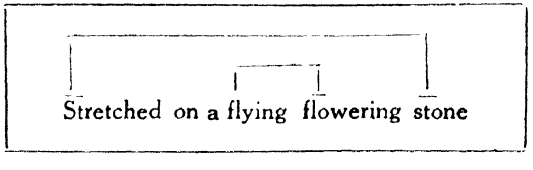


FIG. 36

modification which is made within the fundamental measure of the line, which will be realized against the regular beat of the first line of the poem:

" Alive in space against his will . . . "[1]

Structure is the inner aspect of the objective phase of a poem, and it consists of rhythmical structure and the various verse-forms.

Structure itself has its fundamental pattern ; (1) grammatical and prosodical, (2) mental, (3) emotional, (4) unity. The tracing of these in a poem is one of the delights of synthetical criticism.

The cognitive element is generally regarded as of less importance in poetry than the emotional. But, while the finest thinking in words, without the special poetical qualities of music, structure and figurativeness, does not make a poem, the reduction of the cognitive element in a poem may reach a point below which the poem also ceases to be a poem through descending into cerebral vacuity and mere verbal virtuosity. Much of Browning's poetry is only rhythmical argumentation : much of Watson's poetry is impressively caparisoned nothingness.

There is something curiously twisted in the notion that, notwithstanding the fact that creative

[1] " The Flowering Stone," by George Dillon.

artists are among the most intelligent of human beings, they must renounce intelligence when they engage in the process of art-creation. The matter is of such importance as to demand detailed consideration.

A corollary of the lesion between intelligence and art-creation is the lesion between intelligence and works of art : they must, it is said, be treated as such and nothing else. Yet the vast majority of, say, the paintings of the world are expressors of significances beyond their lines and masses and colours, as one realizes in an effort to make the pictorial products of one race or religion intelligible to an individual born and reared in another.

Even if, as a recent writer claims,[1] the spectator of art has nothing to do with anything but understanding of " the attitude, motives and procedure of the artist," still that understanding takes us to something other than just the work of art ; and in asking our attention to attitudes and motives, not to mention all that is involved in technique, brings us in contact with operations of the human consciousness which, while in some instances they may not be particularly

[1] R. H. Wilenski in " The Modern Movement in Art ".

intelligent, are at any rate functions of the intelligence.

When the matter is faced at right angles and without mystification, it becomes plain that about the last thing we should expect of a work of creative art is that it should be a work of art pure and simple. All the same, it will take the notion of the non-intelligence (or perhaps it is super-intelligence) of artists and art quite a while to perish, for it has eminent sponsors whose assured longevity as creators will carry with it the dead-weight of some of their ideas with regard to themselves and their art which they appear to accept without question. Ultimately, however, these withered twigs upon their tree of life will be found out for what they are. When one comes upon a declaration of the kind referred to in the utterances of the wise, one has only to lie low with alert eye and its contradiction will be seen sprouting forth ; for the wise can never be wholly in error, and must cancel error by truth, even camouflaged truth.

Dr. Rabindranath Tagore, for example, in an essay on " The Principles of Literature," [1] writes :

[1] Visva Bharati Quarterly.

"No man who has the gift of enjoyment ever nags or pokes any creation of art with the questions: Why art thou here? What art thou? He exclaims: It is enough for me that thou art thyself." This sounds conclusive. All the same it is a matter of question whether even an immortal poet, when he himself turns critic and attributes principles to literature, has the right to put up a notice-board warning other people's enjoyments that they must not go beyond the limits of what he in his critical moments conceives to be his own. There are most certainly human beings who have very considerable and very uplifting enjoyment—not in nagging or poking creations of art, but in asking, and endeavouring themselves to answer, the questions that Dr. Tagore would hobble. In this they are in excellent company, for in the very next paragraph to that in which Dr. Tagore makes his prohibition, he himself smuggles across the frontier of his prohibited area a fine piece of camouflaged questioning of art in his declaration: "Our soul has her hunger for this immediateness of realization, whereby she is enabled to know herself. The love, the contemplation, the vision that alone can satisfy this

hunger finds its place in Literature, in Art." Now we know why art is here, and what it is. Round a corner out of earshot of a critical superstition, Dr. Tagore has questioned the Genius of Art to good purpose, and throws the darkly whispered answer into the excellent generalization that *art is a means to satisfying the hunger of the soul for reality.* Indeed, like the good rebel that he is, his creative imagination, when put to the work of criticism, still further disobeys the prohibition of his intellect against the intellectual questionings of others, by providing us with an answer to the question, What are the essentials of creative art? They are, he says, love, contemplation and vision. Now these make up the creative trinity-in-unity of human capacity: the thrill of feeling that accompanies creative activity, the contemplation that guides and stabilizes it, the imagination that inspires, energizes and nourishes it. Dr. Tagore's statement accepts intelligence (as contemplation) as a constituent of creative art. It shows intelligence on the part of the creative artist who uttered it. It indicates that creative artists may also be intelligent

beings and their works not only enjoyable but intelligible. (Fig. 37.)

TAGORE

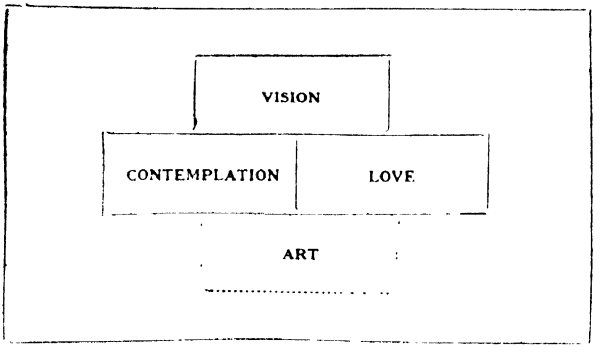


FIG. 37

It has, however, to be said in extenuation of the repugnance of creative artists to the exercise of questioning intelligence in regard to themselves and their works, that it is due partly to a limited view of the nature and function of the intelligence which is generally held by questioners, and which artists do not trouble to question ; and partly to a tendency in certain phases of art-history, particularly in western literature, to permit domination by that limited intelligence in creative expression. Wordsworth[1] complained that—

> Our meddling intellect
> Misshapes the beauteous forms of things.

[1] "The Tables Turned."

This general charge against intellectual meddlesomeness stands in so sharp contradiction to Shelley's glorification of "intellectual beauty" that it would appear that one or other of these immortal poets was talking nonsense regarding the intellect, or that the blame rests not so much with the intellectual element in inquisitiveness concerning beauty as in the direction in which it is used. To Wordsworth intellect applied through scientific analysis (as the next line in the poem indicates: "We murder to dissect") commits what Yeats calls "the wrong of unshapely things".[1] To Shelley intellect applied through beauty consecrates all it shines upon of "human thought or form".[2]

As to the domination of art by that limited intelligence, the poetry of our time certainly lends itself to it in some measure, though not yet to the extent of indicating a return to the era of Dryden and Pope. In certain of the moderns, poetry deliberately puts itself in the chair of the psycho-analyst, or makes week-end excursions with the anthropologist. The process in its extreme form is putting poetry to work

[1] In the poem beginning "All things uncomely and broken".

[2] "Hymn to Intellectual Beauty."

the wrong way about,—using an arc lamp for breaking stones, which is not good for either. Poetry is not a pathological probe but a creative outlet.

Intellectual analysis misshapes form ; that is, intellect frozen and sharp, working objectively, separating leaf from leaf, limb from limb. It is this discrete operation of the objective cognitive human capacity that outrages the integrative instinct of the artist. For the true consecration of form, there must be a laying on of hands in the apostolic succession of beauty ; a brooding Presence that transcends the form yet is vitally related to it. This is the implication of Shelley's phrase already quoted from the "Hymn to Intellectual Beauty". But in the same poem he states the matter explicitly by addressing intellectual beauty as

Thou that to human thought art nourishment . . .

That is to say, cognition at its highest as intellect, and feeling at its highest as responsiveness to beauty, combined as intellectual beauty, overflow and form the river of thought : a psychological trinity-in-unity, cognitive, affective and active ; all part of one process and of one another.

Thus the creative imagination of the poet reaches the fact in nature that psychological science corroborates. Working at its native level of the intuition, the creative imagination cuts across the stream of tendencies in life, acting thus prospectively, which is prophetically in the true sense, as Shelley did when he anticipated the evolutionists in the forty-third stanza of "Adonais," and leaped so heartily over the heads of the Freudians that he is still on his trajectory of poetical prophecy towards the point in future psychological history at which science will discover "the one Spirit's plastic stress" as the master-complex in the universe.

When art moves from its place of poise between the hunger of the soul, whose satisfaction is art's reason for being, and the materials for that satisfaction; when it immerses itself in the world of the discrete, and draws criticism with it, then it becomes anathema to the high-minded; and when it floats toward the purely immaterial world it becomes incomprehensible to the materially minded. It is a true instinct that resents the masquerading of poetry as science, and an equally true instinct that puts the versification of sanctimonious sentimentality

beyond the pale of literature. Art is the expression of the soul. On its way towards realization of itself, the soul utilizes the services of lower aspects of itself. When it becomes the servant of its servitors (as western art has allowed itself, according to Mr. Clutton Brock,[1] to be dragged by feverish activity away from attention to intelligence), it falls from art to artifice, from the illumination of the soul to the flame of the passions, from broad understanding to narrow reactions.

The back-setting of intelligence in poetry is due to the fact that statements like that of Lafcadio Hearn with which we opened this section of our study, that art is the emotional expression of life, passing through the cerebral convolutions of persons interested in art, have come out at the far end so twisted as to imply that art is the expression of emotion *only*, and must not, on peril of the index, indulge in intelligence. Hearn's adjective has become the substantive. Emotional expression has been turned into expressional emotion.

It is true that expression without emotion would not be expression at all. Emotion is

[1] Essays on Art.

a subtilized form of motion, and, lacking it, the creative impulse that might have moved into the expression called art, can only remain an unrealized mass of potentialities, unorganized and inarticulate.

But to admit emotion in art as a moving power is not necessarily to admit it as the dominant power. It is an essential instrument of the creative impulse ; but it is not itself the impulse. To mistake emotion for inspiration, as is so commonly done, is to ignore etymology by confusing the neurotic and erotic channels of expression with its psychical source. It is also to hand over the work of art-creation to the half-gods—which is what has been mainly done in the arts of the occident, and half done in the modern arts of Japan, with parlous results. Hearn's ultimate justification of art, its expression of life, has been levelled down, through the contraction of the conception of "life," to a saturnalia of the senses.

This exaltation of the sensuous has obscured the synthetical interaction of emotion and cognition—the emotion of the externally turned mind observing a wider range of objects than those that only subserve the sensual ; the emotion of

the internally turned mind contemplating the flux and wonder and meaning of things. We have degraded *creation* into mere *reaction* ; and as an intimidation to conscience have tried to persuade ourselves that thought is a foreign substance in the blood-stream of poetry.

But we have not quite succeeded in eliminating thought from poetry. Whatever may ultimately happen to " fundamental brain-stuff " in music and the visual arts, there is in the art of poetry a low-water-mark below which the ebb of intellect cannot go. There is in every word a granule of brain-stuff that prevents it from being completely porous and allowing the mental content of language to percolate into the abyss of inanity. Man evolved his word-codes out of his necessities ; but every external object and action named by him had its mental counterpart. When imagination emerged, and with it the capacity for expressing feelings and ideas, words became not codes for external objects, but symbols for internal objects ; for thoughts retained and modified ; for feelings remembered and anticipated—and memory and anticipation *of feeling* is a *mental* process. Thus it has come to pass that even in poetry given

ostensibly to the expression of feeling only, there is an inescapable degree of mental activity.

For eight hundred years, there has been an oscillation of predominance between thought and feeling in English poetry. According to schedule we should now be moving towards thought after the Victorian and Georgian eras. But the schedule does not work. The poetical impulse is bewildered. Where it will move is not clear. It is, however, clear that an increasing intelligence in readers is demanding increased intelligence in poets and their poetry, and the spread of knowledge of physical and psychological science demands that the mentality of modern poetry shall be at the level of its era. On the other hand, there is an observable tendency towards the use of poetry as the medium of a finer expression of not only philosophy but science than prose attains. The hidden philosopher in Robert Bridges ultimately found voice in "The Testament of Beauty," and Julian Huxley, the scientist, has taken to verse.

Carl Spitteler, the eminent Swiss essayist, puts the matter of the intellect in poetry clearly in his

assertion[1] that though intellectual expression as such is not poetry, "nor a guarantee of poetry, nor a substitute for poetry, there can be no poetry devoid of wit and thought". He adds "it is equally true that the most elevated and greatest forms of poetry not only tolerate intelligence but severely demand it." Even in non-intellectual poetry, he asserts the need for a high measure of intelligence.

In other words, there is in poetry both an explicit operation of the mind and an implicit. The first asks the reader for informed understanding of the poet's explicit observation, which in its extreme form may be didactic ; the second for interpretative sensitiveness to the implications of the poet's expressed contemplation.

The requirement of informed understanding is being met by the increase and improvement of general education and the spread of publication ; at least on the side of information, with the assurance that, as "knowledge grows from more to more," understanding will be its enlarging shadow.

Interpretative sensitiveness is a birthday gift, but will increase with succeeding generations.

[1] In "Laughing Truths".

It is the more important requirement. The explicit operation of the mind concerns itself mainly with objects and ideas of a concrete kind ; and the more concrete, the more unstable and transient. Such objects and ideas pass into the archæology of poetry trailing "a lengthening chain" of annotations, which are daily bread to the pundits, but to the eye of the general reader are tombstones and epitaphs. The implicit operation of the mind invests poetry with the allurement of "whispers and of shadows";[1] but the whispers are of a voice laden with significances of reality, and the shadows are cast by the light of verity. Whatever may happen to the ever disintegrating concretes of life in poetry, the substantial intangibilities of vision remain, and are its highest quality, though not its only necessity. George Santayana,[2] while assigning sensibility and passionateness their due place in poetry, asserts that poetry must rationalize the "chaos of sense and passion" through constant reference to the poet's universe of objects and truth, if poetry is to be a true interpretation of

[1] "Marpessa," Stephen Philips.

[2] In "Interpretations of Poetry and Religion".

life. But poetry, we venture to add, is not only an interpretation of life, but an interpretation *into* life ; an impartation of enlarging and enriching impulses into the territory of the known by adventurers into the hinterland of the unknown ; a perpetual passing of couriers from the inner Light to the outer darkness. In the economics of the human spirit, the rewards of such adventures, being anticipations of future general attainment, rate higher than passing contemporaneous values. They put the stamp of eternal implication on the temporalities of expression in poetry. Hence it comes to pass that, while the ostensible subject of poetry must of artistic necessity be objective, the true object of poetry must be subjective. When the object of poetry is merely objective, it fades and perishes. When the subject of poetry is purely subjective, it may knock as ineffectually as a ghost on the doors to comprehension. But when poetry is the projection of the creative impulse through high contemplation and intense emotion into strong and beautiful expression, it is not merely an utterer of the mental concepts that are the debris of concluded philosophical activity, but *is philosophy*—an

inspiration or provocation to the interpretative sensitiveness of the reader, and a rich dispenser of rewards in heightened understanding and deepened enjoyment.

We are here on the mearings of a realm of intellectual discovery rich in promise. But we cannot do more than make the merest indication towards what the synthetical study of *poetry as philosophy* may yield both in expressed wisdom which offers its ores on the surface, and in the deeper wisdom that challenges us to the healthy labour of digging and sifting and finding beside each discovered grain of spiritual gold a companion grain from our own upturned earth.

How near the poet can come to philosophy (or is it the other way round ?) is seen when one reads, for example, the Song of the Spirits of human thought in the last act of Shelley's "Prometheus Unbound" beginning "Our spoil is won," and then lays it alongside the following sentence of Santayana's :[1]

> All observation is observation of brute fact, all discipline is mere repression, until these facts digested and this discipline embodied in human impulses

[1] "Interpretations of Poetry and Religion."

become the starting-point for a creative movement of the imagination, the firm basis for ideal construction in society, religion and art.

In Shelley's poetical drama the thoughts of humanity, liberated from the repression of an external discipline, anticipate an ascension of aspiration which will draw to them beneficent powers of emotion, cognition, and energy, through which they will operate creatively and build a world fit to be the dwelling-place of the Spirit of Wisdom. Herein we have a philosophical technique of life individual and collective. From the same poet's works we can assemble the constituents of a profound study of the psychology of the human will, and also elaborate from a single passage a challenging philosophy of the arts.[1] A study of Shakespeare's sonnets by a Hindu journalist uncovers astonishing yet convincing affinities between the sonnets and the ancient philosophy of the Upanishads. And, speaking of oriental philosophy, when we read Tagore's words ;[2]

The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures,

[1] This has been done in the author's "The Work Promethean".

[2] "Gitanjali." No. 69.

and then find the same expression of the unity of things in the lines ;

> The starry brocade of the summer night
> Is linked with us as part of our estate,[1]

written by an American girl, Nathalia Crane, when she was nine years old, we realize that the wind of poetical creation can blow equally from east and west, and fan the flame of illumination within the imagination of the poet irrespective of hemispheres and sex and age.

When vision inspires poetry, and the exclaiming heart is reinforced by the enquiring mind, the intuition will find an instrument ready for deeper and loftier affirmations than it has yet been able to make. That is the meaning of Tagore's stanza :

> The question and the cry " Oh ! Where ? " melt into tears of a thousand streams, and deluge the world with the flood of the assurance, " I am " ![2]

Before passing on from the foregoing claim for intelligence in poetry to the emotional aspect of poetry, we may here note that if we were making a synthetical analysis of the kinds of poetry, rather than of the constituents of a

[1] " Tomorrow," in " The Janitor's Boy ".

[2] Gitanjali. No. 12.

poem, merely descriptive poetry, such as the earlier poems of Edmund Blunden, would be the out-turned objective aspect, and narrative poetry, such as that of Scott, Crabbe and much of Masefield, would be the inner objective aspect.

It is not necessary, as we have seen, to argue for the place of emotion in poetry. Neither do we argue for its depression. Poetry worthy of the name is the high expression of high emotion. It may range from the objective expression of pain or pleasure, through the interested feelings that accompany the response to the sex-impulse, and the equally interested feelings of parenthood, up to the disinterested creative emotional response to altruism and spiritual vision. Few poets have the genius to draw the two extremes together as AE. does in his poem " Pain ".

Men have made them gods of love,
Sun-Gods, givers of the rain,
Deities of field and grove ;
I have made a god of pain.

Of my God, I know this much
And in singing I repeat
Though there's anguish in his touch,
Yet his soul within is sweet.

But while we do not desire a reduction of the emotional element in poetry, it has to be said that poetical emotion has its own synthesis of constituents—the feeling-response to lovely impacts and delightful design in words and in life ; to stimulating thought, and the illuminated creative imagination—and that these call for unexaggerated synthetical interaction if the emotion is to be worthy of humanity, not to mention poetry.

The most obvious emotional exaggeration in English poetry is its preoccupation with the sex-instinct from its sentimentalization by the Elizabethans to its vulgarization by the moderns. Lafcadio Hearn, faced with the difficulty of choosing English poems on other subjects besides "love" for his Japanese students, gave the naive explanation that in Europe marriage was universal, and became a struggle, hence "the western public have reason to be more interested in literature which treats of love than in any other kind of literature,"[1] a curiously humourless reason to present to youths whose race was already noted for its domestic proclivities and fecundity, and had made the "red

[1] "Appreciations of Poetry."

lamp" very light pink. The same argument would apply to eating as a poetical obsession. The cleric of Chester who wrote the poem beginning :

> Give me a good digestion, Lord,
> And also something to digest . . .

was on a more justifiable line than he probably realized.

But while Hearn explained the erotic surplusage of English poetry, he did not take it to be poetical virtue. On the contrary, while accepting the inadequate view of his time (and our time) that love is based on a simple physical impulse common to all embodied life, he asked ; "Because an apple tree . . . happens to have its roots in the ground, does that mean that its fruits are not beautiful and wholesome ? Most assuredly we must not judge the fruit . . . from its unseen roots ; but what about turning up the ground to look at the roots ? What becomes of the beauty of the tree when you do that ?" He saw the two directions that the love-emotion may take (that all kinds of emotion may take) : "Above it there is religion, and an artist may, like Dante, succeed in transforming love into a sentiment of religious ecstasy. I do

not think that any artist could do that to-day ; this is not an age of religious ecstasy. But upwards there is no other way to go. Downwards the artist may travel until he finds himself in hell. Between the zone of idealism and the brutality of realism there are no doubt many gradations."

We turn from the subjective expressional media of poetry—thought and feeling—which are present in varying degrees and ratios in the works of the poets. Their differences in quantity, quality and intermixture arise from the intensity or otherwise of the creative breath that blows through them ; " the breath of life " spoken of by the poet of " The Book of Genesis " ; the *prana* of the Vedic seers who detected an infra-physical medium between feeling and feeling, and between thought and thought ; and regarded it as the vital link between the body and soul—the objective and subjective aspects of any entity.

The source of creative energy is in the objective phase of the intuition, whose pressure on its external media gives rise to the mental or emotional " inspiration " that evokes creative

expression. Such expression is modified by the cognitive, emotional and active endowment of the individual. The quantity and kind of "vitality" in the artist's endowment will show itself in his work.

There is in poetry, for example, a vital element which, according to its degree of impartation, makes one poem bore us and another stimulate us. It may show itself in the selection and rhythmical ordering of words, in verse-construction, in mental vivacity, in emotional responsiveness, in figurative richness. Rhythm in expression, thought or emotion is the external characteristic of vitality. Its internal characteristic is figurative creation, the discovery of the synthetical inter-relationships between the nominally separated elements into which the "total push and pressure of the cosmos" has elaborated itself through time, space and individuality.

An anthology of poems expressing these characteristics—and others already indicated—would make, in any language, a unique and compelling book. But the compiler would make the discovery that few poets would be found expressing continuously in the same degree

any of the fundamental characteristics of poetry or their modifications by interaction. As a storm, which is an emphatic demonstration of atmospheric energy, has its crests and sags, even so will the line of energy in a single poem rise and fall.

We do not place energy on our octave of capacity, either of poetry or of art in general, as it is not a capacity but an impartation that is realized in its effect, not as a tangible entity.

Neither do we place that other element of poetry and of art in general, beauty, in the category of capacity, for it is not a capacity but an achievement, the expressed reflection, in effect, of the synthetical operation. And as it is a matter of vital importance in art and life, we shall consider it in some detail in our next chapter as the emotional component of the philosophical synthesis. (Fig. 38.)

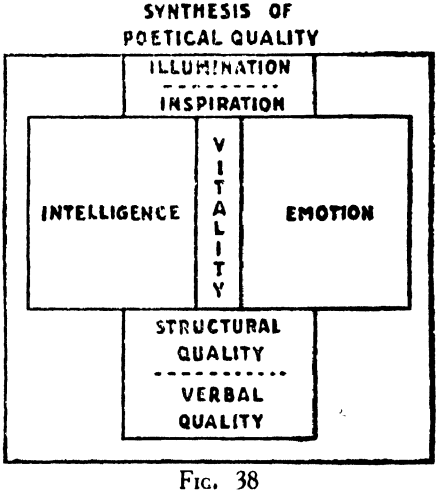


FIG. 38

(C) The Synthesis of Words

We have referred more than once to the law that the synthetical-analysis of any entity gives the same fundamental constituents in the synthetical-analysis of its parts: each ray in its spectrum is itself a spectrum. The law does not work outwards only: we carry it by intuitional analogy back into larger and larger groupings; into races, eras, worlds, universes. With the scientific eye Sir Oliver Lodge sees law and order universally operative, consistent and obeyed, and sees one system of laws governing all universes. It was in following out the implications of this statement along synthetical lines[1] that the author found the confidence to give form and articulation to what had grown from an intuitive suspicion to a conviction that somehow or other the world of daily experience was no different from the intangible world of speech which humanity had created out of its experience, and that both worlds were reflections of an inclusive archetypal world.

[1] In the Brahmavidya Ashrama (School of Synthetical Study), at Madras, India, 1922-28, and further developed during the writing of this chapter.

A synthetical study of the atomic basis of all phases of life led to a demonstration by a man of science of the latest ideas on the atomic basis of matter, followed by an exposition by the author, a man of letters, of the atomic basis of speech, to wit, words. On Saturday the scientist symbolized on the blackboard the *proton* by *plus*, the *electron* by *minus*, and their *orbit* by a *circle*. The blackboard was cleared after the day's work. On Monday the author symbolized the substance-words (*nouns*) by *plus*, the energy-words (*verbs*) by *minus*, and their union in the minimum *sentence* by a *circle*. The "coincidence" of symbol and significance struck a spark in several minds; but it fell to the author to develop the suggestion of an identity of law, physical and super-physical, and to lay out the constituents of language (in its English form) on the fundamental design of human capacity seen as a reflection of cosmic design.[1]

In presenting here, as an extension of the expressional synthesis, this sub-division of synthetical-analysis, it is necessary to use a

[1] The word design is here used in the artistic sense, as pattern or integrated arrangement. The psychological sense, as *intention*, is, however, a legitimate inference.

different terminology from what we have heretofore used—but the essential significance is the same.

We take as our unit a full sentence, consisting of (3) subject (noun), (2) predicate (verb) and the modification of each by adjectives and adverbs. Externally these (with extensions where necessary through prepositions, conjunctions, pronouns and interjections) comprise (4) a sentence ; internally they express (1) a meaning. (Fig. 39.)

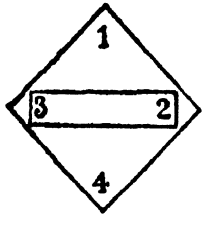


FIG. 39

The meaning, though expressed in the sentence, existed before the sentence, and caused it to be created (and modified by verbal limitation) through the interaction of the father-verb and mother-noun, the energizing thought and the responding substance. Neither father-energy nor mother-substance can exist without the other. Energy can only fulfil itself through substance : substance can only exist by energy. Science now uses the terms interchangeably. They rest on the fundamental square of (1) creative impulse, expressional media—(2) emotional and (3) cognitive, and (4) objective expression.

In the interaction of verb and noun, and their fulfilment in the sentence, we have the speech-reflection of the cosmic law of the interaction of energy and substance, which the Hindu imagination embodied in the gods and their *shaktis* (goddesses) who cannot function apart from one another, and in the social convention of husband and wife being essential to the perfect performance of the daily ceremonial of the Brahmin home. Behind *Purusha* (cosmic energy) and *Prakriti* (cosmic substance) stands *Parabrahman* (unmanifest) as behind verb and noun stands the creative meaning which can never itself appear save through its expressional media.

We have set out the synthesis of human capacity : we have seen it repeated in one phase of human expression, a poem ; we now see it repeated in a detail of that expression, words as indicators of things and actions. Is this but a mere chance juxtaposition of separate circumstances ? Are our findings of significances in these juxtapositions far-fetched and merely fantastical ? Would it be exceeding the bounds of sane intuition to assume that a further subdivision of words

would disclose another reflection of the fundamental design ? Let us see.

Nouns are classified as *material, common, proper, collective* and *abstract. Material* nouns (such as granite, wood, gold) can express the substance-aspect of life, and no other aspect. When energy operates on substance, modifications of substance are produced as objects (mountains, tables, bangles) ; the words expressing these are called *common* nouns ; they express the result of the union of energy and substance, and nothing else. When the human mind wishes to identify an object as an individual among similar individuals, it applies to it a name other than its generic name. It would be a waste of time to have to refer to the latitude and longitude of a particular mountain : it is easier to call it Mount Everest or Mont Blanc or Popocatapetl. Such identifying words are called *proper* nouns. They have nothing to say of the substance or form of the mountain : they are solely a code for the use of human consciousness, and nothing else. When we desire to speak of a group of similar objects, such as a number of mountains near one another, or a number of

birds flying together, or a group of men and women playing a game, we speak of them as a range, a flock, a team. These are called *collective* nouns. They say nothing of the units or their substance. They are solely for the convenience of the human consciousness. When we abstract from any object one of its constituents, we make it an object of consciousness, hence a noun; but it may have nothing to do with substance or object, and yet be intensely real, like the experience that the word "pain" denotes; or the awareness of the characteristic of "height" in a mountain. These are called *abstract* nouns, and do duty for nothing else than objects of consciousness abstracted, isolated, inferred from tangible objects.

Thus nouns are not only one of the major aspects of the speech-synthesis corresponding with our fundamental design; but the very groups of such words which man has devised to express his responses to the fundamentals of life, reflect the cosmic trinity of substance, energy and consciousness. Further, the speech-expression of consciousness in the *proper*, *collective* and *abstract*

nouns, is not merely of consciousness in general, but of the three phases of consciousness—*unitary* consciousness (proper nouns separate entities from others), *group* consciousness (in the collective nouns), and *extra*-consciousness (in abstract objects of consciousness that are not involved in the objective nature of the object).

The synthetical-analysis does not end with the nouns as code-words of categories of objects that group themselves on the fundamental design of cosmic and human characteristics. Realizing this synthesis in substances, plain reason, not to mention intuition, would expect that, in the process of humanity's evolving of a sound-code to express or communicate its responses to the universe outside and growing up within but beyond the boundaries of the operating area of his consciousness, the characteristics of the substantives would be carried over into the words that expressed modifications in them. And so it is.

Adjectives, which, to the intergral characteristics of substance (granite), and objective identity (mountain) expressed by nouns, add to our knowledge certain acquired qualities not

expressed by the simple noun, are classified as follows : *Qualitative* (such as hard), which tells us of the substance of a noun ; *quantitative* (much), *distributive* (every), *numeral* (ten or tenth), which tell us of the organized relationship of nouns under the operation of energy, which is verbal in nature ; *proper* (Himalayan), *demonstrative* (that), *interrogative* (whose ?), which express man's conscious response to objects apart from their own nature. But observe, also, how the three phases of human consciousness reflected in the proper, collective and abstract nouns are repeated in the adjectives of organization and the adjectives of consciousness. Qualitative adjectives denote a *unity of substance*, proper adjectives denote a *unity of idea* ; distributive adjectives denote a *grouping of substance* ; demonstrative adjectives denote a *grouping of idea* ; numeral and interrogative adjectives do not relate to the character or organization of the object as such, but to its relationship with phases of human consciousness, number and question expressing purely abstract conditions. And not only do we observe in these the triple play of consciousness, but a yet minuter subdivision of the three fundamental

characteristics of substance, organization and consciousness ; for, in as far as they can be said to reflect organizing energy, the distributive and demonstrative adjectives reflect it ; and the numeral and interrogative adjectives are the purest expressions of quality in consciousness. And, lastly with regard to our synthetical analysis of nouns, based on grammatical authority : Do not the proper, collective and abstract nouns, while primarily they express human consciousness in its relation to substance and its modifications, also sub-divide into substance-conscious nouns (proper), organization-conscious (collective), and the almost completely consciousness-conscious (abstract) nouns ? (Fig. 40.)

Let us put these considerations into diagrammatic form, and see what they disclose. There are obvious omissions ; but this is because we have based our synthetical analysis on accepted categories. Had the grammarians suspected that language was something more deliberate than a mere fortuitous concourse of sounds evolved from primeval grunts and wheezes ; had it occurred to any of them that a code of verbal responses to life (speech), through an

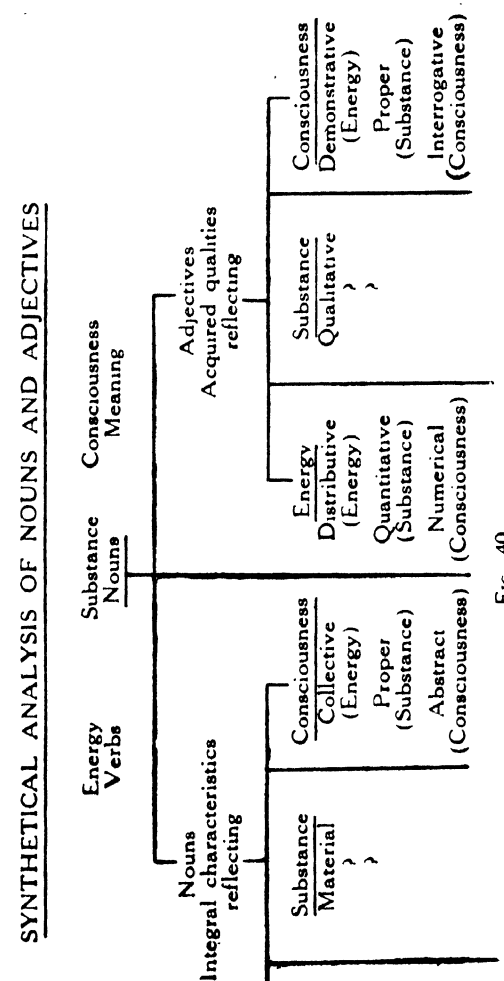

SYNTHETICAL ANALYSIS OF NOUNS AND ADJECTIVES
Energy Verbs
Substance Nouns
Consciousness Meaning
Nouns Integral characteristics reflecting
Adjectives Acquired qualities reflecting
Energy Common
Substance Material
Consciousness Collective (Energy) Proper (Substance) Abstract (Consciousness)
Energy Distributive (Energy) Quantitative (Substance) Numerical (Consciousness)
Substance Qualitative
Consciousness Demonstrative (Energy) Proper (Substance) Interrogative (Consciousness)

FIG. 40

organism that itself reflected the triple expression of life in energy (breath), substance (vocal apparatus), and consciousness (control); (Fig. 41.) they would probably have filled the queried space in the diagram.

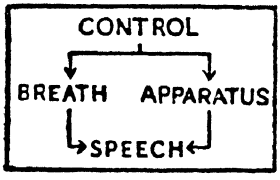


FIG. 41

We do not propose to fill the blanks, and invite the evil eye of completeness. Like the monument builders of India who leave an unfinished fragment in their work, we leave something for others to do towards the ultimate synthetical analysis of speech.

To make a synthetical-analysis of nouns is not so difficult a process, even when the noun is as intangible as *height* or *pain* (not to mention *pleasure*). A noun will stand still for examination. But to syntho-analyse a verb is another matter. To intangibility it adds evanescence. To make it stand still for an instant is to risk transforming it from action to inaction; to hold up a bird as it *flies* (which is a verb), and turn its action into *flight* (which is a mental object, hence a noun).

A verb expresses an inference. We see an object above our heads one second, and at

our feet the next second, and infer that it *fell.* We did not see the "fell": we only saw its effect, the "fall," which is a noun. We can only syntho-analyse verbs by their *phases* (not characteristics) and by their *aspects* (not qualities).

The words which mankind has evolved to express the interplay of energy through substance fall into three integral phases (and here we take liberties with grammatical terminology). First, the action-in-itself, its specific nature, which we shall call the *kind* of action. Grammarians have divided verbs into three classes—*to be, to do, to have.* We shall put them in the order—*to have, to do, to be,* because *to have* and *to do* are aspects of *to be,* media for being; and the outer *to be* is the fulfilment of the inner creative *to be.* (Fig. 42.) Now this phase of a verb, being the actual nature of the action, is its *substance,* its reflection of one part of the fundamental design.

The second phase of the verb is its *mood,* which we shall call its *intention.* Nouns may provoke or inspire *feeling,* but they do not themselves express it. Verbs have their feeling-moods. These are catalogued as *indicative,*

subjunctive, imperative. The *infinitive mood* is not strictly the mood but the extension of a

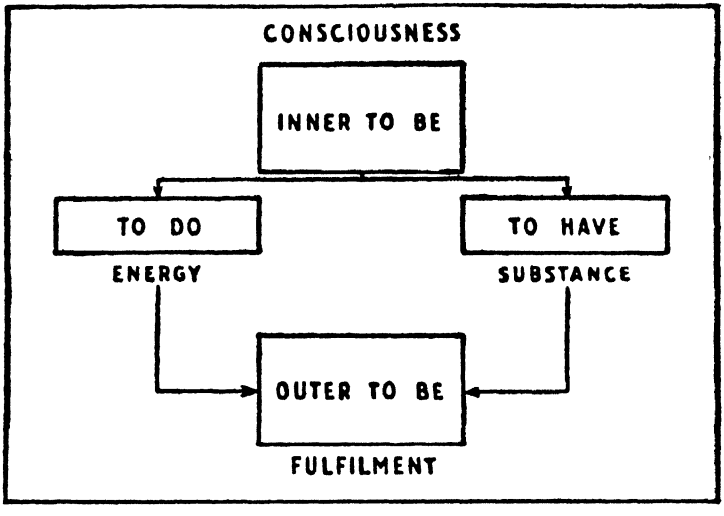


FIG. 42

verb. The *indicative mood* expresses *certainty* ; the *subjunctive, uncertainty* ; the *imperative, desire.*

The third phase of a verb is called its *tense,* that is, its *duration,* not as time, though time is involved, but as a transition from the future, through the *present,* to the past. This phase is purely *cognitive.* The past is not here. Neither is the present, for the instant in time at which the author wrote the word " present " (above) is now in the past, and the next sentence

(whatever it will be) is in a non-existent future.

Thus verbs fall into categories resting on the fundamental design of inner impulse working through specific intention and duration into fulfilment in the outer act. (Fig. 43.)

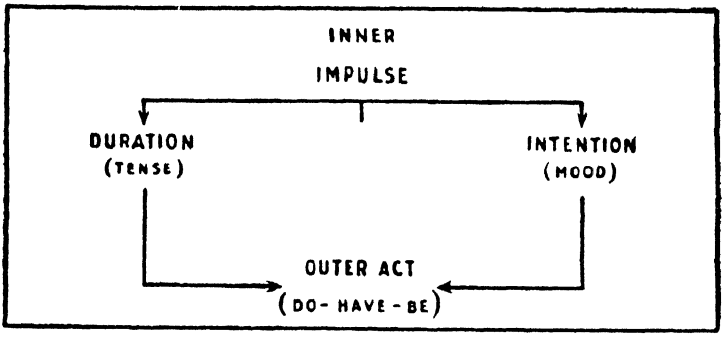


FIG. 43

But looking back over them, we observe the interesting fact that each of the three phases of the verb is divided into two sub-phases. Is it possible that these in any sense to any degree share the parental features? Let us scrutinize them. First the *moods*.

The *indicative* mood is fixed, certain, complete. In so far as a mood can be said to have substance, it is the *substance-mood* of verbs.

The *subjunctive* mood is uncertain, standing between desire and its fulfilment, still in a state

of adjustment, with organizing energy to some extent moving through it. It is the *energy-mood* of verbs.

The imperative mood focusses desire towards a substantive event, but is itself a denizen of the realm of mind and feeling. When the desire passes into fulfilment, it is no longer in the imperative mood. The imperative mood is the *consciousness-mood* of verbs.

Now as to the *kinds* of verbs. The associative class of verbs—*to have*—express possession of something : the something is naturally a substantive, physical or superphysical. The *to-have* verbs are of the *substance-kind.*

The active class of verbs—*to do*—are obviously of the *energy-kind.*

The existence-class of verbs—*to be*—while they imply some degree of having or doing, are themselves expressors of a state of mind ; a standing-still of the mind in the midst of the flux of activity and realising, " I am ". They are of the *consciousness-kind.*

Now the *duration* of verbs. In so far as an evanescent intangibility such as the entirely inferred duration of an action can be thought of as being finished, not to be altered, therefore a

mental substance, the *past tense* of a verb may be called the *substantive-tense.*

In so far as the imaginary line of longitude across the ever-moving surface of the world of experience, the line we call the present, can be thought of as an entity, it can be said to be the point of transition between future and past, hence a point where a movement is observed. The *present-tense* of a verb may therefore be called the *energy-tense.*

The *future tense* of the verb is entirely of the mind. Apart from prophecy, and the forecasts of politicians, business people and sporting-editors, the future, as related to the normal human consciousness, has no existence save as a matter of consciousness, and is therefore wholly the *consciousness-tense.*

The three sub-divisions of the three phases of the verbs of speech take their places on the fundamental design. (Fig. 44.)

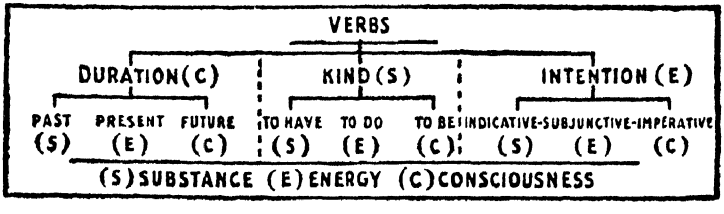


FIG. 44

There are sub-divisions of the duration-aspect (tenses) of verbs, arising out of the flux that we call time and an instant of pause which is entirely subjective. The human imagination can project itself into a phase of its consciousness which it calls the past, and consider an event either as (1) simply having happened, (I lived), (2) as then happening, (I was living), or (3) as completed at a point in the past (I had lived). The same triple aspect is seen in events present or future.

In our study of adjectives, we assumed that they would show the same syntho-analysis as the nouns that they modified ; and found that they did. We are therefore fairly confident that the code of words that modify verbs will not fail us. We shall follow the accepted category, but make some slight changes of order and terminology.

Adverbs of *quality* modify action (an aeroplane moves *rapidly*). The verb *moves* is the substance of the action. Adverbs of quality are therefore *substance-adverbs.*

Adverbs of *quantity* (*almost* won), *place* (going *there*) *number* (spoke *twice*), are modifications of the organized aspect of an action, as distinct from the action-in-itself, and are therefore *energy-adverbs.*

Adverbs of *time*, (we look *before*), emphasis (I *surely* will), and interrogation (*when* ?) operate entirely in the mind, and are *consciousness-adverbs.*

Further, while the three major groupings of adverbs fall on the fundamental design, the sub-divisions of the *energy* and *consciousness* groups, expressing states of awareness of action, reflect the three modes of consciousness ; *quantity* and *emphasis* being *unitary*, *place* and *time* relating to *group*-action ; *number* and *interrogation* being additions to consciousness of something not inherent in the individual action, hence *extra-conscious. Adverbs* of *quality* in action can be similarly sub-divided. "Conjunctive" adverbs are not real adverbs, but *connectives.* (Fig. 45 & Fig. 46.)

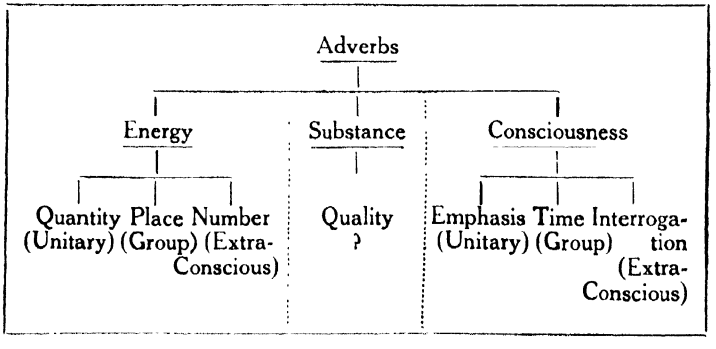


FIG. 45

SYNTHETICAL ANALYSIS OF VERBS AND ADVERBS

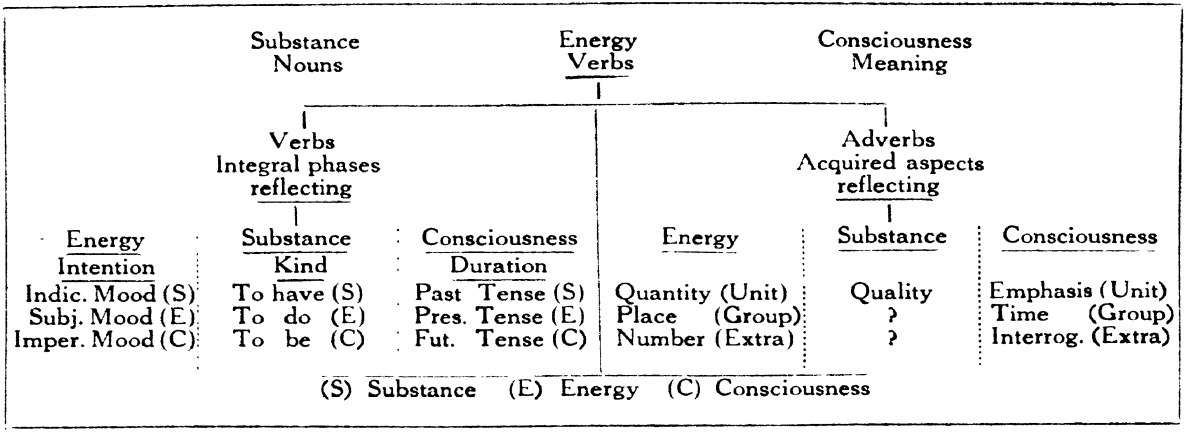


FIG. 46

Thus far the two irreducible essentials of an intelligible communication, and their modifications. The accepted analysis of the functions of words in the English language, in the "parts of speech," has four more items. Formerly it had nine in all, but growing grammatical wisdom placed the so-called "articles" in their proper place as a variety of adjective. By and by the so-called "pronouns" will be given a place among the nouns, not as a separate part of speech. They reflect the three phases of consciousness thus: first person, unit-consciousness; second person, group-consciousness; third person, extra-consciousness. The ejaculations are the simplest expression of emotion.

Conjunctions and prepositions are treated by the grammarians as separate parts of speech. They are really two phases of one process, and may be called *connectives*. In their simplest form they make associations or conjunctions between similars, *and* setting them face to face, *but* placing them back to back. The so-called conjunctive adverbs are really adverbial conjunctions.

The prepositions (a meaningless term as regards the function of the words so designated)

express the dynamic interactions that the life-process has set up between objects and actions. They call for more attention than has yet been given to them in the study of language. Certain of their implications are thought-provoking. The first awakening of the author to their larger significances took place when he was called upon to address a group of new graduates of the University of Madras, in India, and was expected to offer them some helpful advice on passing from studentship to life in the world. In a moment of synthetical imagination he saw that the position of the students was *prepositional*. At that stage in their career the nouns and verbs (materials and processes) of life were beyond their control. In the course of time they would add their individual contribution to their modification; but, at the moment, their work was to make a beneficent adjustment of their own individual endowment and development of capacity to the substance and organization of their immediate world. So he gave them a sentence, with a blank to fill, as their motto: "I will live . . . India." He asked them if it would be completely satisfactory to insert *in*, and each individual be

merely another unit of lumber to be carried along? The answer was, No! Would it do to insert *on*, and catalogue themselves as parasites? No! Then what preposition would they insert! Chorus: *For.* These three small words said the difference between lumber, parasites and true human beings recognizing their responsibility in the human synthesis. Human individuals are only expressionally justifiable, Nietzsche [1] has said, as works of art; we now see them to be only grammatically intelligible as prepositions.

Teaching English in the Keiogijuku University in Tokyo, the author found that the mind of the Japanese student was more quickly reached through visual images than through ideas. He therefore devised ideographs to help in a rather strenuous effort to convey to them the necessity *of* or *for* having shades of function for *of* and *for*. One ideograph represented *over* in a static state, but it required another to represent it when it was moving. *Between* and *through* were easy. (Fig. 47.) The exigencies of a life that has

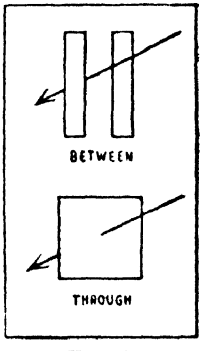


FIG. 47

[1] In "The Birth of Tragedy".

shuttled from Tokyo to San Francisco by way of both the Atlantic and Pacific Oceans have not given him the opportunity to develop this phase of the synthetical-analysis of words. Notwithstanding the sense of disorder conveyed by the alphabetical list of prepositions in grammars that have no sense of a psychological order in language, we should, *ex hypothesi*, expect the prepositions to group themselves on the fundamental design of human capacity.

We must leave this matter for others to develop ; also the provocative suggestions of synthetical interaction in the *cases* of nouns decided by their relationships with verbs ; the *voices* of verbs decided by their relationships with nouns ; and the interactions of nouns with other parts of speech creating *participles* and *gerunds*.

(*D*) Some Synthetical Interactions of Art

(1) Art and Mysticism

In " The Birth of Tragedy " Nietzsche (1872) observed that the whole modern world (by which he meant the occidental world) was

" entangled in the meshes of Alexandrian culture," (that is, " the Socratic love of knowledge "), and recognized as its ideal " the theorist equipped with the most potent means of knowledge, and labouring in the service of science ". The central doctrine of modern Socratism, according to Nietzsche, was the " redemption of the individual "—not, unhappily, in the sense of finding individual salvation through union with society or the cosmos, but in an individual exploitation of the universe for the purpose of the individual, which made such redemption the " annihilating germ of society ".

Nietzsche saw, however, in the philosophy of Kant and Schopenhauer what he took to be signs of the inauguration in Germany of a new culture, similar to that which produced the Greek tragedies, a culture " uninfluenced by the seductive distractions of the sciences," a culture which would take a " comprehensive view of the world," and produce a generation having the will " to live resolutely " and demanding the " metaphysical comfort " of a new art of tragedy. Nietzsche was here only half a prophet, for what he foresaw as an art of

tragedy became a life of tragedy for the children born of the generation which he addressed. But Nietzsche's prescription of art as a reaction from science was healthy psychology. In the round, science and art are (as we have seen in chapter two) the expressions of two interacting interdependent functions of humanity ; science in its phase of application becoming an art, but using cognitive instead of æsthetical materials ; art fulfilling itself in expression governed by the science of its own nature : on the flat they appear as nominally separate phenomena, one being mainly mental, the other mainly emotional ; but having a common out-turned direction. (Fig. 48.)

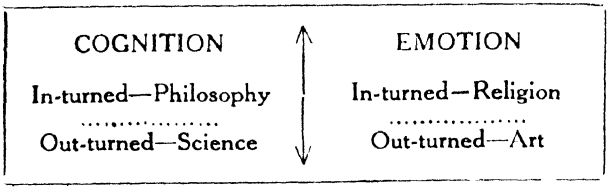


FIG. 48

Hegel had already, in "The Philosophy of the Fine Arts," asserted the integrating power of the arts, and supremely of the inclusive art of the drama : means to polarization, he called them ; that is, means for focussing attention

on essentials, and through these essentials bringing the individual consciousness into contact with the most worthy and least transient elements of life. In this he saw deeply into reality, for he saw the arts not simply as products or alleviations of a national psychosis, but as powers capable of being applied to the elucidation of the truth of life and therefore to the true solution of its problems. To know is good, provided knowledge be obtained and applied in the spirit of service to the whole, that is, in the spirit of synthesis ; to understand is better, for it unifies knowledge, and so can anticipate it and reduce its tendency towards disintegration in details ; to create is best, because it puts the creator in the arts in touch with the creative process in the universe, and by participation of like spirit, rather than by impartation of understanding or presentation of knowledge, makes the creative artist a sharer in the main process of life, creation, and therefore, in the highest sense, an understander of its operation and a knower of its intention : hence the seership and prophecy in the great artists—and the paucity of these in the uncreative arts of to-day.

Knowledge and understanding—the objective and subjective aspects of the cognitive function —exist through the metaphysical sundering of the knower and that which is known or understood. But creation can only be fulfilled through creative synthesis through which, in the Hegelian sense, the artist becomes one with the universally creative process. Nietzsche goes deeper, and makes the creative artist, in "the act of artistic production," become "identical with the Being who, as the sole author and spectator of this comedy of art, prepares a perpetual entertainment for himself," while the artist is at the same time a work of art from the hand of the Creative Being behind and within the created universe. "This one thing," he asserts, "must above all be clear to us, to our humiliation and exaltation, that the entire comedy of art is not at all performed, say, for our betterment and culture, and that we are just as little the true authors of this art-world : rather we may assume, with regard to ourselves, that its true author uses us as pictures and artistic projections, and that we have our highest dignity in our significance as works of art—for only as an *æsthetical*

phenomenon is existence and the world eternally *justified.*" [1]

In placing the source and purpose of creative art beyond the artist and the specific art, Nietzsche repeated the ancient vision of the seers of India who in various stories attribute the origination of the arts to Brahma, the Lord of the objective Creation. They thus personified the experience of the artist, that he, the Brahma of his individual cosmos, can produce, within his cosmos, world after world which expresses, yet does not exhaust, singly or in their totality, the energy and substance of his own life ; and if any of his creatures complain at being no better than they are, he, their creator, can sympathize with them, being himself pulled between his own inner completeness and the inescapable incompleteness of his expression. The creative artist knows, not by scholarship but by experience, the secret of the struggle towards the expression of his own perfection, and its perpetual frustration ; and he does not, as so often does the thinker as well as the thoughtless, charge God (whatever that term may mean to them) with the blemish of suffering

[1] Italics Nietzsche's. "The Birth of Tragedy."

or the inconsistency of ugliness. To ask an assumed perfect Being to produce perfection is to ask it to reproduce itself, which is impossible. By his own analogical experience the creative artist knows that a perfect Being, producing within the area of its own perfection, can only produce that which is less perfect, that is to say, imperfect. Yet these imperfections exist by virtue of their relationship to a perfection that forever allures and for ever eludes them. "To attain perfection would be to lose the greatest stimulus in life, the stimulus of struggle," said that seeker for artistic perfection, Paderewski, to the writer. Yet the struggle must always be *towards* perfection.

Whatever be the code by which the lips of the creative artist relate him to his fellows along the surface of life, his true utterance is his art, the synthetical, therefore symbolical, mother-tongue of his and every other soul ; read sometimes from above downwards, like the calligraphy of eastern Asia ; sometimes from below upwards ; and, in rare incursions of vision into expression, simultaneously both ways. The upper end of the artist's Jacob's ladder of æsthetical revelation may be hidden in clouds

or "pinnacled dim in the intense inane";[1] but its foot must allow the angels, whose one wing is truth and the other beauty, whose feet are swift in goodness, to step communicably to earth. To the artist his ladder of expression may be let down from the dim bastions that guard the secret of things from those who are timid enough to be afraid of them, and so not bold enough to bear the responsibility of the secret. To the spectator the ladder of art appears to rise from the solid ground towards the stars: that is to say, true art, great art, must of necessity present a tangible, visible, audible outer semblance to the perception of the spectator; but it has failed in the highest purposes of art if it has not signalled mysteriously beyond itself from spirit to spirit.

It will have become evident to those who have brooded over the nature of art and the artist, that much of what has been said above belongs not only to the artist but to the mystic, since both of them are sensitive and receptive to some more complete and unified communication from Life than the general mass of human beings. This relationship between the artist

[1] "Prometheus Unbound." Shelley.

and the mystic is not casual. It is fundamental, and rises out of the relationship, in humanity's psychological endowment, of aspiration and creation as the subjective and objective phases (or the in-turned and out-turned, in a sense the up-turned and down-turned, directions) of the emotional function which they both exercise in a special degree. These directions are not away from a common base, but over-lap and intertwine. "There can be no inspiration" (which is the impulse to creation) "without aspiration," was one of the æsthetical formulæ of a master-poet to the writer as an apprentice in poetry years ago; and Æ's recent reiteration of the formula in "Song and its Fountains" (1932) indicates the depth of his conviction as to this law of the spirit. (Fig. 49.)

But besides this main interaction of opposite movements in the emotional area of consciousness, there is the further interaction within the two nominally separate areas of aspiration and creation. Aspiration is emotion rising

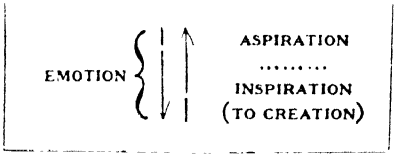


FIG. 49

towards union of the individual life with the cosmic life, and is the source of religion, and its perpetual justification despite its frustration from lower influences inherent in the present degree of general human evolution. Creation is emotion endeavouring to express its glimpses and touches of Reality in forms less transitory than the flux of daily life, and is the source of art activity, and its great hope despite the debasement which it shares with religion. But religion has its subjective trend towards the simplicities of mystical experience, and its objective trend towards the elaborations of ceremonial observance; and art is broadly divided into idealism and realism: and by art we mean all the arts. (Fig. 50.)

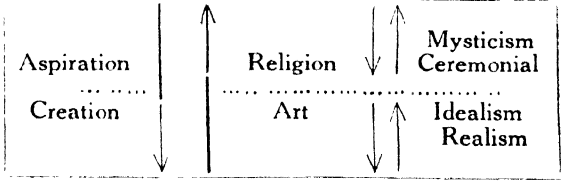


FIG. 50

The mystic and the artist are therefore sharers in a common inner experience of Reality, but differ in their code of communication. Both receive the accolade of the spirit, and express

their spiritual ennoblement in their temperemental vernacular, the mystic in the theological terminology of his or her upbringing or an individual variant of it, the artist in the æsthetical symbolism of his or her chosen art.

In an effort to relieve the term mysticism of the overgrowths of misunderstanding, a recent writer,[1] has said : " Mysticism is essentially *union*, that is to say, *wholeness* . . . to realise . . . that each moment contains all eternity, and is fulfilled with immeasurable Beauty and Perfection—this would be to be a mystic indeed." William Blake, the mystic poet and craftsman, made the same realization one of the signs of the achievement of innocence. Miss Evelyn Underhill[2] essayed the same task and made much the same definition. She expressed the hope that the term mysticism might be " restored sooner or later to its old meaning as the science or art of the spiritual life," and added : " Broadly speaking, I understand it to be the expression of the innate tendency of the human spirit towards complete harmony with the transcendental order . . .

[1] William Kingsland in " Rational Mysticism "

[2] In " Mysticism ".

the true line of development of the highest form of human consciousness."

Now the movement towards "union," "wholeness," "harmony," which these students of mysticism declare to be its aim, is a movement towards creative synthesis. As "the highest form of consciousness," the mystical experience ought therefore to be the highest inspiration of the highest form of human expression, that is, creative art: and if the distinction between creation and aspiration set out above is borne in mind, the secondariness of religion, which the phrase may at first sight suggest, will disappear. Art, in fact, can never attain its highest expression without the inspiration, though not necessarily with the terminology, of religion. There is an unconscious mysticism to some degree in every exercise of the creative æsthetical function; for, while the born mystic need not necessarily be an artist (though often he is one) the creative artist is always to some extent a mystic, his reception and revelation of the inner life, in which willy-nilly he participates, being conditioned by temperament and environment. When he becomes consciously a mystic; when those who have had

conferred on them the responsibility of æsthetical creation realize the majestic sources of their inspiration, and the redemptive potentialities of its expression in an unspeakably inartistic world, there will come into art the spirit of consecration that brooded over the great eras of the past, that still animates the art of India, and that will, by integration towards the ideal, recall the occidental art of to-day from the path towards disintegration.

Not all the arts are equally capable of fulfilling the service which the artist owes to his world of making a fully intelligible communication of inner experience. A mystical tincture may be given to painting, a mystical gesture to sculpture, a mystical tone to music, a mystical atmosphere to a building ; but their codes are not, at the present stage of their articulation and of human capacity to use them, capable of transferring more than a hint of inner experience from consciousness to consciousness. For intelligible communication there is needed the fuller code of language. This itself is not wholly adequate ; but its communicative capacity can be expanded ; it can be made memorable by design, significant by symbol,

impressive by rhythm, exalted by verbal music. Poetry, which combines these qualities, is therefore the nearest to being a complete medium for the expression to others of the highest experience of the individual soul. The other arts have their own special service to render in the stages of approach to the creative synthesis ; and we are helped to a realization of this distinction in the integrative or synthetical potential of the various arts in the striking presentation of their two main characteristics given by Nietzsche[1] under the personifications of Apollo and Dionysus.

To Nietzsche Apollo stood as the type of the individuating principle in life whose tendency is to fulfil itself in separateness ; " while by the mystical cheer of Dionysus the spell of individuation is broken, and the way lies open to the . . . innermost heart of things." The fulfilment of the Dionysan principle of union was achieved by what Miss Underhill terms " transcending the limitations of the personal standpoint " and " surrendering to reality ". Nietzsche definitely calls the Dionysan practice of ecstatic commingling (as contrasted with the Apollonian

[1] " The Birth of Tragedy."

individualism) a mystical agent, that is, an expedient for the attainment of synthesis. It was used in the Dionysan revels : it is still used, but with a difference, in the Chaitanya festivals in India.

Nietzsche is quite clear as to what is mystical art and what is not. The arts of painting, sculpture and epic poetry are Apollonian ; separative, non-mystical because the artist is "sunk in the pure contemplation of pictures," his art being therefore static, without the intermingling flux that unifies. The musician stands on the side of the Dionysans, "himself just primordial pain, and the primordial re-echoing thereof," but lacking the power of intellectual communication of subjective experience. But the "lyric genius" is completely Dionysan ; communicating, intermingling, liberating, therefore mystical. "The lyric genius," says Nietzsche, "is conscious of a world of pictures and symbols, growing out of the state of mystical self-abnegation and oneness, which has a colouring causality and velocity quite different from that of the plastic artist and epic poet. While the latter lives in these pictures, and only in them, with joyful satisfaction . . .

the pictures of the lyrist . . . are nothing but his very self, and, as it were, only different projections of himself, on account of which he, as the moving centre of his world, is entitled to say 'I'; only, of course, this self is not the same as that of the waking, empirically real man, but the only verily existent and eternal self resting at the basis of things, by means of the images whereof the lyric genius sees through even to this basis of things." It is the function of "the lyric genius," the poet as mystic, the receptive expressor, to utter the felt absolute in the language of the known relative: it is also his function, as creative artist, to interpret the relative in terms of the absolute. (Fig. 51.)

Nietzsche did not leave the Apollonian and Dionysan principles, as they developed through Greek culture, in perpetual opposition. He saw them reconciled in the subsequent tragic drama whose mystery-doctrine was the "fundamental knowledge of the oneness of all existing things, the consideration of individuation as the primal

SYNTHESIS OF ART	
Apollonian	Dionysian
(Separative)	(Unitive)
Epic poetry	Lyrical art
Plastic art	Music

FIG. 51

cause of evil, and art as the joyous hope that the spell of individuation may be broken, as the augury of a restored oneness" ; an excellent doctrine ; but its hope was not satisfied, its augury not fulfilled, partly, perhaps wholly, because Greece did not live up to the "oneness of all things," that is to say, did not realize the synthetical potential of art in her organized life. It is not sufficient for a nation to produce, through a few individuals, outstanding works of art ; its justification for being granted the boon of existence, and for enjoying that boon to its fulness, rests on its being itself, as Nietzsche has said, a work of art as a nation ; the synthesized expression, in individual capacity and quality and in organized social relationships, of the finest intimations of Reality.

But before art can efficiently fulfil the synthetical service of recalling life from the way towards disintegration—the most urgent need of the world to-day—it must itself be redeemed from its own disintegrating impulses, and released into the fullest exercise of its own octave of potentialities, not for art's sake, or for the sake of the artist, but, as a Vedic

scripture has it, "for the sake of the self," that is, of the commonly shared, though differently realized and expressed, inner life on which "hang the law and the prophets," art and artists, and that shadow-dance in time and space called life.

This redemption of the world through art does not apply only to the Dionysan "lyric genius" who deals in articulate experience: it applies also, though not in the same way, to the Apollonian plastic and epic artist. Nietzsche's division of them must not be taken too radically. The painting art of India has always been lyrical and expressive of spiritual experience: the sculpture of George Grey Barnard of New York incarnates the vision and experience of a veritable seer. Moreover, while it is true that the Apollonian artist fixes his attention on static objects which, theoretically in Nietzsche's sense, are agents of individuation, it is equally true that their service to the artist himself is integrative in nature: it calls for mental and physical synthesis in his executive activity: every stroke of his mallet not only moves outwards towards the object, but inwards towards eternal laws and their

reflections in the tradition of art, and so puts him subjectively in a posture receptive to intimations of Reality.

We may therefore take poetry, music and interpretative dance to be the most intimate means of making comprehensible to himself the inner experiences of the born artist, and of communicating such experiences, intelligibly in verbal expression, or infectiously in musical sound or rhythmical motion, to others ; drama being the large-scale inclusive synthetical art : and we may take the plastic arts as means for the preparation of humanity in general for the ultimate synthetical experience through the exercise of the integrative potential that is inherent in them.

This distinction has the assent of recent experiments in the education of individuals farthest removed from synthetical possibility, that is, delinquent children whose tendencies are almost completely disintegrative in their impulses towards the satisfaction of their merely physical desires. It has been found that the arts which call not only for integrative concentration, but for the objective exercise of physical capacity (the more energetically the better in some

cases), that is to say, the art-crafts and manual arts, are most effective in their curative capacities. This being so in pathological cases, it is obvious that the use of the integrative potential of these arts and crafts as a constant obligatory item in ordinary school life (which indeed, and alas! is almost universally pathological to some degree) would help the rising generation towards the attainment of that health without which the Vedic seers regarded synthesis (*yoga*, the union of the outer and inner phases of the individual's nature) as unattainable. The æsthetical hygiene of art-crafts would materially reduce the physical creative impulse in male youth by providing the ascensive and keen satisfactions of creative achievement in beautiful and useful forms that do not enslave but liberate. The universal creative impulse presses on all the capacities of the individual, as the Breath of the Infinite Being, in the psychological symbolism of India, passes through the Flute of Krishna, pressing for expression equally at each aperture, and finding its perfect music in the melody of a creatively balanced life. But because neither education nor social organization provides

humanity fully with the æsthetical means of creative release, the creative impulse presses unduly on the neurotic and erotic elements in human equipment, and brings about the exaggeration and distortion of the sex-function which to-day, through the disintegrating tendencies of self-indulgence, exploited and made glamorous by the profiteers of spurious and debased forms of art, makes its sinister threat against the health and morale of the future.

The inclusion of art-crafts in education on the same level of importance as the "three Rs." (not for the development of specialists in any art, any more than the common instruction in language is to develop literary specialists, but because it is essential to human health and happiness) would in three generations, perhaps in one, revolutionize humanity and its institutions by developing pure, sensitive, controlled, intelligent and powerful embodiments of the at present obscured and thwarted human ideal, and a universal and sagacious audience for the geniuses in art who will incarnate for the further helping of the race.

The creative synthesis of art, therefore (to summarize the matter), has two modes of

operation; first, a general mode, by which, through universal participation in art-activities, humanity as a whole may develop its higher powers, and in their exercise become better members of a better society, and find freedom from the lower tendencies of their nature; second, a particular mode, through which, by the understanding of the real nature of the creative artist and art-creation, and by consecrated devotion to the purest reception of the inner intimations of Reality, and their truest and most beautiful expression, the born artists may become conscious co-operators with the Creative Power in the universe, projectors of illumination on and through the problems of life, and inspirers of humanity to individual and organized action that will establish on earth the "æsthetical phenomenon" of a true civilization.

CHAPTER V

THE CONTEMPLATIVE SYNTHESIS

(*A*) The Synthesis of Philosophy

Philosophy is the accumulated record of the efforts of a small group of men, thinly spaced out across the ages, to understand themselves and the universe. It connotes theories of life, but has no objective test. It was catalogued as a department of science in England as recently as the seventeenth century.[1] Now, "the postulates of science become the problems of philosophy".[2] Though working predominantly through the mind, still, by the decisions of born temperament, which are beyond rational control, the philosophers have been influenced in their premises, elaborations and conclusions by such distinctions as the

[1] "A History of Science, and its Relations with Philosophy and Religion." W. C. D. Dampier Whetham, F. R. S.

[2] "The Reign of Religion in Contemporary Philosophy." S. Radhakrishnan.

colour of their hair, the size of their mouth, or the weight of their chin. Some of them have felt—which is not strictly allowed in professional philosophy—the touch of Being in the universe, and have constructed *idealistic* philosophies. Others have felt the presence of a quality they called beauty, and have philosophized *æsthetically.* Some have tried to pierce through the veil of external phenomena to their inner significances and have evolved *rationalism.* Others have felt the call of life, its tests, its needs, and invented philosophical varieties called *pragmatism* and *humanism.* (Fig. 52.)

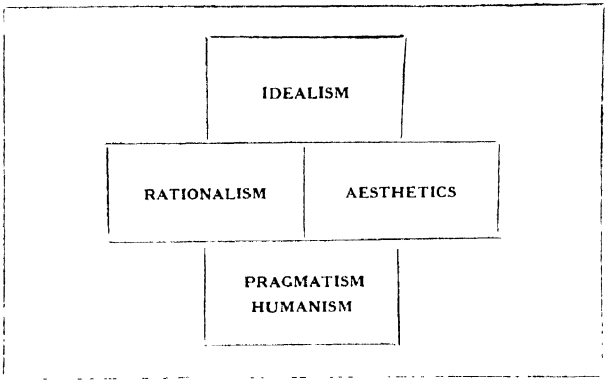


FIG. 52

Hence, though philosophers come and go, and their tomes gradually reach the top shelves in college libraries as references for "research,"

the function of philosophy remains. "The intellectual nature of man cannot rest until a systematic solution of the world problem is reached";[1] and the manner in which the above-mentioned kinds of philosophy fall on to the fundamental square of human endowment indicates that somewhere in the consciousness of humanity there is a centre of synthesis in which these varied expressions of human thought are at one.

In addition to the main divisions of occidental philosophy mentioned above there are certain special groupings of thought and points of interaction in human life. The effort to unite thought and conduct through the placing of the control of reason on the interactions of human individuals who, in the raw, are not much as philosophers, led to the search for *ethics*, or restraint through character. The effort to unite emotion and conduct through the application of rational restraints to individual impulses that were seen to affect both the individual and group detrimentally, led to the philosophical evolution of *morals*, or restraint through social necessity. (Fig. 53.) When thought applied itself to the

[1] S. Radhakrishnan.

understanding of its own processes, it produced

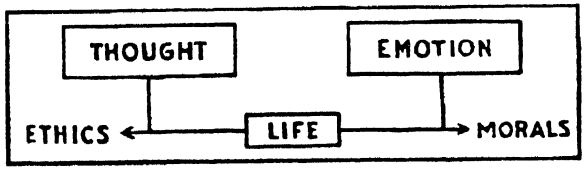


FIG. 53

logic. Later, the study of mental process moved beyond the domain of argument into that of laboratory examination, and *psychology* is now a science. Its findings, however, go back to the philosophers to fit into their schemes, if they can. "It is the business of philosophy, as the critic of the sciences, to reconcile the conclusions of science . . . by delimiting their spheres of activity . . ."[1]

The work we have in hand does not require any reference to the historical phases of the philosophical function of humanity save to the extent that such reference may converge towards our study of the fundamental pattern of life which is the basic synthesis of the phases of human life and of their details. Nor are we in this study ambitious to add another to the list of ponderous guesses towards reality. We

[1] S. Radhakrishnan.

are not evolving a synthetical philosophy out of the philosophies. What we seek to uncover is a *technique of life* based on demonstrable laws of nature. That technique is the synthetical functioning of the octave of human capacity ; and if the exposition, in terms of the mind, of that octave and its modifications of itself by its interactions, needs a name, it may be called the Philosophy of Synthesis. That is to say, a realization of the law of life that there is in each individual a proportionate difference of endowment of an octave of commonly shared capacity —and an attainable technique of life which relates the capacities in such a way that the predominant characteristic of the individual is enriched by vital association with the other capacities. (Fig. 54.)

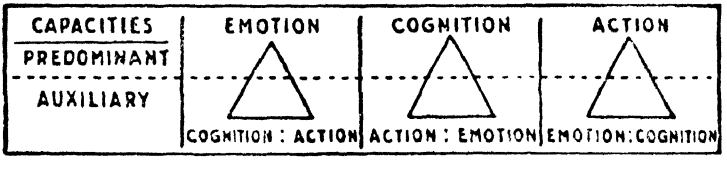


Fig. 54

When this co-ordination of predominant and auxiliary capacities is achieved, it will give the individual the technique of social synthesis ;

the co-ordination of the predominant individual with his auxiliary environment—the solving of the problem of individual will surrounded by collective necessity. We do not believe that any philosophy, synthetical or analytical, idealistic or practical, can control life either by organized authoritative imposition, or by constant individual book-reference to philosophical theories. But we do believe that a synthetical technique of life would lead to a spontaneous living of life that would make such expedients as ethics and morals unnecessary, and ultimately reduce the vast elaboration of intellectual twilight and occasionally starred darkness to a simple thought-spectrum of reality that could be called synthetical philosophy.

A generation ago Edward Carpenter observed the approach of philosophical study towards a bringing together of fundamental truths out of the world's experiments towards truth through the intellect, and wrote[1]: "We seem to be arriving at a time when, with the circling of our knowledge of the globe, a great synthesis of all human thought on the ancient and ever-engrossing problem of

[1] "The Art of Creation." Preface.

Creation is quite naturally and inevitably taking place. The world-old wisdom of the Upanishads, . . . the teachings of Buddha or of Lao-tzu, the poetic insight of Plato, the inspired sayings of Jesus and Paul, the speculations of Plotinus or of the Gnostics, and the wonderful contributions of later European thought, . . . all these, combining with the immense mass of material furnished by modern . . . Science and Psychology, are preparing a great birth . . . ; and out of this meeting of elements is already arising the dim outline of a philosophy that must surely dominate human thought for a long period. A *new* philosophy we can hardly expect . . . ; since indeed the same germinal thoughts of the Vedic authors come all the way down history even to Schopenhauer and Whitman, inspiring philosophy after philosophy and religion after religion. But it is only to-day that our knowledge of the world enables us to recognize this immense *consensus* ; and it is only to-day that Science . . . is able to provide—for these old-world principles—somewhat of a new form, and so wonderful a garment of illustration and expression as it does. The philosophy of the Upanishads was nothing if not practical ;

and the same has been said by every great religion of its own teaching . . . It is not sufficient to study and investigate the Art of Creation as an external problem ; we have to learn and to practise the art in ourselves. So alone will it become vital and really intelligible to us . . . "

Carpenter's synthesizing of the philosophy of Creation and its individual practice is in the line of Upanishadic thought, and provokes the suggestion that the ancient philosophy of India may possibly be found to be the nearest approach to the synthetical philosophy of the future, since it operates both deductively and inductively, and realizes that knowledge is circumscribed by the analytical mind, and that the co-ordinating organ is beyond the mind. This organ is the intuition ; and the Indian philosophical criterion is not the attestation of the mind, but the intuitive experience of reality.

Indeed the process of philosophical synthesis was begun in India millennia ago. Behind the inner experiences of the Vedic seers (*Rishis*) was felt the " eternal Veda". These experiences were responses to a reality of which their own

points of consciousness were realized parts. They were therefore real experiences, but limited by the individual mental equipment of their reception and communication. Cogitation upon them produced philosophy, which was a balance between reality and individual reaction to it. But the understanding of themselves was the first stage in the future philosopher's training. "We know everything, for the reason that we have learned ourselves first of all. None of us attained philosophy until he first knew himself," said Iarchas, the Brahmin sage to Apollonius of Tyana in the first century after Christ.[1] Time brought together the experiences and cogitations of various seers, and synthesis began.[2]

From the Vedas (some say 1,500 B.C.,) knowledge was gathered into two groups : (i) *Paravidya* (*para*, above ; *vidya*, knowledge) higher knowledge ; knowledge of the One Cosmic Being, the unconditioned Brahman ; (2) *Aparavidya* (*a*, not), lower knowledge ; knowledge of the Cosmic Being in details, the conditioned Brahman. The latter consisted of ritual, science, art, religion. The higher

[1] "Apollonius of Tyana," by Charles P. Eells.

[2] For a modern synthesis see Sir S. Radhakrishnan's Hibbert Lectures.

knowledge is Vedanta, "the end of the Vedas," and is expressed in the Upanishads. (Fig. 55.)

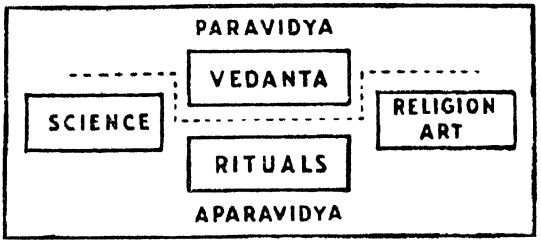
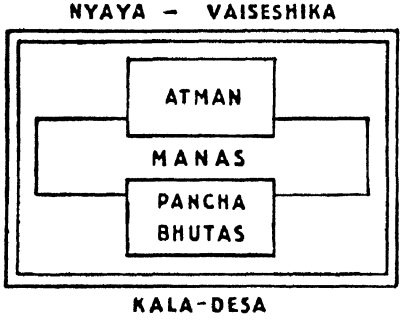


Fig 55.

Another application of synthesis grouped the essentials of Vedic contemplation into the *six darsanas* ("ways of looking at reality") which fall into three groups of two related *darsanas*.

The first two *darsanas (Nyaya-Vaiseshika)*, express the objective reaction to reality. They postulate a specially created inner-self *(atman)* for every atom of the manifested universe, and are the pluralistic philosophies of India. They are the scientific philosophies, dealing with the tangible universe, and syntho-analyzing it into "nine eternals": (1) *Kala*, the sense of duration; (2) *Desa*, the sense of extension, (the "time" and "space" of occidental philosophy), these being the conditions of Cosmic manifestation; (3) *Atman*, the essential human ego; (4) *Manas*, consciousness, the subjective individual;

and (5—9) the *Panchabhutas*, the five aspects of the objective world which the individual contacts by the sense appropriate to each. (Fig. 56.)



(5) *Akasha* (Ether)	Hearing
(6) *Vayu* (Air)	Touch
(7) *Tejas* (Radio-activity)	Sight
(8) *Ap* (Liquid)	Taste
(9) *Prithvi* (Solid)	Smell

FIG. 56

The second two *darsanas*, (*Samkhya-yoga*), express the subjective reaction to reality. They are dualistic philosophies. They postulate " two eternals," the self and the not-self. In the objective universe they recognize *tattwas* (atomic structures) and *tanmatras* (atomic orbits), which are equivalents of the *panchabhutas* of the first two *darsanas*. *Samkhya* is the philosophy ;

yoga is its fulfilment in life in an effort to unify the self and the not-self by disciplines (*yogas*) which draw the consciousness away from the externals to inner unity. (Fig. 57.)

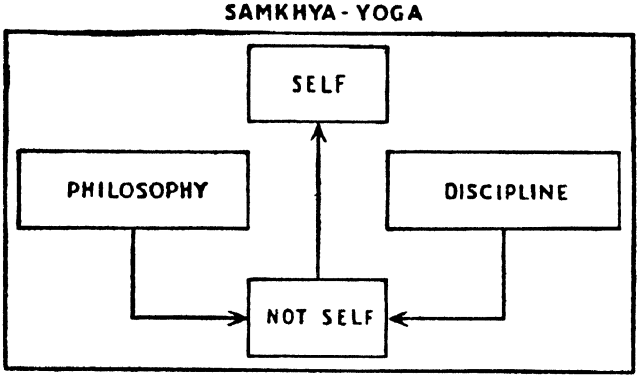


FIG. 57

It will be observed that Indian philosophy came long ago on radio-activity (*tejas*, otherwise *agni*, the universally diffused fire) and what we know to-day as wave-lengths (*tanmatras*, the orbits of the atoms).

The third pair of *darsanas* (*Vedanta-Mimamsa* ; monism pure and qualified) postulate one eternal, the Universal Self, self-limited in limitations of Itself. The Self is transcendental to its details : in suffusing the details with its characteristic life, it is also pantheistic. Philosophically it sees the Will of life to be the

shedding of its limitations, and the unfolding of the divinity within each localized self of the Self. Hence the practice of meditation with a view to the disentanglement of the individual share of the universal consciousness from the distractions of details, and the affiliation of the localized consciousness with ever ascending degrees of the Universal Consciousness.

The *six darsanas*[1] lead to *samadarsana* (synthetical vision and conduct), with unity as the essential technique of life, causality *(karma)* and rhythm (reincarnation) as the condition of process, and liberation *(moksha)*, not *from* life, but *of* life, as the individual aim.

A further synthesis of the philosophy of India, in the " Bhagavad-Gita," unified philosophy and religion by blending the *samkhya-yoga* darsanas with *bhakti* (devotion) directed to the Cosmic Being in the embodiment of Sri Krishna. Thus the mental and emotional phases of consciousness were synthesized, and still further synthesized with life in the assertion that disinterested action, without attachment to objects or results, was the simple dynamic technique of unification

[1] Read "The Six Systems of Hindu Philosophy," by Max Muller, side by side with some recent translation and exposition by a Hindu scholar.

of the individual and the Cosmos. Naturally this view and practice reduced the importance, on the mental side, of religious observances. It did not discard them, but made them secondary accessories of the spiritual life.

The nearest approach to such a synthesis of contemplation and aspiration in occidental philosophy is found in the efforts of the early Christian thinkers to give mental ratification to emotional dogma. But their efforts remained at the level of intellectual conjuring with accepted theological doctrines ; mental improvizations in question-begging. The Scholastic Philosophy put a localization of the Cosmic Being in time, space and personality in the place of universal verity, and so reduced its response to reality. The Vedic philosophers brought everything to the test of reality ; and, being unencumbered with the scholastic disability of mistaking an item for a totality, found liberation in symbolism, and calm power in synthesis.

A full demonstration of the Christian philosophical disability, for want of the true synthetical equipment for following out a response to the synthetical impulse, would overload our study. A glance at one aspect of it will have to serve

here—the attempts of Christian thinkers to solve the problem of the will in humanity and its relationship with " the will of God ".

The last glimmer of classical speculation on the subject—in the Epicureans who had generously presented the capacity of volition to every atom of the universe—had just passed into oblivion with the rest of the ancient world, when the first effort in the Christian era to face the question was made by Saint Augustine (354-430) ; and his arguments show the state into which intelligence had fallen when it was set the task of fitting the round peg of free-will into the triangular hole of omnipotence, omniscience and omnipresence, particularly when both the peg and the hole maintained a complete and rigid separateness. St. Augustine argued for both sides of the problem with an emphasis that to-day is an intellectual amazement. He both championed free-will and argued himself into predestination !

For four centuries the problem of the will got no nearer solution. Then came Gottschalk, a Saxon, who again brought it into prominence. In his infancy he had been dedicated to the Church, but on reaching the age of self-consciousness

he protested against being bound by vows that he had not taken of his own will, and obtained release from them in 829. This would seem to be a promising beginning for a possible future championship of free-will; but, by some curious twist of the mind, Gottschalk, like St. Augustine but with a difference, argued himself away from the freedom of personal volition, which his sturdy act of intellectual independence in a dangerous age seemed to imply, and became the champion of a complete dual predestination—that is, the predestination of a certain number of people to a state of life which, whatever their conduct, gave them the title and privileges of "the elect" and assured for them eternal bliss; and the predestination of the others, whatever their conduct, to a state called "reprobate" which brought them eternal punishment; a doctrine which Calvin later emotionalized into a religious sect. This doctrine was based on the accepted idea of the unchangeableness of God. It did not, however, assume the possibility that the same unchangeable God might have foreordained all his creatures to ultimate bliss. Such a conception would have opened the way to

unpleasant post-mortem company for the elect. Neither did it conceive of the possibility of universal damnation, which conception would also have had uncomfortable post-mortem implications for them. There was nothing for it but heaven for some and hell for the others, with the Church as the judge of the suitability of one's future eternal habitation. Yet Gottschalk, the rigid predestinationist, so rigidly exercized what is called his free-will against the will of the Church, so energetically chose to champion the doctrine of no choice, that he was indicted for heresy and excommunicated, and died in captivity in 868 or 869.

Curiously enough, certain of the Church did not approve of Gottschalk's dual predestination, though they do not seem quite to have known why. One of them, Archbishop Hincmar of Rheims, realizing his own intellectual inadequacy to meet Gottschalk's arguments, took the very wise but very risky course of asking the help of one of a group of monks from Ireland who had achieved the reputation of being exceedingly disputatious. This monk was Joannes Scotus Erigena, that is, John the Scot from Ireland, head of the palace school

of Charles the Bald in France in the ninth century.

The result of Hincmar's command to Joannes was a book, "Divine Predestination," in which the brilliant Irish monk disposed of the argument of Gottschalk by the simple expedient of following Gottschalk's method of taking a single attribute of the Creator and drawing a logical line from it. Dialectically this was only checkmate. It took the argument no further towards a solution of the problem of volition. But it served the purpose of Joannes,—and it much more than served the purpose of Hincmar. The Archbishop had looked for the annihilation of dual predestination, and had only got its multiplication. Joannes argued that God, being essentially good, could not be the immediate originator of evil; and, being the totality of all life, could not be the cause of sin, misery and death, which were destroyers of life. These latter arose through the secondary agency of man's power of volition which he possessed as a sharer in the nature of God. Weak as the argument seems, it contained elements that carried Joannes beyond his age and made him one of its most revolutionary intellectual forces.

His association of God and man in the possession of volition was not the only outer sign of an inner identity that the mind of Joannes saw as inevitable in his view of the spiritual unity of all things. Creation was the thinking out of God's thought—a shrewd anticipation of Jeans to-day—and man, as part of that thought, reflected his divine origin. From fundamentals like these Joannes passed to a vision of the universal process, in which all things shared, as a forthgoing and a return that left nothing over for petty rewards or punishments. Within this process man exercised a volitional capacity which was called free-will ; a capacity which, in its source, its elaboration and its fulfilment, was but a detail of the Divine Will. In " Divine Predestination," but more fully in his monumental " Divisions of Nature," Joannes sets out his optimistic doctrine of the ultimate elevation of all created things to union with their divine source. He recognizes human evolution, and sin as a part of it, but sees punishment as a natural accompaniment of it, not as an arbitrary infliction ; the real punishment of evil will being the ultimate necessity of fulfilling the Divine Will. We may therefore

call Joannes Scotus Erigena an "optimistic determinist". His doctrine naturally threatened the doctrine and practice of external authority in religion, and as this did not fit in with the Church's idea of itself, it conferred on him, as it had conferred on Gottschalk, the reward of excommunication.

Three centuries later Thomas Aquinas (1225-1274) reverted to the early Grecian idea of making knowledge the governing factor of moral action, that is, of the expression of the will. Duns Scotus (not Joannes Scotus), on the other hand, conferred the power of absolute and complete self-determination on the will, and made the intellect entirely subordinate to it.

Johannes (Meister) Eckhart, at the beginning of the fourteenth century, restored the neo-Platonic view, and became, in the estimation of Dean Inge, "next to Plotinus, the greatest philosopher-mystic". His effort was to make a logical basis for religious teaching by free speculation; but the impossible was beyond him, and his thought diverged more and more from traditional conceptions. Meister Eckhart taught that all things exist, not in their outer manifestation but in their essence. The soul, cleared

of the obscuration of externals, glimpses the divine essence and shares the divine power. God wills man to be holy. Man achieves holiness in action. Holiness is a matter of will—and wisdom.

The early Christian view summarized above, consists mainly of argumentation from opposed theological premises rather than complete philosophical reasoning from comprehensible principles based on reality. From religion without philosophy the argument passed on into the era of philosophy without religion—but we cannot here follow it up.

The field of synthetical research by the mental approach—which is a somewhat profounder process than "comparative philosophy"—is vast and fascinating to those in whom the contemplative note of the octave of capacity is dominant. We must, however, content ourselves with a concluding hint of suggestive cross-references like off-sets on a survey-chain that go to the making of a true ground-plan.

Buddhist philosophy visualizes "the total push and pressure of the Cosmos" as a movement of the Absolute (*niyama*) out of its poise

(*pralaya*), through life (*nama*) and form (*rupa*) working together as power, into time and space (*kalpa*) in which the Absolute Being is metamorphozed into the triple *niyamas* of atoms, *i.e.*, substance (*uttu*), organization (*bheeja*), and consciousness (*seiku*). Here we have another expression of the Cosmic parts of speech.[1] We have also, in the trinity of life, form and manifestation, a reflection of the Christian response to the Cosmic trinity—Father, Son, Holy Ghost, a non-synthetical response due to the disability already referred to,—and of the Vedic response in the *tri-murthi*, (triple-image), Shiva, Vishnu, Brahma. The three *niyamas* are the Vedantic *tamas* (substance), *rajas* (energy), *sattva* (consciousness). And if we ask why the three *niyamas* moved from their original state, we ask the question that caused the Irish demi-god, Cuchulain, according to Celtic myth, to set out on a mythological adventure, the question : " Why did the three sons of Doel Dermat (' the beetle of forgetfulness ') leave their native country ? " (Fig. 58.)[2]

[1] Chapter IV (*B*) Synthesis of Words.

[2] The diagram below is based on one used in a lecture on " Buddhist Philosophy " by Mr. M. Subramanyam, in a Summer School in Madras (1928).

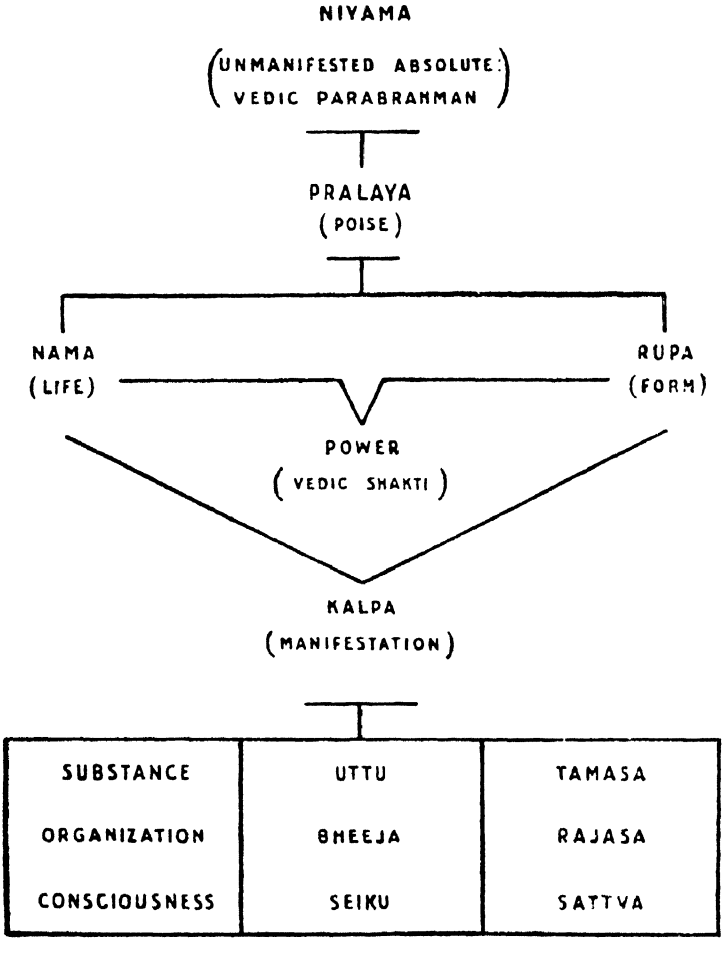


FIG. 58.

(*B*) THE PHILOSOPHY OF BEAUTY

Philosophy is the mental approach to reality ; and, as William James has said,[1] the one

[1] In " Pragmatism ".

assumable reality (or truth) responds according to our approach. The response cannot be a modification of reality, but only of its expressed phases, which are a combination of reality and human limitation. If we approach the expressed truth of philosophy dynamically, and ask it if it works, we are pragmatists. If we adapt it to our own service, we are humanists. If we seek intelligibility in it, we are rationalists. If we feel the life behind it, we are idealists. Contemplating its details, we are pluralists. Sensing its unity, we are absolutists. Having all these simultaneously in essential intention, we may or may not be philosophers, but we shall be intelligent human beings.

Now certain aspects of philosophy, while they do not control life, have an intimate bearing on the establishing of a technique of life. One of these is æsthetics, the philosophy of beauty, which bears on the creative capacity of humanity through the arts, and demands special consideration.

There are few civilized persons who have not had experiences which, being associated with certain objects, caused the persons to call the objects beautiful. Yet, wide-spread as is this

experience, there are fewer still who, if challenged as to why an object was regarded by them as beautiful, could give a full and convincing account of what constituted its beauty.

The experience of beauty is universal, but its association with its objects is not fixed. A fruit eaten by one person may be praised for its "beautiful flavour"; another may condemn it for its "ugly taste". "How beautiful upon the mountains are the feet of him who bringeth good tidings"—but our judgment of the beauty of the feet is based upon our preliminary knowledge of the cheerful message. We might not regard the feet as beautiful if we knew that they brought us our death-warrant.

These fluctuations in the perception and valuation of a quality that we, at the same time as we recognize the fluctuant nature of its expression, regard as a real quality, have presented to the thought of humanity a complicated problem as to the nature of beauty as a thing in itself; as to its relationships with physical, emotional or mental objects; and as to the outer and inner operations whereby we become aware of it. This is the problem of æsthetics as propounded in the

occident certainly as far back as 500 B.C., and still forming the subject of weighty volumes attesting the fact that the Philosophy of Beauty and its expression in Art is far from a satisfying answer to its own questions.

The Italian philosopher, Benedetto Crocé, expresses this sense of past inadequacy in one of the recent occidental revisions of the philosophy of beauty. He says[1]: "Among the principal reasons which have prevented æsthetic, the science of Art, from revealing the true nature of art, its real roots in human nature, has been its separation from the general spiritual life, the having made of it a sort of special function or aristocratic club." He denies this differentiation. "There is not," he says, "one physiology of small animals and one of large animals; nor is there a special chemical theory of stones as distinct from mountains. In the same way, there is not a science of lesser intuition as distinct from a science of greater intuition, nor one of ordinary intuition as distinct from artistic intuition. There is but one æsthetic, the science of

[1] "Æsthetic, as Science of Expression and General Linguistic"; Chapter on "Intuition and Art".

intuitive or expressive knowledge . . ." Signor Crocé naturally therefore regards artistic genius as different from lower genius merely in quantity and not at all in quality.

But is it beyond question that the human consciousness expresses itself as a perfect unity without distinction of quality, a unity which is the implied condition for Signor Crocé's declaration that the only difference between mediocrity and genius is one of quantity? Assuredly there is a quantitative element in genius, for genius is always expansive and spendthrift; but assuredly also there is a difference in quality in the expression of genius, set up by differences in its instruments. The difference between the poetry of Pope and Shelley is not to be weighed only in scales; it is a very real distinction of character arising from the fact that while one expressed his quantity of genius more through the refrigerating machinery of the mind, the other expressed it more through the warmth of the heart and the glow of the spiritual imagination. And this difference in the radiating point of expression is met in certain orders of human beings who are vividly aware of the fact that, at

least in their own cases, the impulses to expression which arise in their consciousness do not always find the same exit, but at one time wield a mental edge, and at another spring an emotional mine.

Art is, to Signor Crocé, "the expression of impression". "By elaborating his impressions," he says, "man frees himself from them. By objectifying them he removes them from him and makes himself their superior. The elaborating and purifying function of art is another aspect and another formula of its character as activity. Activity is the deliverer, just because it drives away passivity."

Here we have a definite assignment to art of a place in the active function of life, and this is a true assignment.

But in this enthroning of activity as the vanquisher of passivity we have a denial of the conscious experience of many creative artists. If activity drove away passivity it would drive away the very source and sustenance of itself. There could be no sound without silence as its background, no light without its revealing darkness, no projection into articulation without withdrawal into contemplation. The

artist knows that what has happened when his work has assumed its final form is not a mere ridding of himself of his impressions (for no such vivid impressions can ever be got rid of: indeed, the more intense the effort to get rid of them, the more deeply are they impressed on the inner consciousness), but the passing of some element out of his subjective passivity, through the activity of his art, into the objective passivity of the finished work of art. (Fig. 59.) "There is no inspiration without aspiration," to repeat what the artist-philosopher, AE, said to the author twenty years ago. The aspiration to which he referred is no mere mood of sentimental response to external impacts. It is the response of the external and active side of the consciousness to illumination and inspiration from that side of the consciousness which is passive by comparison with the external, not for the annihilation of passivity but for the fulfilment in activity of that which is in it in potentiality. Aspiration is not merely a rocket sent skyward in the hope of bringing rain. It may mean the

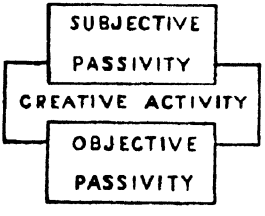


FIG. 59

stretching of the arms east and west, or the putting of them to the work of digging. To aspire merely north-north-east, in the direction in which Hamlet was alleged to be mad, is to provoke a fragmentary inspiration, or, worse, to neglect a possible call from other points of the compass. The true artist aspires all round the boundaries of his nature, and realizes that the dipping of a vessel of pure desire into any well is to make a call on the highest passive peaks of his own spiritual watersheds, and beyond them to the clouds of the eternal heavens.

In this sense it may be said that, in *aspiration*, the differences in genius are more quantitative than qualitative ; but in *expression*, when the current of creative life is turned away from the direction of inner unity towards external diversity, a gradation of quality is observable ; and the cause of this qualitative gradation in the expression of genius resides in the differences not only of the particular level of the artist's mental and emotional nature from which his genius projects itself into expression, but also in the differences of the various orders of forms in the universe of expression. This fact is obscured in the parallels taken by Signor Crocè. " There

is not one physiology of small animals and one of large animals ; nor is there a special chemical theory of stones as distinct from mountains," he says. But the point is not the identity of substance in the large and the small. The universe is reducible in thought to its fundamental spirit-substance, and beyond that to the creative Will of the Cosmic Being ; but there are differences of more than substantial quantity between the mouse and the elephant, between the periodical shrub and the eternal banyan.

We have here added to what has already been said in our exposition of the intuition and its out-turned creative impulse. But the foregoing considerations lie behind the particular experience that we call beauty as the artist knows it, and as it has been excellently expressed by Robert Bridges :

I love all beauteous things,
I seek and adore them ;
God hath no better praise,
And man in his hasty days
Is honoured for them.

I too will something make
And joy in the making ;
Although to-morrow it seem
Like the empty words of a dream
Remembered on waking.

rom : "SHORTER POEMS OF ROBERT BRIDGES"—Clarendon Press 1931

What is this quality of beauty which is so powerful that it draws a Christian poet into pagan worship of mere inanimate things? Is it a sentimentality based on certain associations of colour and form, texture and odour, which, because of their usefulness to humanity, have given pleasure? Emerson has spoken of Beauty as that out of which God created the world. To him Beauty is the original characteristic of the universe. William Watson has chanted of Beauty as

> . . . the vision whereunto
> In joy, with pantings from afar,
> In sound and odour, form and hue,
> In mind and clay, and worm and star,
> Now reaching goal, now backward hurled,
> Toils the indomitable world.

To him Beauty is the goal of evolution.

Bridges finds joy in the making of something beauteous; and it is a noticeable fact that when we experience joy in beauty, it takes the form of a "sentiment of beauty" if the joy is mainly emotional, and the form of "an idea of beauty" if the joy is touched by the standard of an ideal beauty, as Victor Cousin puts it. When we pursue activities with a serious purpose in view, says Schiller, we enter into the consciousness of

good; but when we undertake activity without regard to results, and only as a source of pleasure, we enter into the consciousness of *beauty.*

These distinctions give us a clue to the nature of beauty, which the poets whom we have quoted have experienced, but of which they tell nothing save the experience. The philosophers emphasize its idealism and its disinterestedness. An ideal is always above details, and more spiritual in its nature than that to which it is an ideal. Disinterestedness has at all times been recognized as the way to unity in oneself and between oneself and others, since self-interest of any kind leads to tensions in special directions and thence to separations. Hence any activity that is of such a character that it makes out of the apparently disorderly details of the universe a mental or material image that in some way is indicative of ascension and unity (as opposed to the ugliness of degradation and disintegration), is a beautiful activity, and the object that it makes is a beautiful object. To put it in a phrase; Where there is integration, there is Beauty. That is the secret of the subtle pleasure in a figure of speech that integrates two previously separate ideas or objects; it is

the secret of the joy of the painter and the appreciator in the bringing together of two remote details of the universe, like the moon and a tree, into a single impression.

It is the apprehension of this truth which has caused the philosophers to define Beauty as harmony, order, symmetry ; and ugliness as the reverse.[1] To be æsthetically aware of any movement towards unity is to be aware of Beauty in some measure or quality ; to be intellectually aware of it is to be aware of the Truth of the Universe. For this reason Keats sang :

> Beauty is Truth, Truth Beauty : that is all
> Ye know on earth, and all ye need to know.

Beauty is the emotional expression of the unity of the Cosmos. Truth is its intellectual expression. Goodness is its expression in action. Behind their expression Beauty, Truth and Goodness are one. (Fig. 60.)

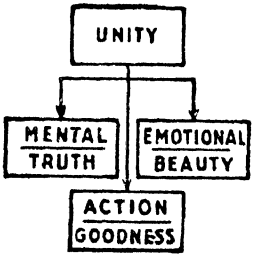


FIG. 60

[1] For a summary of the ideas of occidental philosophers on the nature of beauty and art, and an indication of the oriental ideas, see "The Philosophy of Beauty," by J. H. Cousins.

Beauty is in any true measure of achievement of the ideal; ugliness is only a phase of the process. For him who has conceived the ideal, says Victor Cousin, "all natural figures, however beautiful they may be, are only the images of a higher beauty which they cannot realise. . . . The ideal ever retires in proportion as it is more closely approached. Its last term is in the infinite, that is, in God; or, to speak more exactly, the true and absolute ideal is none other than God Himself."

But Dr. Bridges is not content to rest in the acquisition and adoration of beauteous things. "I too will something make," he cries out. This is the instinctive cry of every artist since the First Artist said, "Let us make man in our image." In that figurative expression of an intuitionally assumed decision of the Cosmic Being we see the truth again reflected of the identity of God and man. But this identity is not merely a general identity of totality with its parts; it is an identity that has been raised to a point at which humanity, at a particular level of its ascension in consciousness, becomes capable of deliberate co-operation with the integrative Cosmic trend. In a general

sense everything within the sphere of the creative impulse is making something else ; but the making-power of humanity is of such a nature as to be able to respond to the Cosmic trend towards integration. The perception of this intergration we have seen to be the source of the consciousness of beauty. We may now define Art as *the creation of objects capable of inducing the perception of integration from which the consciousness of beauty arises.* With the rise of the consciousness of beauty comes the experience of pleasure in the spectator of art. But the pleasure of the appreciator rises in the creative artist into joy ; for he who makes a " beauteous thing " becomes both a spectator and a co-operator in the Cosmic creative activity. The Cosmic art of creation proceeds through the Cosmic paradigms of the human creative function and its expressional media : it may also proceed through other media beyond our present ken, but at least it contains on a Cosmic scale what it includes on the human scale. In the human replica of the Cosmic creation, the point of creative radiation is, as Signor Crocè says, in the activity aspect of humanity ; but it is nourished by a Wisdom

and animated by a Will that operate from beyond the borders of its objective consciousness. On its way towards manifestation it generates its appropriate emotion : the maker "joys in the *making*".

We have noted Schiller's indication of beauty as arising out of disinterested activity. Dr. Bridges puts the same truth into the last three lines of his poem. He will make something, and joy in the making—

> Although to-morrow it seem
> Like the empty words of a dream
> Remembered on waking.

In other words, creative joy arises out of the *process* of creation, and only accompanies the contemplation of finished objects of beauty in so far as they disclose the creative impulse. Here we have our finger on the reason why the most perfect portrait is outside the domain of art, and why a purely representational, or so-called realistic, art is of lower rank than an interpretative and suggestive art, no matter how superior the realistic may be in the merely muscular aspect of technique. To value an object of art as object only is to miss its real value, and to set it as an obstacle in the path

of the creative activity. If the Divine Artist, so to speak, paused on a moment's satisfaction in his painting of a sunrise, day would crumble back into night. Action directed towards results binds, as teaches the "Bhagavad-Gita"; but disinterested action releases—and the creative activity of the universe in its evolutionary phase, that is, as an expressional synthesis, is, like the creative activity of the artist, a process of releasing the inner Divinity from the bonds of its external limitations. In that process the limitations are themselves the more or less intractable media of transcendence into higher and finer forms of expression, and share the triumph of achievement. In this paradox lies the mystery and glory of "the Art of Creation" and of the creation of art.

(C) Philosophy and Life

The most widely circulated note in the currency of the mind to-day is the note of interrogation. The "Modern Mind" refuses to be satisfied with traditional modes of thought and methods of conduct. It demands the revision of these in the light of science and after testings in the laboratory of life.

This demand for a revision of the mental conceptions that operate action strikes a snag in its first step in the fact that mental conceptions do not to any appreciable extent operate the actions of the vast majority of human beings. Many, perhaps most, mental conceptions retard action. They are mainly inhibitions, not stimulations. We act by impulse and desire, and, when challenged, pack a jury of reasons to justify our action.

The demand for the formulation of a philosophy that squares with modern life is, likewise, for all its assumption of superiority to philosophy, itself an exercise of the philosophical capacity of humanity; and the effectiveness of the demand will ultimately be tested by its own nearness to or farness from an ever-increasing knowledge of the ever emerging actualities of thought and life,—not scientific knowledge only, and not life in any petty or sophisticated sense.

By that test, applied backwards across history, the denial of tradition is already traditional. Since the first sleepless night when the first thought gave the first thinker the first attack of cranial expansion, thought,

by reason of increasing capacity and materials, has for ever been engaged in the trans-Atlantic pastime of pulling down its sky-scrapers and building higher ; and the powers of life have perpetually frustrated the tidy plans of those who would pack its ebullitions in a card-index. Thought and life play a never-ending game of enthroning and dethroning their divinities ; of doing reverence to an image of clay, as in the Ganapati festival in India, and throwing the image into the village well when it has served its periodical purpose.

The tradition of anti-tradition began, indeed, a long time ago. It began, according to one tradition, when man (or, rather, woman) set the revolt of human impulse against the dictum of supernatural authority as to the effect of eating the fruit of a particular tree. It appears in the uncompromising thought of the Orient at a date perilously near that allowed by orthodox Biblical chronology for the beginning of things ; [1] and it periodically reappears in the heterodoxies that make up the orthodoxies of India. The Sceptic philosophers of Greece kept the tradition of question on the move. In early Christian times

[1] 4004 B.C.

questioners like Gottschalk and that disputatious Irishman called John the Scot showed that certain Catholics were Protestants before Protestantism was invented; and the first official Protestant, Martin Luther, threw the inkpot of anti-traditional question at the traditional Devil with epoch-making effect.

In more recent times William James, the American philosopher, showed the symptoms of anti-tradition when in 1906 he hit Boston with the granitic, brow-puckered, hard-mouthed word Pragmatism, and claimed that "truth" (even the "hypothesis of God") should be tested by the simple standard, does it work?

The latest questioner of tradition is Humanism, a title which assumes the supersession of superhumanism. "It is the name of a human attitude which revived in Europe about 1300, and it signifies the intention of men to concern themselves with the discovery of a good life on this planet by the use of human faculties." The emphasis on the use of the human faculties would be redundant in the foregoing definition of Humanism by a Humanist,[1] since humanity has no other faculties to use, but that it implies

[1] Walter Lippman.

a stockade built against the use of any means for discovering the good life other than the mental faculties of humanity that are generally accepted as normal. Alleged extensions of sight or hearing in clairvoyance and clairaudience as media of knowledge are taboo. Their age-long association with the religions which Humanism outcasts puts them in the category of the superhuman, and therefore beyond the pale of a purely Humanistic attitude to life. But the religions were not the originators of superhumanism and supernaturalism: it was the allegations of the possession of supernormal powers that produced the religions; and the matter of so-called supernaturalism is not one of argument, but of fact: Are such allegations true or not? The answer to that question, on which certain scientists are now busy, will decide whether Humanism is the last word in wisdom, or just another item in the lengthening story of traditional inadequacies.

An American scholar in philosophy bears witness to certain other contemporary tendencies in the attempted adjustment of philosophy to life. Professor Harry Overstreet, writing[1] on

[1] In "Survey Graphic," January, 1931.

"Why we are hungry for a philosophy," divides into three periods the history of "civilized man," (that wonderful being who inhabits history up to yesterday, and then disappears and leaves no address at which we barbarians might call to gratify our curiosity by the sight of so desirable and elusive a creature): (1) an era of belief in the superhuman and in the unbroken continuance of individual life; (2) the era of scientific questioning now closing; (3) the era opening out of the failure of material science into an era of psychological science.

Philosophy, as Professor Overstreet points out, is now noting the biological aspect of science, and finds the world alive. But it is not sufficient merely to prose around the facts of life. The advance into psychology will, he says, satisfy man's hunger for *meaning*: "Meaning in the universe. Meaning in the life of man. Meaning in significant relationships." Thus Professor Overstreet visualizes a prospect of future philosophical disquisition when philosophy, having with the help of science made the amazing discovery that life is alive (a matter which non-philosophers have long suspected),

will pass on to the further discovery, also with the help of science, that man not only exercizes a faculty called reason, but may perhaps himself *be* a reason. By that time science may also have something definite to say as to the so-called superhuman and the continuance of individual life after death ; and then philosophy and Humanism may have to make some drastic revisions regarding the nature and history of humanity.

The need for philosophical revision has spread from the professors to at least one of the paragraphers of the daily press in America. Mr. M. E. Tracy on January 3, 1931, sat up and took notice of the predominance in life of desire over philosophy, and asked : " Why don't we study desire, its causes and consequences ? " Why don't we, indeed ?—and not let the psychoanalysts do all the studying, as they have been doing for the last half century. Why don't we ? —and not let them go ahead of us in discovering (as Jung has recently done in regard to China) that the Orient knew a thing or two about many things quite a while ago, and that, on the matter of desire, a Hindu philosopher two thousand or more years ago declared that

" the nature of Purusha (the universal life) is desire,"—which in common language means that everything shares the universal impulse to want something or other.

That diagnosis of the cause of desire needs no laboratory paraphernalia and no prolonged technical study for the realization of the truth of it. A glance with open eyes at any embodiment of life tells us that, from mineral to man, any local organization of substance presenting the external appearance of, say, a mountain, a tree, a woman, or any work of man's hands, will cease to serve the deeper desire of the life that makes and sustains and continues it, and disintegrate before its due time, if it is denied the fulfilment of its own desire for its proper sustenance and satisfaction. This desire in humanity has no " cause " at the human level. Man is born of desire and with desire. Life in general calls desire into action through the various capacities which it has evolved for the ultimate satisfaction of life through the transient satisfactions of desire. Life in particular causes the variety of quality and intensity of desire, but does not cause desire itself. The " human faculty " of desire is more than human,

much more than a strictly humanist attitude might desire.

The demand for the co-ordination of knowledge and life has been characteristically expressed by Professor Eddington.[1] He imagines a series of letters to the press by various people objecting to a statement in a hypothetical obituary notice, that the dead man had loved in his last days to watch the setting sun. One disputed that the sun set. Another claimed to have seen it set. A third asserted that both were relatively right. "And," adds Professor Eddington, "the simple reader feels himself in an age of disquiet, insecurity and dissension, all because it is forgotten that what the deceased man looked out for each evening was an experience and not a creed."

Now the co-ordination of creed and experience, of philosophy and life, has two aspects, each of which tends to claim predominance for itself: one, philosophy as a guide to life, the other, life as a test of philosophy.

But the report of the mind, based on a science which must always remain at a distance

[1] "Swarthmore Lectures," 1929.

from ultimate truth, and formulated through a sensorium inherently incapable of speaking the whole word of life, is not likely to produce a philosophy that humanity in its present mood of rejection will accept as a guide to life. On the other hand, philosophy is equally unlikely to accept as its test a " life " that, as at present lived by the majority, is directed mainly towards experience in the satisfaction of desires at lower levels than the desires of the mind : experience that does not fit it to express an informed and balanced opinion on philosophy, much less to order it about.

Yet thought and life are for ever going on, and may some time reach a level on which they may merge. " Philosophy, when most itself," says Sir S. Radhakrishnan, " will be religious, and religion in its deeper aspects will be philosophical . . . the mystic, with his experience, wisdom and insight, will agree with the rational thinker."[1] But since a whole cannot realize its wholeness while it allows itself to be dominated by a part of itself, (as a man cannot be fully a man while he is mainly an appetite), life, as a whole, must be the

[1] " The Reign of Religion in Contemporary Philosophy."

ultimate test of that part of itself whose job is to think its thought. Hence if life is to have a philosophical control, a rudder operated by judgment (and God knows it needs such a rudder, even if God is, according to William James, only a hypothesis), the world will have to be populated either by a race so completely negative that it will accept the dictatorship of philosophy as readily as gulls swallow slogans on the edge of the ocean of commercial publicity; or by a race whose intellect is so developed, and whose philosophy is so fully carried into life, that the professional philosopher will be no more distinguishable from the high-browed multitude than mad Hamlet from the people of a certain country.

With no sign on the horizon of a race of amenable degenerates, or a race of incorrigible sages, the prospect of placing on the world market a guaranteed control for the engine of life does not seem unduly hopeful. The pull of the witch-dance called life is on "human faculties" below the brain, below even the heart. Mankind, with a few heroic exceptions, marches cheerfully into mental, emotional and

social slaveries under banners flaunting that blessed word *Freedom*, accompanied by a jazz band of clanking manacles and shackles provided gratis for publicity by the sponsors of inartistic art and thoughtless thinking.

Yet the situation is not completely hopeless. Humanity has in its possession at least the rudimentary or vestigial apparatus of thought and experience, with elaborately exploited opportunity for the latter. If some always possible renaissance of the human spirit, as an alternative to surgical calamity, gave us the occasion and impulse to live our lives more like the rational individuals that we claim to be ; to telescope philosophy and life, instead of delegating thought to the laboratories and life to the talkie-theatre and the novel ; we might leave the congenital philosophers to their grim delight in dissociated exposition of the meaning of the words philosophy and experience ; do some plain thinking ourselves ; enjoy some adventure of the head as well as of the heart and limbs and nerves ; and, thus, before our obituaries record our gazing, like Professor Eddington's friend, at the positively last appearance of the sun, make philosophy not

merely an academical interest but a living joy, "an experience and not a creed". A philosophical *creed* is an emanation of the mind alone, and, as such, is destined to eternal inadequacy. A philosophical *experience* is a mental response to reality, warmed by emotion and vivified by life.

CHAPTER VI

THE OBSERVATIVE SYNTHESIS

(*A*) THE SYNTHESIS OF SCIENCE

SCIENCE is the application of the human mind to the acquisition of exact knowledge concerning humanity and its environment. From this exercise of the objective-mental function of the mind, science bifurcates towards such achievements as the discovery by "pure science" that the universe either is or is not expanding in unscientific haste; and the invention by "applied science" of an automatic machine that, in response to a few button-pushings giving it certain data, will hand you a summary of your character and thus save both yourself and the psycho-analyst a lot of trouble—for "know thyself" is a fusty Grecian maxim, and it is much easier to let other persons or things know yourself for you!

Science may be broadly classified as : (1) the physical sciences which deal with the objective phenomena of nature and human life, and in the course of their history have moved from objectivity to subjectivity—from atoms through electrons to wave-lengths and mathematical equations ; from viewing the universe as a machine to viewing it (as Jeans does) as a thought—which was the conclusion that Kant reached in "The Critique of Judgment" ; psychological science which deals with the subjective phenomena of human and sub-human life in their (2) mental and (3) emotional aspects ; and (4) the study of physical and psychological phenomena whose origination appears to be transcendental to the ordinarily approached realm of phenomena, and has been called psychical. (Fig. 61.)

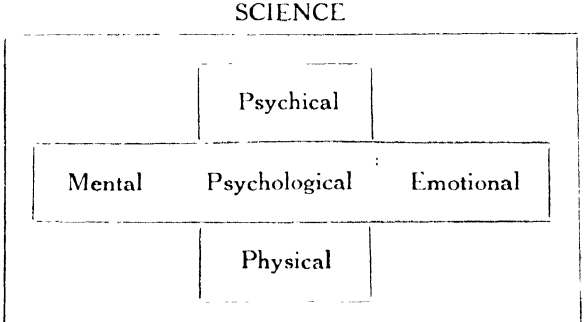


FIG. 61

This lay-out of the sciences would be regarded by some scientists as too hospitable. Behaviourism would rule out all but its objective aspect, since psychology assumes a state of consciousness, hence some kind of conscious entity, while Dr. J. B. Watson, the chief Behaviourist, denies the existence of such an excrescence on "pure objectivity". But many a scientist and philosopher would demur to the Behaviourist limitation. Indeed, a group of eminent professors recently faced it with "a battle line" [1] of eighteen destructive attacks "on the behaviourist bluff by which the psychological world in America has been terrorized too long". The language is not parliamentary, but it seems to be the customary "reaction" to behaviourism in the United States. Another scholar, Dr. F. C. S. Schiller,[2] says: "The success which has attended behaviourism is really rather a discreditable episode in American history" . . . and more to the same effect.

Even if Behaviourism be prevented from abolishing the consciousness, there is another

[1] "Behaviourism, a Battle Line," edited by L. P. King.

[2] "The Personalist," Journal of the School of Philosophy, University of Southern California, April, 1931.

challenger to be met, that is, Naturalism, which is declared by its propagandists, with the familiar attempt at hypnotic suggestion, to be "the current world outlook" and to be superseding the religious outlook.[1] In the "naturalistic world-image there is no place and no necessity for the supernatural. Instead of a supernatural world we have the universe of the mathematical physicist, where we trace more and more uniformities . . . Most of the modern biologists and psychologists have given up the notion of non-material agencies, such as vital force, entelechy, or soul, and are developing an observable and experimental science. Living and mental beings are considered to be aggregates or configurations of physico-chemical entities" . . .

But, as the above writer says, not all of the scientists (he only claims *most* of them) have turned to Naturalism in the sense stated above, and perpetrated the "bull" of producing a set of purely non-material conceptions as a contradiction of the equally non-material conceptions of supernaturalism. Professor J. B. S. Haldane,

[1] "Religion and the Naturalistic Outlook," by Y. H. Krikorian in "World Unity," June, 1930.

out of a life of scientific study, particularly of human respiration, rejects the physico-chemical explanation of life, and offers instead an organic or "holistic" conception.[1]

Apart from these differences of specialists, it is possible for the intelligent layman, who wants to understand something of his own mental processes, to observe a function which, while normally it does not operate apart from a physical vehicle, is realizable as having characteristics separable from those of the physical vehicle; as the thoughts that the author is now expressing on this page are different from the stuff of his brain that remains inside his head while these products of its activity will travel away from it in various directions to individuals in India, California, Europe, Australia, and elsewhere. We call this present function a mental function, as distinct from the physical instruments through which it operates, now in its projection, later in its reception by others. In the operation of that mental function we observe an identity, cohesion, continuity and characteristic quality that allow us to speak of a *mental entity* with as much

[1] In "Materialism".

definition as the "naturalist" above quoted speaks of "living and mental beings" who are "aggregates of configurations" in "the universe of the mathematical physicist". The study of this mental entity is called psychology.

And now both Behaviourists who deny psychology, and psychologists who falsify the dogmas of Behaviourism, are asked to retire in favour of a combination of psychological and biological examination of pathological subjects, which puts up the sign-board "Psychobiology," and, in the words of its propounder, "claims that anything that is part of a person, his hopes and his fears, his convictions and urges, his attitude towards right and wrong, and even his religious conceptions and beliefs, is as much a property and quality of the person as anything that can be weighed in the scales or measured by the yard".[1]

The technique of this extension of the modernized Socratic "quiz" method of getting at the inside of a human being's mind, is a biographical statement and detailed personality study which treats the facts disclosed "in a spirit of objective

[1] Dr. Adolf Meyer, Professor of Psychiatry in Johns Hopkins University, U.S.A., lecturing before the New York Academy of Medicine, April, 1932.

description ". Dr. Meyer makes the synthetical suggestion that if the large psychobiological conception of man prevailed, education would have made a difference in the lives of certain pathological specimens. Education, we venture to add, would make a still greater difference in human lives, so great a difference that pathological specimens of humanity would become as scarce as normal ones are to-day, if psychologists, while they go on for their own gratification making lists of the " free association " responses of persons to the word " tiger," or making them write their biographies, would insist on children in schools being given the opportunity to make the " biographical statement " of art-expression, which is the true expression of the inner being of the individual, beyond subterfuge on the part of the subject and less liable to misinterpretation on the part of the observer.

Said the late Dr. T. W. Salmon, Professor of Psychiatry in Columbia University : " The old unproductive controversy over what is ' mental ' and what is ' physical ' in normal or abnormal functions, is ending. The way is rapidly being cleared for the concept of man as an organism,

acting, even in his most circumstantial mental and physical activities, as a whole." [1] Which is excellent synthetical talk—and Holism again.

The late Sir J. Arthur Thomson went further back than the psychiatrist in his recent addition to the growing catalogue of scientific summaries.[2] Science, he says, has not yet told us what such fundamental matters as life and mind are. Nor is there any warrant for being sanguine of success in explaining life in terms of anything else, such as matter or energy. It may be, he says, an "irreducible," as mind is. The scientist's "irreducible" is reducible to the same significance as the "tanmatras" and "tattwas" of the philosophers of India which are Englished as "eternals". They indicate the human mental reaction at a particular stage of observation of the phenomena of life, a line separating whatever *this* is from whatever *That* may be. Moreover, the ancient scientific philosophers and the modern philosophical scientist both see the process of phenomenal activity in terms of synthesis. "It is the very essence of evolution to be integrative, to build up higher and higher

[1] Quoted in the programme of Dr. Meyer's lecture.

[2] "Riddles of Science."

wholes," says the modernist ; and those who have read the Six Darsanas of India know how very ancient is that conception of the evolutionary process.

Sir Arthur exercizes the scientific imagination in visualizing the probable stages of evolutionary integration from primeval interaction of water-vapour and carbides up to colloidal states of organic matter on the verge of life. But while the laboratory scientist enjoys himself creating a hypothetical process of evolution of life, the philosopher-scientist who inhabits the same brain pauses in front of life itself, sees it to be beyond laboratory explanation, and makes the suggestion that life arose out of a synthesis of units of matter, such as he has imagined, with units of consciousness. " Perhaps we make the unsolved problem of the Origin of Life more difficult than it really is," he says, " by forgetting that it must have been not merely a biochemical but a biopsychical synthesis."

Thus the modern scientist pushes up from the *Nyaya-Vaisheshika* pluralism of Indian philosophy to the *Samkhya—Yoga* dualism. Life is not, in his view, a synthesis in its own right, but sprang out of a union of two preceding

syntheses, one of matter and one of consciousness. There is assurance in the "must have been" of Sir Arthur's statement. It is not, however, the assurance of scientific demonstration, for he has declared that science does not know what life is : it is the assurance of imaginative conviction such as has carried science forward from stage to stage of thinning darkness, and will ultimately carry it on to light.

Finger-posts towards the light are, indeed, set up by Sir Arthur at salient points along the converging paths from the region of matter and the region of consciousness towards the region of life. But they do not announce the way ; rather they ask questions of the traveller. For example : If the union of units of matter with units of consciousness produced life, was not the life-potential already existent in each ? Sir Arthur does say that the old idea of dead matter has vanished from science ; but he puts a definite point to life's origin on this side of the colloidal states of matter. Again, if the influences of light, heat and electricity caused various associations and dissociations leading on to the concentration of acids and the formation of metallic substances, in the manner imagined by

Sir Arthur, may it not reasonably be assumed that the *capacity* for such interaction was a function of life infused through the whole field of its operation, including all possible future details of that operation? The assumption is as much entitled to the "must have been" as Sir Arthur's point of fusion between the biochemical synthesis and the biopsychical. Further, may not this elemental operation have been a function of the "units of consciousness" which, joined with matter, produced life? Is it thinkable that, in a universe of law such as science has disclosed, any resultant can be entirely cut off from its constituents, or, *vice versa*, that any constituent could produce a resultant in which there was no reminiscence of itself? Is it thinkable that two constituents of a resultant could combine without any antecedent affinity? How or when did the carbides in the warm rock-crust of the earth learn to set free marsh gas? How did the marsh gas know the exact moment at which to become marsh gas, and to exhibit the characteristics of marsh gas and not of acetic acid?

In other words, accepting Sir J. Arthur Thomson's synthesis plus the inferences of the

interrogative finger-posts, we may put the matter thus. The phenomenon which we call life manifests itself through the synthetical interaction of matter and consciousness, matter itself being a synthesis of substance and energy also united with consciousness. This synthesis of substance, energy and consciousness goes back to the earliest imaginable, if not demonstrable, phase of their interaction. Beyond this, analogy and imaginative conviction say there "must have been" (nay, still *is*, for the application of time-measures to these matters gives a false sense of dates to what is a simultaneous synthetical operation) a co-ordinating totality that stands in relation to the details of its "evolution" through time, space and causality, as the realizable, if not yet demonstrable, central totalizing, intuitional, impulse in the human psychological endowment stands to its mental, emotional and physical agents, which are the human reflection of the cosmic agents of consciousness, energy and substance, and their elaborations, "the everlasting transmutations of the Holy Ghost in the World".[1] (Fig. 62.)

[1] Laurenz Oken, nature philosopher, referred to by Weismann in his "History of Evolution" (1806), quoted by Bernard Shaw in the preface to "Back to Methuselah".

This does not solve the mystery of life. But it tidies it up somewhat, and it places the

SYNTHESIS OF LIFE

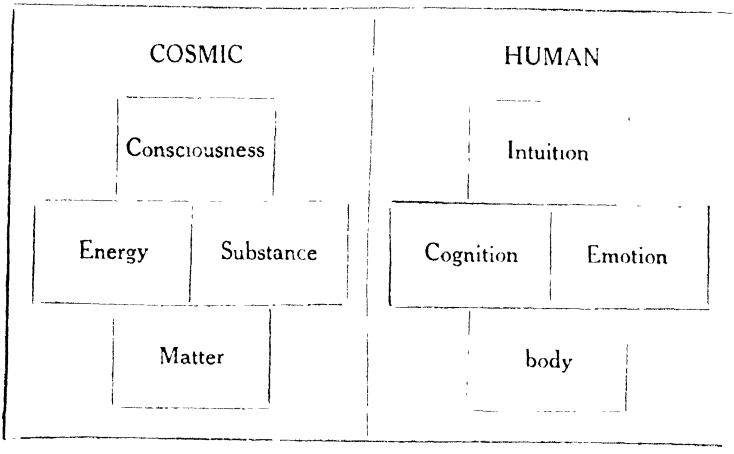


FIG. 62

point of synthesis far enough back to give scientific justification for tracking out the synthetical process through its subsequent developments in the various phases of the human synthesis, and basing thereon a synthetical technique of life with the assurance that such a technique is nearer nature, therefore nearer humanity, than the present jungle-technique which is not even the technique of a decently managed jungle.

But there is something deeper than the surface application of scientific knowledge.

There are more profound necessities than creature comforts. Science could conceivably cater for a race of happy human molluscs. But there is always a shadowy spiritual rebel within earshot whispering treason against outer allegiances. The knowledge presented by physical science, says Professor Eddington, "is but an empty shell, a form of symbols. It is knowledge of structural forms, and not knowledge of content. All through the physical world runs that unknown content, which must surely be the stuff of our consciousness. Here is a hint of aspects deep within the world of physics, and yet unattainable by the methods of physics."

The latest utterance of the advance of science towards a scientific synthesis comes from Sir James Jeans :[1] "This new line of advance has led us to a science which is no longer in flat contradiction with our intuitions and the experiences of everyday life ; the physicist need no longer feel that his laboratory door divides his life into two water-tight compartments. In particular, mechanism, with its implications, has dropped out of the scheme of

[1] "The New Background of Science." (1933.)

science . . . The law and order which we find in the universe are most easily described—and also, I think, most easily explained—in the language of idealism . . . " The philosopher in him puts his finger on the profound nexus between man and his universe when he says : " Whether the volitions of the human mind can . . . affect the operations of nature must in the last resort depend on whether the two are sufficiently alike to interact . . . With matter resolved into events . . . there is no longer any reason . . . why the two should not interact."

These expressions of the scientific mind working with an imaginative boldness that would have scandalized some of the scientists of the past, and even does scandalize some in this our day of calling spades spades, give confidence to those in search of reality by their collective recognition of a clear and complete and simple classification of the nature of the human individual. They visualize a creative entity working through thought and feeling into active realization of personal embodied fulfilment and of unity with all life. This process has objectivized itself in the general life of humanity as

religion, art, philosophy, science ; and, as the inner life of the individual remains ineffective without the focus of the body for expression, and thwarted without a constant adaptation of the external aspect of the individual life to its inner expansion, so does the inner life of humanity remain ineffective without constant progress within its constituents and a flexible social synthesis for its exercise. Knowledge of these constituents of the human synthesis should therefore be the work of science. To be effective knowledge it should be synthetical. The human unit acts as a unity though with one phase of its synthesis in predominance and the others serving it. Knowledge should also act as a unity with one phase in operation and the others assisting. This is also an important principle of education, and the basis of the " project " method.

(*B*) Science and the Religion of the Future

In an article on " The Future of Religion " [1] Dr. E. Boyd Barrett recalled the fact that John Morley once said that " the next great task of science will be to create a religion for mankind ".

[1] " The Thinker," New York.

Coming from a Victorian agnostic, the statement is a munificent concession to the religious necessity of humanity. But if the leader of the Back-to-Rome party in the Church of England were to say, "The great task of religion will be to create a science for mankind," he would be just as far from the possibilities of reality as John Morley.

Despite the essential relationship and interaction between the differentiated phases of human capacity—intuitional, aspirational, creative, contemplative, inquisitive, associative, dynamic—no note in the gamut of human endowment can make the characteristic utterance of another ; least of all science and religion. Science is the expression of the out-turned mental capacity ; religion is the expression of the in-turned emotional capacity. They stand back to back as regards the direction of their operation, and on opposite sides of the capacity-line. They are therefore as far removed from one another as any factors in a composite unit of consciousness can be.[1] (Fig. 63.) They began their occidental antagonism when Christians looked for a "catastrophic coming of the Kingdom of God,"

[1] See Chapter II (C)

and when the leaders of the Church declined "to discuss the nature and position of the earth" since it did not help them in their "hope of the life to come".[1]

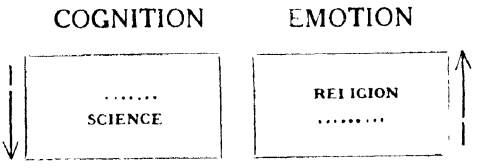


FIG. 63

Yet, in a deep sense, science can be *religious*; must indeed be religious in the height of its aspiration and the purity of its devotion if it is to be the truest science. But it cannot *be a religion* or make a *religion* while man remains an interacting synthesis of differentiated though not separated capacities, or until science becomes *omni-science*.

But, besides this fundamental psychological disability in the suggested religion-making capacity of science, there are other disabilities, not inherent in science but imposed by scientists, which prevent science from exerting the beneficent synthetical possibilities on religion which it could exert, and receiving as good as it gives.

Mr. G. K. Chesterton has noted with gratification that "the man of science . . . has . . .

[1] "A History of Science," by W. C. D. Dampier-Whetham.

abandoned the dreary business of nibbling negation . . . and . . . come back to religious faith". But Mr. Chesterton's "welcome home" to such scientists as have recognized in their particular way, which is not Mr. Chesterton's way, the religious necessity in mankind is not regarded with enthusiasm by Dr. Boyd Barrett, who, in the article referred to, declares that the intervention of scientists into the religious field "has been the amazing one of making it startlingly clear to everyone *that neither the divines nor the great explorers into the mysteries of nature have any clear idea as to what religion really is*"!

There is one exception, however, to Dr. Barrett's exclamation (the italics are his); that is, Dr. Barrett himself. He tells us, with absolute certainty, that "religion, as known to and practised by this human race, implies three things: A Supreme Being (or Beings); man's recognition of his dependence on this Being (or those Beings); and man's willingness to worship to attain happiness".

Einstein's idea of a religion without a Supreme Being is therefore not accepted by Dr. Barrett as a contribution of science to religion, but as an addition of scientific confusion to religious

confusion. Einstein rejected the idea of a Being who interferes "in the sequence of events". Dr. Barrett declares that "a Supreme Being can and indeed *must* interfere 'in the sequence of events' if man's dependence and man's worship be taken as having any objective significance".

Dr. H. Wildon Carr [1] lays the same emphasis on religious objectivity. "A religious belief is only religious if the belief is objectively imposed. It is only objectivity that will supply the authority inseparable from the concept of religion."

The objectivity referred to is the imposition of beliefs by some authority outside the believer. Such authority is based on revelation. This, Dr. Carr says, is "the really basic fact about religion . . . it is essentially the response of the believing mind to the reception of what claims to be revelation". "Religion is not man's serious reflection on experience," says Dr. Carr, "nor is it the subjective attempt of the human mind to penetrate the sensible and intelligible world and imagine the reality of the unseen." A dozen lines after the foregoing precise statement of what religion *is not*,

[1] In "The Personalist," April, 1931.

Dr. Carr gives us an equally precise statement of what religion *is*. "The origin of religion is man's possession of the faculties of imagination and reason. These make religion inevitable." Dr. Carr realizes the crevasse that may be seen opening out between his declaration that religion is *not* the result of reflection and imagination, and that just these faculties make religion inevitable ; for he immediately adds that the problem of religion " is not its origin, but its nature " ; and its nature is, as stated, revelation imposed from without. This is what, in his view, religion has come to be in history, and it must be left at that. Dr. Boyd Barrett will not have religion that has not an interfering Supreme Being. Dr. Wildon Carr will not allow a belief to be religious that is not objectively imposed.

Here is a complete double barricade across the path of scientific and philosophical helpfulness towards the solution of the problems of religion and its place and influence in life. The barricade is in fact a triple one ; for besides these efforts to separate essential and historical religion, and to limit the expression of humanity's inherent aspirational capacity through the religions to the historical incident of revelation,

there is the assumption that the claims and elaborations of such revelation are unscientific, unphilosophical and superstitious errors. The statement of the case, however, is not helped by such extreme utterances as that of Dr. Carr that man has "always imagined the gods bloodthirsty and cruel". It is not so as regards many of the deities of the Vedic and Celtic theologies. Dr. Carr makes the assertion that the possible existence of "a religion pure and undefiled that is one and identical" is negatived by "the pious practices of the Aztecs and the Autos da fe of the Spanish Christians." This has about as much validity as the statement would have that the possible existence of a pure science is negatived by the impious practices of modern scientists in their modern-mediæval torturings and crucifixions, not of themselves, but of animals rendered helpless by the callous devices of laboratory research.

Dr. Barrett makes the barricade extra strong by indictment and prophecy, two fairly unscientific and unphilosophical dialectical expedients. "The churches are for the most part intellectually bankrupt and spiritually decadent," he declares—while Dr. Carr does not permit them

to indulge in intellect, for then they would cease to be religious as per hypothesis (his hypothesis) by ceasing to swallow revelation. "There is no light upon the horizon," Dr. Barrett continues, and "there lies immediately before us a period of pagan orgies and cynical debauch," and "for the wisest among us . . . the dream of a resurgent hope in the distant future".

Meanwhile the less than "wisest among us" may perhaps be permitted to see the promise of a beneficent synthetical interaction between the observing and aspiring phases of human capacity expressed in science and religion, in a study of "both psychological and physical phenomena that present facts whose origination appears to lie beyond the psychological and physical realm in a region that has been called the psyche"; the study known as psychical research. It took half a century of work by the pioneers of this branch of scientific research to win a straight countenance for it in the deliberations of The British Association, though Frederick W. H. Myers' monumental "Human Personality and the Survival of Death" had long achieved the respectability of a college

text-book. Another pioneer work along this line was the psychological study of dreams and somnambulic trance by Dr. Carl Du Prel in his two-volume work, "The Philosophy of Mysticism," in which he built up a scientific case for the psyche and for the functioning of the individual consciousness beyond the ordinarily accepted limits of human capacity and the human body. Since then a vast literature of psychical data has grown up, and certain conclusions have been reached, such as the fact of telepathy and of veridical phantasms of the so-called dead.

This material for scientific study on a question that is at least as intimately related to human welfare as the reflex actions of a roasted live dog, is almost entirely ignored by the ordinary scientist. Even Einstein has written that he does not believe in the survival of death—as if a scientist had any business merely to believe or not believe, instead of scientifically studying the available recorded evidence and participating in direct research for which opportunity is now liberally open.

It has now been scientifically established that a person possessing the power of sustained

visualization can transmit over long distances definite images which can be received by a person possessing the power of sustained receptivity. Thoughts can also be similarly transmitted from consciousness to consciousness without the usual means of so doing. It has also been demonstrated that, apart from such deliberate transmission, there is going on a perpetual give and take between individuals according to their fluctuating states of mental or emotional positiveness or passivity. The religion of the future will take this latter fact specially into account, and revise its doctrine of sin ; and the law of the future, in dealing with a social transgressor, will indict the unknown broadcasters of evil thoughts and feelings as "accessories before the fact". Further, the fact of telepathic transmission will add verification to the religious claims of inspiration—for the intrusion of ideas and impulses from beyond the borders of the individual consciousness is a fact—though it will not necessarily assent to every reception of ideas being announced with "Thus saith the Lord". But the establishment of telepathic reception as a fact will obviously nullify the

claims to exclusive inspiration made by the monotheistic religions. It will also break down the wall of separation between such religions and the others. Prayer, too, and its recorded successes, will find their explanation, not in arbitrary interferences by the Supreme Being in human trivialities, but in the demonstrated power of setting forces in motion through the non-theological agency of concentrated desire, and the telepathic inducing of desired action outside the physical neighbourhood of the desiring individual.

The most radical confirmation of religious doctrine will naturally come from the establishment of the fact of the individual survival of death—also the most radical *modifications* of religious doctrine. The great mass of actual or nominal religious people have been so dominated by the shapes and sizes of things, and so unfitted by an incomplete education for conceiving or sensing essentials, that the limitations of the body have been carried over to the super-bodily functions of the self, or soul, and to the conception or fact of God; so that between scientific materialism (which is now a thing of the past) and religious

materialism (which is still existent) there is no difference observable save in postulates and prejudices.

By the demonstration of the fact of psychical materialization, a natural rather than a supernatural explanation will be given of the appearance of Jesus Christ to His disciples after His crucifixion, apart from the question as to whether that appearance was fact or mythology. The gradual building up of the physical body of humanity by the activity of the brain-centres in association with properties in food is not a whit less marvellous than the building up of a temporary body by a discarnate individual in association with properties provided by a number of assembled persons, as has frequently been done under scientific test. But the future acceptance of "spirit materialization" as a fact in nature will nullify the claims of the Christian churches to the uniqueness of the post-mortem appearance of Jesus Christ, and will cancel the authority based on a supposed miracle which was no miracle, and place the future authority of Christian doctrine on its measure of Truth—which will be a sore but exceedingly salutary experience.

Moreover, the demonstration of the survival of death will break up religious intimidation, with its bribe of heaven and its threat of hell ; for, while psychical research demonstrates the survival of the individual consciousness beyond death, it does not find any justification for the religious hope of a stereotyped heaven for oneself and friends, or for the religious foresight of hell for one's enemies. To preserve the right-of-way to these termini, the priesthoods have evolved rituals and creeds whose imposition they reserve to themselves. Faith in these as ends in themselves—not as useful accessories to group religious expression which is their true function—has become of supreme importance in the Christian world. Life in the world has become of importance only in so far as it supports the act of faith. As a consequence we have the separation of the churches from continuous drastic interference with " secular " life, or totally un-Christlike interferences such as the bolstering up of an irreligious social system based on the exploitation of one group of human beings by another, or the official blessing of the negation of the teachings of Jesus Christ in international warfare.

Here, as in other matters, the influence of the findings of psychical research in religion will result in the modification of extremes. It will cancel the exclusive claims of the priesthoods, but it will not bring about the abolition of the true priestly office. Between the mass of humanity who use electric appliances, and the vast reservoir of universal electrical power, there is a hierarchy of inventors and discoverers and their executives. When humanity reaches the point at which every individual will make and direct his and her own electrical power, the hierarchy may become objects of only historical interest. That time is not yet. Neither is the time yet when humanity as a whole can possess direct knowledge or attain direct experience of the superphysical world. Between the individual in the flesh and the realm of consciousness in which he will function after he discards his physical body there must be an order of *knowers* ; men and women whose office it will be to manifest to the world the fact of the spirit-life, and to teach mankind the conditions by which they may best enter upon it. We shall probably, therefore, considerably nearer our time than the realization of Dr. Boyd Barrett's vague

" distant hope" after " a period of pagan orgies," see a return to the ancient pagan way of preserving from worldly care those who possess the spiritual gifts whose nurture the Christian apostle counselled, together with the organization of a priesthood of exposition based on knowledge and character, and as much of intellect as may serve goodness and purity but not dominate them.

CHAPTER VII

THE ASSOCIATIVE SYNTHESIS

(*A*) THE SYNTHESIS OF CIVILIZATION

THE preceding chapters have studied the nature of the human ego (intuition) and what psychologists called its psychic organism—the cognitive and affective capacities. These in their in-turned and out-turned movements make six notes in our octave of human capacity. We now pass on to consider the exterior quarter of our fundamental design. Individually it stands for the physical capacities, out-turned in action, in-turned in the organization of action. Collectively it stands externally for "the sum of the episodes of the human struggle for existence"[1]—history; and internally for the organization of human society subject to the experience gained

[1] Max Nordau, "The Interpretation of History".

in action. The study of such organization is sociology. (Fig. 64.)

But such organization does not depend only on the experience of action; it depends also on the psycho-physical endowment of the individuals who positively or passively make history. That is why there is in sociological study constant cross-references to the moral and other qualities of the individuals involved.[1] There can never be a true social synthesis until a majority in a group have attained individual synthesis. How that individual synthesis may be attained we shall consider in our next chapter. Here, we make a broad survey of social organization in the light of synthesis.

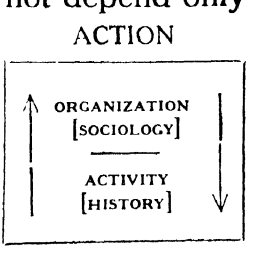


FIG. 64

It must be borne in mind that, while an associative synthesis—a social organization—is an effective agent of life, and the field for the testing of human capacity, it does not occupy the seat of judgment on life. That office belongs to the creative spirit, not to its created forms; and the

[1] See Browning's "Cleon" for a verse-rendering of a Grecian poet's synthetical thought.

spirit functions through living individuals. And when we speak of life, we have to be quite sure whether we mean by it the little round of excitements of eye and ear and peripheral nerve that are frequently all that is involved in the "experiencing of life"; or whether we mean the complete functioning of all our capacities that alone is worthy of the name of life;—the exercizing of physical powers for their natural purposes, under the purification of feeling, the guidance of judgment, the justification of creation, the exaltation of reverence; the enjoyment of feeling that moves spontaneously in the direction of the highest happiness of another individual through true love, and the service of humanity through compassion; the pursuit of thought inwards and upwards for its truest sanctions and outwards for its test in action; the exercise of creative effort that makes all else a constant joy in fruitfulness to oneself and others, and of aspiration that binds every other activity back towards the ideal of unification of oneself and all manifestations of life with that vast yet intimately near, remote, yet thrillingly familiar One Being which the liberated intuition feels to be working out its Cosmic Will through

the infinite interplay of life and form, of lives and forms.

The history of human progress is the history of the pressure of ascending and expanding consciousness against the limitations of its psycho-physical organism and its social environment. These limitations consist of the substances and the forms, the stuff and the organization of life, which give external identity and variety to the life within ; they have their own laws, and are both the vehicle of progress and the brake upon it. When the inner impulse to progress has made no greater demands on the natural inertia of external circumstances than the latter were capable of responding to, progress has been orderly and sweet, as in the Sung era in China between the tenth and thirteenth centuries after Christ. In that era philosophy and the arts flourished proportionately to the transmutation of the militant aspect of life into diplomacy, in which the æsthetical element sat side by side with the political, and skill in song was not the least qualification for ambassadorship. When, on the other hand, the impulse to progress

(which has intensified cumulatively in the course of human history and recently with increasing speed) has found its limitations less adaptable than the expansive impulse demanded, the adjustments which external restriction must make sooner or later to internal expansion have been enforced through violence, as in the French Revolution of the late eighteenth and early nineteenth centuries, with its flaming enunciation of formulæ of the growing human spirit—liberty, equality, fraternity.

A century of pressure from this triple demand of human expansion in action, thought and feeling (Fig. 65) wrote the history of nineteenth century Europe and its repercussions in other continents, and wrote it in exact terms of the psychology of a demand which, in the complete realization of any one of its three components, would have included the rest. The grant of perfect liberty would have removed all but the irreducible natural restrictions on individual development and the attainment of true fraternity ; while equality of opportunity is but an assertion of fraternal freedom ; and fraternity in practice

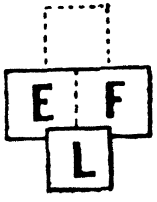


FIG. 65

would involve the liberty that comes from sympathetic relationship, and open a free way to such measure of equality as individuals might by nature be fitted to reach.

But because the ability of human beings in general to think and act in terms of humanity is as yet rudimentary, the dominating personalities of the century made concession to the human tendency first to act with the instinct of self, and, after instinctive action, to justify it by personal and self-centred rather than by impersonal and universal thinking. They departmentalized in action what was in essence a single idea, with the result that what was in principle the enunciation of a world-ideal became in practice a group demand, with a tendency to return to the primitive assertion of irresponsible individual freedom.

This reduction of the demand of the French Revolution from the level of the ideal made just the difference between what might have been and what is. The demand for liberty, relieved of the logic of the complete ideal, fell from the level of universal human speech to that of racial and national vernacular. The "spacious century" that was born with the

cry of liberty in its ears and on its lips, came to be boasted of by one of its greatest voices in song [1] as having

> . . . seen the western knee
> Set on the Asian neck,
> And dusky Africa
> Kneel to imperial Europe's beck . . .

Equality mapped out for itself a single hemisphere of the globe, the western, and assumed a single complexion, the white ; and fraternity, treated with an etymological literalness that would have wrought world-salvation if the same literalness had been applied to liberty and equality, remained a matter of masculinity until the new order of women in the opening years of the twentieth century refused to allow the limitations of speech in regard to genders to be mistaken for an eternal law of life.

Under this impulse of departmentalized and therefore stultified idealism, the progress of the nineteenth century consisted mainly in the raising of the lower without to any appreciable extent diminishing its specific gravity. The extension of ability to produce and use the material things of life created the illusion that

[1] Francis Thompson, "Jubilee Ode".

a rising graph of quantity and value meant a rise of life itself. The proportion of spiritual transmutation in the consciousness of the century was less than the proportion of elevation in substance. Each acquisition of power over nature fell back to the level of the specific gravity of the general self-ness at a new height. To give to millions the opportunity to use an electric switch did not necessarily mean the development within them of clearer and deeper illumination. In the constantly occurring question at the end of an exposition of some new means to power, as to its usefulness in "the next war," there was disclosed the fall-back to primitive and unrepentant pugnacity.

This process of merely raising the lower without changing its essential lowness was bound to bring its characteristic reaction, for it is against the law of both nature and human nature, and in the end must provoke its own correction. The development of education, which was a recognition, belated and inadequate, of the danger of elevating savagery into the increased freedom and power of the state called civilization, failed to forestall destiny, for it too felt the pull of the material element of life, and trained for a

material living instead of educating for a super-material life. The condition for the reaching of the peaks of life, externally in material things, or internally in the things of the spirit, is the adjustment of humanity's breathing capacity to a rarified atmosphere, and the discarding of impedimenta, not their accumulation. True ascension in any phase of life, natural or human, must be accompanied by a corresponding subtilization. A weight lifted becomes only more weighty—and more full of catastrophic possibility when that which supports it gives way. This was, in brief, the attempt of western civilization —to invert the pyramid of life ; to depress the spiritual apex and exalt the material base. The natural and inevitable result was the toppling and the great shaking of 1914 to 1918, with its sequelæ of financial depression, national unrest and international apprehension.

To-day the world reverberates with that shaking, and its echoes carry little or nothing of the assertive confidence of the past ; their burden is a vast question, and therein lies a vast hope. The dream of liberty, equality, fraternity is losing its hemispherical aspect, and rounding slowly, painfully, yet observably, towards a

human whole ; its complexion is taking on the variety of colour out of the commingling of which may yet be evolved the perfect white.

It is too early yet in the sickness of humanity, even under the double shadow of catastrophic past and threatening future, to hope for the unflinching application of a drastic cure. Many remedies are offered ; universal and total disarmament ; the complete practice of Christianity ; world-socialism, are some of them. Like the single-diet cure, they would certainly have their effect ; but of their continual efficacy there is doubt, though of the impossibility of their universal adoption there is none. The vested interests, whether they be in this world or the next, are suspect ; they hold within themselves the germs of calamity—the lust of possession, the whip or frown of exclusiveness, the incendiary balloon of superiority. Against this the prophylactic is true understanding and sympathy between nations, as also it is between individuals. Such understanding and sympathy have found their more expeditious and stable fulfilment, in the case of individuals, through the interchange of culture and its expression in

the arts. Here, as no where else in human experience, is the process of commerce all gain to all concerned, with the accomplishment of elevated satisfaction, and an expansive joy in the recognition and appreciation of the added richness of expressional variety.

But here too there is the natural danger from the pull downwards of the specific gravity of human nature, though that ever present threat is less in the cultural sphere than elsewhere, since it is relieved of the burden of possession, and left with the simple prejudices of custom. Here, too, if the dissemination and interchange of the healing properties of culture are to be widely efficacious, they must take on a world-significance, not in the sense of applying the culture of one time or place to the entire world and to all time, but in the realization of the truth that the cultural history of humanity is one history in a synthesis of phases which, though differentiated, are complementary and mutually illuminating and enriching.

In the early stages of humanity's evolution those expressions of group thought and feeling which are termed culture took their rise and carried on their development in circumstances

which led naturally, in their isolation and mutual unawareness, to exclusiveness. By and by, as one part of the world was "discovered" by another, cultural exchange took place ; but the primary infirmity of separateness, with the tenacity of all early conscious experience, passed on, and to-day lingers as a malevolent ghost in the obsession of cultural superiority which unhappily vitiates the relationships of various groups of humanity.

But while this is lamentably so, there is growing among thinkers and creative artists a suspicion that this attitude of cultural superiority, and its assumption of fundamental differences, is not the strict and final truth as regards the nature and intercommunication of humanity. Science has postulated one cosmic substance as the basis of human life ; psychology apprehends one process in all experience, with modifying but surmountable limitations ; philosophy visualizes one consciousness in the universe ; religion teaches one superhuman source of humanity ; and now the truth is being felt with increasing clearness that that phase of human expression called the cultural is not merely a sporadic, unrelated and ill-regulated

phenomenon in human history, but the orderly, unified expression of a common impulse from the higher degrees of life, seeking fulfilment in the external variety which is possible only through graded limitations and modifications of human and natural environment that impose on the invisible power of creative life the multitudinous and alluring identities of visible form.

Out of this interaction of the creative spirit of humanity with its limitations in time and space (which give to a general impulse the particularities of climatical, racial, and national identity) have come the pages of human history. In order to read those pages with illumination for the problem of world reconstruction that has forced itself on the world's attention through material catastrophe and spiritual tragedy, it is necessary to see them not as lurid and ruddy records of merely contemporary and mutually exclusive rivalries, but as the very real, if very mysterious, synthetical interactions of essentially related individuals and nations in a process that points towards " one far off, divine event ".

Looking, then, at humanity as a complex of material, emotional, rational and inspirational

elements (Fig. 66), through which the creative impulse of the universal life projects itself into

THE HUMAN COMPLEX

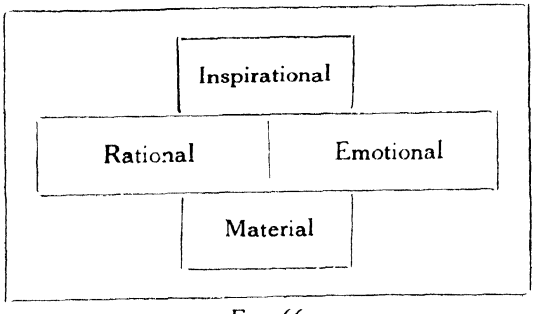


FIG. 66

various organized external expressions of itself, we observe first that an entirely material civilization is not to be found on the pages of human history. Civilization involves a progressive cohesion, a stability that has sufficient elasticity to be able to adapt itself to the expanding impulses of life, and yet to give to humanity the comfortable sense of security. The often expressed solicitude as to the future of European civilization in face of the present threat of collapse, the doubt as to whether, in fact, Europe has ever really been civilized, are oblique recognitions of the need of this element of assurance in human relationships. Violence, physical or otherwise, is anti-synthetical, therefore

anti-civil, just because it is quick and incalculable, and has no point of view but its own ; and violence, whether personal or collective, rises from the lower degrees of life, and in its most rudimentary forms is but the expression of the appetitive nature of humanity under the domination of the material element in its composition. It is impossible for humanity to escape entirely from this appetitive impulse. It is the motive power of evolution. But where the universal hunger becomes attached predominantly to the material elements of life it becomes a victim to the inertia of matter ; it becomes self-centred, anti-civil, a destructive threat to social stability, and incapable of the cohesive and elastic progression which is the mode, the sign and the pleasure of evolving civilization.

The material element is, in fact, but the stuff of civilization ; it is not civilization itself, for civilization is the evolution of qualities, orders, degrees, identities, out of the otherwise inchoate and undistinguished mass of substance ; the turning of diffuse sound into intelligible speech and music, the transmutation of rock in general into the particularities of the eloquent though

voiceless generations of sculpture. We have therefore to look elsewhere than in the material sphere for that identifiable something which has to some extent turned away from the appetitive nihilism of uncontrolled physical desire, and to which, because of its partial synthetical recognition of others besides itself in the totality of life, has been given the gracious name of civilization.

Civilization is not yet an achievement. It is an effort towards achieving an organized opportunity for human beings to be civil, that is, to experience the expansion and enrichment of consciousness that comes from recognition of others and association with them. It began when man in his evolution reached the power to respond not only to the attractions and repulsions in the relationship between his physical being and the things that were found to be advantageous or detrimental to it, but to subtler sensations called out by the glimpsing of a life beyond the senses. To cut the outline of a deer on a rock-surface was, from the point of view of the merely physical side of life, a useless act compared with the killing of a deer for food ; but its uselessness led to the release of some

inner element of man's nature that moved beyond the tyranny of physical life. From that release came the gradually ascending power of pleasure which constitutes the æsthetical evolution of humanity, and the parallel evolution of the arts—man's proper means of escape from the incivility of self-ness into the happy give-and-take which is the indicator of the progressive synthesizing that is the mode of operation of civilization.

The life-impulse, acting on the stuff of existence, and finding a means of escape from material bondage through the development of the æsthetical organ of humanity, while it would show its influence in varying degrees and places among the great mass of humanity, might be expected to present some large specialization of æsthetical expression out of which might arise an æsthetical civilization. Such a civilization, built up out of man's capacity to feel, would naturally show the signs of the emotional nature—quickness of assimilation of the things that attract and of rejection of the things that repel ; a loosely maintained social order making for freedom of individual expression, and grouping itself in small areas

easily controlled and adapted to changing needs ; a widespread activity in creative arts mainly tending to beauty of appearance and form with a minimum of appeal to the contemplative side of man's nature ; in the intellectual realm, an æsthetical infusion that would turn philosophical literature into a literature of philosophy. Such a civilization was that of classical Greece. As the physical side of life expresses the cosmic substance, the æsthetical civilization of Greece expressed the cosmic beauty, and set the æsthetical tone of southern and western Europe and its expansions for two millennia. But classical Greece as an entity passed away. To her, Greece was Greece, and the rest of the world barbarians ; her freedom of æsthetical expression was based on slavery. To the inherent instability of feeling she added the instability of being predominantly in the feelings, despite her great philosophers ; and because she was, as an organized civilization, partial in her lack of spiritual sensibility, she perished into immortal remembrance ; for nature abhors a vacuum no more heartily than she abhors the incomplete ; and what she cannot transform she will eliminate.

A predominantly mental response to the life-impulse would be expected to yield a civilization very different from that of Greece. Mentality is self-centred ; its direction is towards itself—rather than from itself as in the æsthetical impulse. It asserts individuality, but not as the æsthetical does. An æsthetical civilization is an individual organization ; a mental civilization is an organized individualism. Both are synthetically defective. The motto of organized individualism is " Every man for himself," and it works out a vast scheme of safeguards against itself ; it weaves a net of individually anarchical fibres ; builds a house of potential explosives ; its order rooted in disorder stands ; its " securities " and " safeguards " are the signs and tokens of internal insecurity. Activity that is predominantly mental runs to pigeonholes and mechanics. It finds a way to an end, specializes it, and proceeds to peddle it throughout the world. Its large-scale political expression is imperialism ; its intellectual expression is science ; its religious expression is either a propagandist exclusiveness, or a denial not only of the exclusiveness in the claims of sectarian religion but of the validity of religion itself.

A civilization predominantly mental is predominantly masculine. It is only remotely and incidentally associated with the creative centre of life. Its main concern is the materials of life and the organization of their production and distribution for personal profit. Its motto is, "Business is business". An æsthetical civilization may adorn the ordinary, and treat even business as a pleasure; but it takes a mental civilization to treat pleasure as a business, and to exploit its few humorists for the sake of the humorless crowd. Such in a general way was modern occidental civilization in 1914. At its highest it embodied the cosmic order; but its synthetical incompleteness provoked from destiny a warning shake. Its salvation lies in its speedy transmutation of its expansiveness from the incomplete surface accumulation which is only extension, to the true accumulation which reaches upwards to "the things that are more excellent" and sets up a synthetical process which reduces bulk to essence and so lightens the load of the pilgrim spirit of humanity.

The lesson of ancient Greece is the insufficiency of the æsthetical. Man cannot live

by art alone. The lesson of modern Europe and America is the insufficiency of the commercial. Man cannot live by business alone. Both are necessary. When art, for the sake of its spiritual gain to humanity, is spread about the world with the thoroughness with which the things of commerce are hawked from the equator to the poles for the sake of their material gain, commerce will itself have become artistic. What both have lacked is the sense of *life* and reverence therefor. "Self-reverence," said Tennyson, "leads to sovereign power." Self-knowledge and self-control are its necessary accompaniments. (Fig. 67.) Æstheticism alone may, by reason of its laurels, lead to a self-reverence that is vanity; commercialism alone may lead to reverence of the means that produce profitable ends and to divination of the dollar or the franc. Art and commerce are part of life; but when in their incompleteness they seek

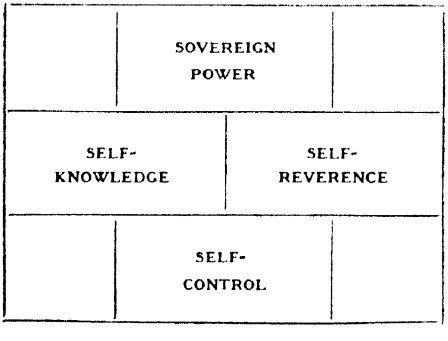


FIG. 67

to usurp the place of a whole synthesized life, Life herself will take the matter in hand and bring the obstinately incomplete up against the sharp edge of the great realities of life and its complement death, as she did in 1914. As a result of that experience we have the frantic search today for a way out of the morass of uncivilized civilization. The success of the search will depend on the measure of its alteration of attitude towards life, and of its synthetical organization of its human capacity-units in a beneficent interaction. No longer can human lives be counted as "hands" and recorded by numbers in commerce, or as "casualties" in warfare. Two thousand years of lip-service to a Master of synthetical wisdom, who gave the technique of world-peace in His Sermon on the Mount, brought history to the record of the greatest orgy of mutual murder in the red annals of humanity. It is not improbable that the civilization which has, with colossal irony, called itself by the name of Christ, is now given the choice of becoming truly Christian or joining Greece among the shades.

The causes of present international instability and the persistent fear of another world-war go back much further than the war of 1914 and after. They are recorded in human history, but are rooted in human nature. They were given a new technique and magnitude in modern circumstances, partly by the war but mainly by the peace. The failure of the nations that nominally won the "war to end war" to rise above national selfishness and fears for the future, and to plan for permanent peace by recognizing and organizing the unity instead of the disunity of humanity, carried the war-spirit over from actual conflict into nominal peace. The pre-war and war-relationship of "friend" and "enemy" was merely metamorphozed into the post-war relationship of victor and vanquished.

To-day we have "wars and rumours of wars" international and internecine all over the world; and ineffectiveness and consequent pessimism in "the capital of humanity," Geneva, after a dozen years of work by the League of Nations, in which, it is constantly being said, a multitude of symptoms of anti-peace have been apparently suppressed—and

nothing worth writing a sonnet on done to uproot and destroy the causes of conflict.

The author is not a pessimist. He has seen unshakable peace established in individual lives, and knows that it could also be established in the collective life of humanity. But he joins the pessimists in their conviction that nothing drastic or permanent can come out of even the most radical " resolutions " of the various groups now at work in and around Geneva.[1] His reason for this concession to gloom is that the whole matter of " peace on earth " is approached from the exact opposite direction to what it should be—from the direction of the merely external phases of human relationships and activities, instead of from the direction of the inner impulses and conditions out of which external actions emerge. The cause of world-peace is being frustrated, perhaps ruined, by so-called political and economical *realism*. It can only be completely won and secured by spiritual *idealism* carried into practice.

International realism has produced numerous pacts between nations, whereby, by dealing

[1] Written at Geneva during the session of the League of Nations, October, 1932.

only with immediate circumstances, warfare is sought to be staved off. Meanwhile, international realism is waiting in Europe (and not even waiting but preparing) for "the next war". Pacts that were signed in historical chambers with famous fountain-pens have now become a tragic jest—paper windows against clouds that threaten the hailstones of unregenerate thoughts and feelings. Germany threatens defiance to the Treaty of Versailles because the powers that imposed the Treaty on her have not carried out their anticipations of general disarmament. Japan fulfilled her defiance of the Constitution of the League of Nations by making war on a fellow-member of the League. Other members of the League are producing (and selling to fellow-members) war equipment for land, sea, and air, because they know that if tomorrow some untoward event brought any of the nations of Europe once again into the stupid savagery of physical conflict, the Kellogg Pact and its solemn pledge of renunciation of war would go up in smoke.

Yet the European nations that are nearest to conflict call themselves followers of the Christ whose Sermon on the Mount declared the

spiritual bases of peace ; mercifulness, meekness, purity of motive, peace-activity ; and Japan professes to follow the Buddha who preached the law of *ahimsa* (harmlessness) as the law of the peaceful life.

The colossal threat against the advance of true civilization that is involved in the cynical hypocrisies of political realism cannot be met by vague sentimentalities. It can only be met by the practice of spiritual idealism ; that is, by action rising spontaneously out of a view of life that sees the essential unity of humanity underneath the separations that time and place brought about in the remote past, and that greed and fear and ambition now perpetuate ; and, seeing that unity, adjusts individual and group organization and conduct to it.

This is a "counsel of perfection"—but it is the only counsel that will bring the ultimate perfection of peace to the world. It cannot be fulfilled by officialized and highly expert attention to the external and separated aspects of life. But its fulfilment can be hastened if those who feel the validity of the counsel will set themselves honestly, understandingly, without compromises and without cessation, to the task

of inducing in themselves and in their fellows the psychology of peace ; that is, the wish for peace, the will to peace, the work towards peace.

The first step, psychologically speaking, towards collective peace, is individual peace attained through the control and exercise of the lower powers of one's nature by and for the purposes of the higher powers ; and the control of all powers by the realization not only of the unity within the individual but of the unity of the individual with others. Any exercise of individual capacity brings the individual into relationships with others. When that relationship is seen in its true nature, as an enlarged opportunity for the exercise of spiritual idealism, and the illuminated individual lives accordingly, life attains previously unthinkable power, happiness and peace ; and the individual becomes a centre of inspiration to others ; not merely at peace, but a "peace-maker," and therefore "blessed".

"The problem of the individual is the problem of the world" :[1] that is to say, they cannot be separated. Herein lies the clue to

[1] J. Krishnamurti.

the true future of human relationship ; the democracy, not of separateness that claims the right of the individual to exploit the others for his or her individual satisfaction, but the democracy of unity, of spiritual idealism, that asserts the duty of the individual to serve the others as means for the satisfaction of his own higher powers and for the satisfaction of the inclusive unit of humanity.

This difference between democracy founded on units as at present, and the future democracy founded on unity, is radical. It would, indeed, be poor inspiration to idealist effort towards world-peace in an associative synthesis, if all we had to offer as an example of democracy was any one of the so-called democracies of to-day, even the democracy of the United States of America at its present stage of development. That phase of human organization began with psychological and national possibilities of the highest and largest kind—a "new world" of free action cut away from the demands of a hungry imperialism, a vast area bulging with material riches. But, alas ! the new democracy proved to be only the old imperialism atomized into individual conquest of others for selfish

purposes. This fulfilled itself in the spoliation and progressive annihilation of the original inhabitants of the North American continent and their civilization, and the enslavement of the degenerated and debilitated remnants of a people who would have been among the most valuable elements in a wise social synthesis.

The old imperialism in its new democratic disguise fulfilled the slaver spirit in another way. If it could not go abroad to find human material for domination, it could import it. Hence Africa was brought to America—ultimately to rend the States in civil war and pass on a problem to the present. A third stage of enslavement is now going through its cycle in the United States —the struggle of the human spirit against a mechanized life that threatens the atrophy of the higher capacities of humanity ; that has led to corruption and economic chaos, and to a cheapening and vulgarization of the life not only of America but of other continents in " entertainment " whose sole end is profits. And so deep has the enslavement gone that all but a handful of the people of America regard the mechanization of life as an achievement of the

"rugged individualism" [1] of democracy, and do not see that it is only another shape-changing of the unregenerate protean slaver-spirit, and the antithesis of real democracy. Let us shed light on what may appear to be a dark saying.

The process of evolving an American democracy began with the declaration that "all men are created free and equal"—to say nothing of women, red Indians and negroes. The declared equality is a psychological fallacy. Even if the phrase is interpreted as meaning equality of opportunity in life, it is untrue, for the pressure of economic necessity in America is in favour of individuals gifted more than others with the lower qualities of selfish alertness, shrewdness and ruthlessness. Fortunately for America, many individuals pass through this acquisitive phase rapidly, and earn enough money to be able to gratify the sense of service and collective obligation. Yet such philanthropies are essentially undemocratic. They are a carry-over from the era of aristocratic patronage. In a fully developed democracy they would not arise. Altruism would emerge so naturally and universally that it would lose emphasis. The

[1] Ex-President Hoover's phrase.

existence of such undemocratic philanthropies in the democracy of America is due to the omission, in its declaration of personal freedom, of any safeguard against the freedom of the individual involving the enslavement of others. Without such safeguard, the formula that all men are born free is not the formula of democracy, but of anarchy ; of exploitation of others based as strongly as the " divine right " of kings on the accident of birth. America's vision of a collectivity of free individuals is the finest vision of human relationship. But because the technique of their co-ordination has not yet been achieved, the individuals stand in the relationship of unnatural enemies, with the disconcerting prospect of their animosity being automatically increased through the increased power which the progressive mechanization of life puts into the hands of the few individuals who control the developing and producing of machines. Democratic individualism, as at present practised, does not work.

For example, the individualist doctrine and practice of America gave scope to Henry Ford to utilize the situation created by the scientific development of electricity, the discovery of fuel

oil, and the multiplication of mechanical appliances. But the inventive genius of political America has not yet solved the half-way problem of reducing or eliminating the capacity of free men to use the services of their fellows not as free men but as bondsmen of circumstance. With a word Henry Ford turns an army of men away from their means of livelihood. With another word, he calls them back. In either case the decision is not with the men but with Henry Ford, and his decision is forced by false social circumstances. With the best will in the world (and his is one of the best available in the occident) he cannot escape the exigencies of an incomplete democracy which has only grown from the ground to the elevation of the stomach and thereabouts, and has not grown to the elevation of the heart or the head.

A completely democratic government ("of the people, by the people, for the people" as Abraham Lincoln's formula puts it) has as yet only reached the first stage of the formula. The theoretical power of the people, is, in practice, the power of the few who have secured control of machines and materials. Through this control they dominate the workers—who would do

exactly the same thing if they were in the same position under the same circumstances. They also dominate the general public, who are forced in an entirely undemocratic manner to adapt themselves to the mechanization of life, and to struggle towards what is called a higher "standard" of living—that is merely a more expensive *way* of living.

Thus, America, through her individualism without safeguards against internal exploitation, has evolved instruments which at present serve to obscure her democratic ideal and delay the attainment of what could be the best system of social synthesis at present attainable and a model to the world. The development of mechanical aids to the activities of life within an imperfectly evolved democratic organization has led to the domination of the organization by an oligarchy of wealth. Democratic mechanization, so called, has become the enemy of a mechanized democracy.

It is not necessary, for the purpose of our study of social synthesis, to make more than a passing reference to the various theories and systems of organization which man has tried and is

trying in our time in order to adjust the individual will and the group will. These range from autocracy to anarchism as the extremes of individual expression, with the familiar phases of "representative government" between, and the new experiments of fascism and communism, as variants of autocracy, adopted because of pathological needs in special circumstances. None of them expresses the will of a social synthesis. Either they submit to an individual will, or a group will put into power by periodical elections which dupe the people into a feeling of illusory importance. The machinery for the expression of "the will of the people" is tampered with by the will of *some* of the people. That will is conditioned by the social technique, by the organization of the life of the group, and by the disposal of the products of its activity.

Between the various national groups of humans the relationship is no better. Ministers of state are solemnly discussing [1] ways and means of preventing themselves from murdering one another. Others are gazing wistfully across the chasm that divides superfluity of life's necessities from unparalleled human need,

[1] November, 1932, and after.

and wondering how it can be bridged. The empire that used to sing of itself as "the home of the free" has for four years [1] ruled another land "with a rod of iron," gaoling tens of thousands of a refined and freedom-seeking people, men and women, under emergency ordinances.

An oriental people, the Japanese, driven to the stupidity of force in self-defence against the threat of American aggression nearly a century ago; afterwards inflated and degenerated by victory over an effete European country, pre-Soviet Russia, sets out on the bully's work of acquisitive conquest against two neighbour nations, Korea and China, and shatters the hope that she might become a potent partner, not a tyrant, in a renascent and federated Asia co-operating with upward-struggling humanity the world over by her peerless contribution of vision, wisdom, creation and experience.

One dreads a vast catastrophe to shake humanity out of its subhuman foolishness. One hopes for some vast spiritual awakening before the forces of disintegration inherent in occidental civilization and its oriental imitations fulfil themselves. Meanwhile one can only work

[1] 1930 to 1934 in India.

in faith in one's light—and ours is the light of the synthetical ideal.

In that light we visualize a civilization rising stately as a great tree of life from the spiritual root of regenerated humanity. Its law is synthetical organization—not of individuals drawn by self-will to destructive competition, but of mutually dependent entities working out a collective will beyond yet within the will of each. Its thought, being free, is truth. Its expression, being pure, is beauty. Its action, being disinterested, is goodness.

Such a civilization could arise on Christian fundamentals if they could be relieved of the overgrowths of literalism and rescued from the exploitation of sacerdotal vested interests. Such a civilization did arise, perhaps millennia before the Christian era, in northern India, when the Vedic seers, responding to reality, laid the spiritual foundations on which their successors built the nearest approach to a true social structure. The Vedic civilization was based on a recognition of the unity of life in essence, with a co-operative diversity in expression. The purpose of life was seen as the unification of individual life with the

cosmic Life, the Self of all separate selves. The service of that Supreme Self was the aim of all action : " Not for the sake of anything is anything dear, but for the sake of the Self is anything dear." [1] The implications of thoughts which were " the acme of human speculation " [2] were spread among the people, and the social organization responded to these implications in the gradual establishment of the four major divisions of the common life (now known as castes) : (1) the *Brahmins*, who served the spiritual life of the group ; (2) the *Kshattriyas*, who carried out the government and protection of the group ; (3) the *Vaishyas*, who produced the sustenance of the group ; (4) the *Shudras*, who served the physical life of the group. (Fig. 68.)

From this fundamental design the polity and culture of the Aryan (noble) people developed until, with a minimum of violence, it established itself in the sub-continent now called India,

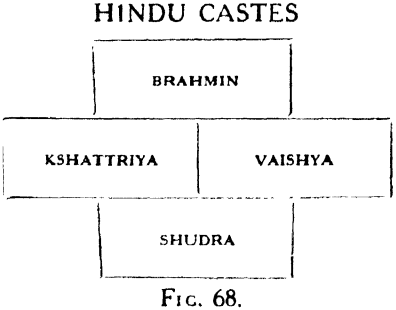


FIG. 68.

[1] Chandogya Upanishad.

[2] Max Muller, " The Six Systems of Indian Philosophy ".

and in the early centuries of the Christian era spread west and east beyond India until it became a vast cultural empire whose achievements are amongst the highest of human genius.

A dozen centuries of tragic vicissitude have marred the expression of the Vedic genius ; but they have not quenched its inner light ; and a study of the records of that civilization [1] together with enlightened observation of its struggle today to liberate itself from internal disabilities and external frustration in order to realize its own individuality, will give the synthetically minded food for thought on the organization and technique of life.

Let us indicate a few suggestive points. The social groupings of the Vedic civilization, though they took on rigidity as centuries passed, and provided natural reactions against such rigidity, still preserve the synthetical ideal of unity in variety. The expansion of the Aryan group into the Indian peninsula led to collisions with indigenous groups, and to alliances and assimilations. The assimilations did not become complete. A large number of the older population,

[1] Such as "The Laws of Manu". The "Arthashastra," The "Dharma Shastras," The "Hitopadesa," etc.

particularly in southern India, fell into a position of helotry which settled into a convention, and passed on to the present juncture the problem of the "outcaste" and "untouchability". These terms are two aspects of one problem. The "outcastes" are not groups that were cast-out : they are groups that, while they have achieved minor affiliations with the Aryan quaternary of caste and their elaborations, have not become an integral part of the caste system. They have never been *in* caste : hence they are "out-caste" : not *cast out.* "Untouchability" will disappear with the spread of education and the increase of the means to physical hygiene and comfort which will follow the attainment by India of power to deal with her problems in her own way.

The *Brahmin* caste was set free from the necessity of external activity in the substance or organization of life in order that its members might give themselves wholly to the cultural and spiritual aspects of life. They were the custodians and expositors of the Vedic ideal ; the literati and educators. But the Vedic vision anticipated the likelihood of human individuals continuing to be human, and laid down safeguards

against such a contingency in warnings against defection towards worldly acquisition. The tradition also evolved a succession of stages of individual action (1) the *Brahmacharya* or celibate student stage till the age of twenty ; (2) the *Grihasta* or householder stage till forty ; (3) the *Vanaprastha* stage of release at sixty from life for wider service to the group, (4) the *Sannyasa* stage of complete liberation in anticipation of the end of life, and for the keeping alive of the Vedic intuition through illumination received in seclusion.

The social organization, administration and protection were vested in the *Kshattriya* caste. Their idea was the perfect performance of a *Kshattriya's* duty ; not the accumulation of wealth, which was the duty of another caste. The social will expressed itself upwards from the village councils *(panchayats)* and departmental committees. Simplicity of life and the maximum of local self-dependence left the cultural authority of the kingdoms—usually the king and a cabinet—free to look after the large-scale expressions of the kingdom, without being troubled by such then unknown problems as unemployment and financial depression that

belong to modern civilization. One such large-scale key-service was the distribution of commodities by the king according to needs within the kingdom. This made impossible such familiar modern phenomena as poverty in the midst of plenty, and the exploitation of both producer and consumer by the distributor. The king's revenue was paid in kind, not cash ; and the king maintained public granaries. [1] In time of conflict between rival groups fighting was limited to the *Kshattriyas* ; no violence was done to person or property outside the warrior caste.

The production of the materials of life was the *dharma* (duty) of the *Vaishya* caste. These operated in association with local organizations that anticipated by millennia the craft-guilds of Europe. Out of the surplusages of production they built up an overland and oversea trade that reached Rome in the West and China in the East. But their trading could never become an exploitation or impoverishment of their country, since the distribution of essential commodities was in the hands of the central authority.

[1] See "The Foundations of Indian Economics" by Radha Kamal Mukerjea, and "Local Government in Ancient India," by Radha Kumud Mukerjea.

In these divisions of the life of the social group we see[1] that the social organization of India "maintained always two props to society in each sphere of its activity—the one physical, the other super-physical. The *Sannyasi* (religious devotee) and the *Shudra* (servant) were the servers of humanity, the former with full-fledged knowledge in the mental and spiritual worlds, the latter with physical muscle, but with little responsibility. The *Vanaprastha* (forest-dweller) and the *Vaishya* (merchant and trader) were the pillars of society, the one class producing spiritual wealth, the other material wealth, for the well-being of the community at large. The *Grihasta* (householder) and the *Kshattriya* (warrior) were the protectors of the civilization, the one supporting the family and the other protecting the nation . . . The *Brahmachari* (student) and the *Brahmin* (priest) . . . supported by the state or public, learned and taught the sacred and secular sciences for the advancement of the community's benefit". (Fig. 69.)

The social synthesis thus briefly indicated had its authority in the religious experience of the

[1] As pointed out by Prof. B. Rajagopalan in "The Growth of Civilization".

rishis (seers) ; it was ratified by the philosophical thinkers : and it was embodied by the creative artists. The synthetical response to reality shows itself not only in the social organization but in the religion, philosophy and art on which it rests and to which it has given expression. An Indian image is not only religious in its reminder of an aspect of the Cosmic Being ; it is also, in its ornaments and implements, a multiple symbolical presentation of ideas concerning the nature and process of the life of the universe, and is thus both philosophical and scientific. But the predominant influence is the religious, and its devotional impulse has led to developments in art which do not give a universal application to Hegel's arguments based on the assumption of an antagonism between religion, which he regarded as objective, and art, which he regarded as subjective. Devotion, wherever expressed,

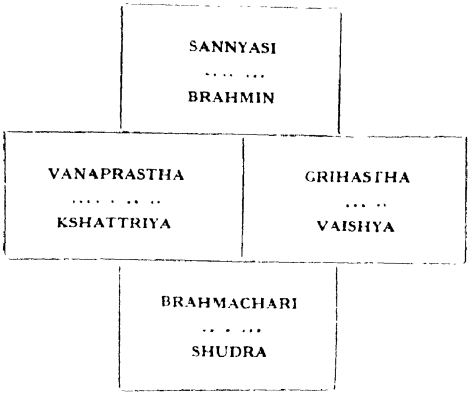


FIG. 69

in India or elsewhere, cannot find satisfaction in mere abstraction. Radiating from the emotional centre in human nature, it searches through the cosmic infinity for some aspect of the Personality which it feels to be in the cosmos on which to bestow itself. The lover seeks the beloved, not treatises on love. But the bestowal can be with no niggard hand, else were it no true devotion. In Vedic India—with its impulse to objectivity in art as a synthetical complement to its impulse to abstraction in philosophy—the sense of the cosmic Personality, and the devotional response of a people by whom the transcendental, the subjective and the objective are equally recognized, have led to an extraordinary elaboration of what outside India is called sacred art but in India is not adjectively distinguished from any other expression of the general life. In the representation in visual forms of the formless Personality of the cosmos in Hindu art, there is an amazing multiplicity of presentations, and an amazing complexity of phases and details. Devotion has indulged itself to the full in its contemplation of the heart's desire.

The fundamental design of the associative synthesis is (1) the social consciousness and

will, (2) the social substance from which comes the enjoyment of life, (3) the social organization on which rests the security and continuance of life, (4) the social service and technique; and these, being the constituents of a single collective entity, are not separate, but conjoint. (Fig. 70.)

SOCIAL SYNTHESIS

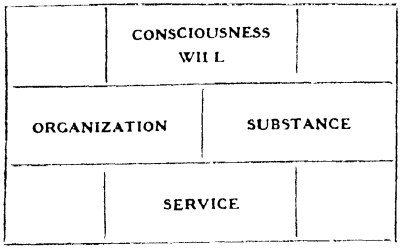


FIG. 70

In the Vedic social synthesis the sub-groups of individuals who fulfilled these functions, for the good of the group, became hereditary. In the coming social-synthesis, in which "all things flow to all as rivers to the sea,"[1] and where choice is free, allocation of service will be by a balance of individual predilection and group necessity; though the necessity will be much the lesser consideration in a social organization in which wastage has been naturally eliminated, and substance and its distribution are beyond necessity. The synthetical word of the social will, therefore, is *Unity*; the synthetical word expressing the technique of social service is *Co-operation*. And the will

[1] Shelley. "Prometheus Unbound."

to unity and the technique of co-operation work in and out through the substance and organization of life. The initiative of the social life is in the Social Will, the fructification of the social life is in the Social Consciousness ; and these are the objective and subjective aspects of the one inner social being beyond its instruments, even as inspiration and illumination are the intuitive super-physical inner being of the synthetical individual, and as the Brahmin and Brahmachari in the Vedic synthesis are free of the demands of the outer life yet offer that life its highest service. Thomas Hardy, the realistic English novelist, saw the interaction of these as the real life, when, at the end of his drama of non-synthetical social futility in the Napoleonic wars,[1] he wrote :

> But a stirring thrills the air,
> Like to sounds of joyance there,
> That the rages
> Of the ages
> Shall be cancelled, and deliverance offered
> from the darts that were,
> *Consciousness* the *will* informing, till it fashion
> all things fair !

That is the dream of the synthesist : and our study in this book is a means towards

[1] " The Dynastas," Part III, last stanza. Italics ours.

furnishing materials for consciousness to pass on to the will.

The organization of the social will-to-unity in local groups co-ordinated by stages up to the central group would carry that will from need to fulfilment with expedition and simplicity. An examination of any of the problems now forced on humanity by a non-synthetical organization will show that their delays, complexities and failures are all due to the simple fact that the interests involved are individual or group *self*-interests. What is it that stands between the solemn renunciation of war by the nations that signed the Paris Pact and its obvious sequel, the immediate scrapping of every implement of warfare? The self-interest of suspicion and fear played upon by the dehumanized self-interest of the manufacturers of lethal weapons and substances. What is it that is delaying the "Mother of Parliaments" in fulfilling her expressed will to give responsible self-government to India? Self-interest of trade and self-interest of prestige. It is self-interest and self-conceit that is operating in Manchuria. It is self-interest

—the plain English of "rugged individualism" —that has brought the United States of America into depression, bankruptcies, suicides. It was self-interest, and the most despicable kind of self-interest, the self-interest of mere appetite, that gave the world the degrading spectacle[1] of a presidential election in the same States being won on promises of legalizing the poisoning of the nation by alcohol. Every step from self-interest to the interest of the larger self, from the individual to the group, from group to larger group, is a step towards synthesis and the solution of the urgent problem of world-peace, even if it be wholly in the realm of substance.

(*B*) The Socializing of Religion

But the ultimate appeal for social selflessness is to the aspirational nature of humanity; the inborn impulse to enlargement of experience and consciousness which is the sign of the imprisoned "God in man". At the present stage of evolution of the vast majority of human individuals the common expansive impulse is directed towards the objective material satisfactions of the lower desires. From this comes war within

[1] November, 1932.

the individual, and its mass-expression in international conflict. But conflict, being destructive, threatens to destroy the very means to its satisfactions. Hence in individual life, fasts, diets, retreats, pledges of abstinence ; in collective life, laws and penalties ; in international life, treaties, alliances, pacts, diplomacy—the realistic expedients of imperfection that a sudden expansive impulse may disrupt.

From time immemorial the effort to direct human aspiration inwards and upwards, towards enlarged experience and satisfaction of the higher desires of humanity, and a relationship of co-operative unity with all phases of the universal life, has come from the religions. Unfortunately that effort has been almost completely negatived by the elemental pull in the opposite direction. The experiences of the inner nature and the intimations of the intuition, which in all times and places are the same, have been recorded and interpreted in terms of exclusive theological systems and patented redemptive schemes ; spiritual expansion has been diverted into sacerdotal contraction ; the idealistic consummation of the unity of the individual life with the universal life has been obscured by

the realistic allurement of an eternity of separate self-indulgence in glorified sensuousness.

Yet, through all the falsification of human aspiration in the mutual exclusiveness of creeds, there glimmers a hope that can never come from the mere organization of humanity for the gratification of external individual needs or group ambitions. There is no hope of world-peace in democracy or autocrocy as such, in socialism or capitalism as such, in communism or fascism as such. But there *is* hope in the universal declaration of religion of the essential unity of all manifestations of the One Life, and in a technique of action and organization based on that demonstrable unity.

What an impulse it would give towards world-peace if the leaders and followers of the various religions and denominations would live out to their utmost the central affirmations of their faith ; not the accidents of interpretation, but the declarations of universal verity which have been attributed either by illumination or as matters of fact to their founders ! "Whoever beholds all living creatures as in Him, and Him as in all, henceforth regards no creature with contempt," says a Upanishad ; and India has

had to wait for a saint to be imprisoned, and to risk the supreme sacrifice of his life for his fellows, in order to bridge the gulf of millennia between one class and the others in the social life of Hinduism, and thus to bring nearer social peace in India and peace between India and Britain.[1] "Be like unto brothers, one in love, one in holiness, and one in zeal for the truth," was the Buddha's command to his followers ; and eastern Asia awaits its fulfilment. Jesus Christ summarized the Mosaic decalogue in the inclusive commandment : "Thou shalt love the Lord thy God with all thy heart, and thy neighbour as thyself." He did not thus enunciate three loves, one of God, one of one's neighbour, and one of oneself ; but a single love, which, being directed towards the all-embracing God-life, includes all phases of that One Life, and extends one's neighbourhood beyond the city, the country, the continent ; yes, even beyond the borders of humanity to include the so-called sub-human creation—for, let there be no doubt about it that humanity will not deserve or obtain social or international peace while even the

[1] Mahatma Gandhi and his fast for the social liberation of the untouchables.

idealistically minded among it countenance or patronize the cruel, cowardly, bloodthirsty exploitation of the animal kingdom for the purposes of spurious science, savage sports and superfluous sustenance. The Prophet Mahomed put the whole matter on a basis of spiritual economics when He declared that "whoso is saved from his own greed shall prosper," whereas the nations now seeking peace are deflected from the possibility of obtaining it, by the efforts of their leaders to stimulate trade through the development of human greeds and artificial means to their satisfaction.

An Irish friar of the early eighteenth century saw the matter of peace with a synthetical eye. He had quarrelled with an Englishman ; but, being a spiritual idealist and a poet, he settled the matter by writing to his friend the enemy a poem (in Irish) which contained the following lines :

> Offer your prayers, then, to God with pure contrition, and I will pardon you now all you have done to me ;
> And I ask you to pardon me, so that we may win the peace of God through being at peace with each other in this vale of tears, and that we may not walk the path of folly.

Yes, the Peace of God (the synthesis of outer and inner) can only be attained when peace is

established between human beings. But the law works also the other way : there can be no peace for humanity save to the extent that it is based on the aspiration to establish peace with God ; to bring all human actions and relationships into line with the law of unity in the One Life.

Millions of Christians for hundreds of years have had given to them the benediction : " May the peace of God, which passeth all understanding, keep your hearts and minds in the knowledge and love of God . . ." Not many of them, it is to be feared, understood that that " peace of God " is the peace of inner unity, the peace of synthesis beyond the logic of realistic understanding ; and that it is to be attained only when the mind and heart are directed towards the highest, towards " the knowledge and love of God ". (Fig. 71.)

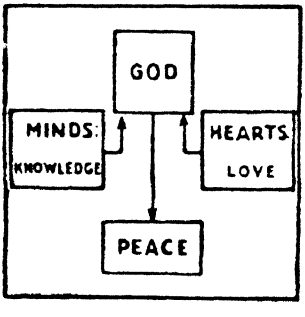


FIG. 71

Thus the true fulfilment of the religious impulse in humanity may help towards the establishment of a true social synthesis.

(C) The Social Value of Arts and Crafts

There is a popular superstition that art is a polite luxury, the perquisite of the financially fortunate, but to "common people" a thing remote, reserved, the gift of the higher to the lower through the medium of a turnstile or a ticket of admission.

The universal human desire for beauty in nature and in objects of art falsifies the superstition. The love of a gaudy, tawdry thing is the love of the beautiful frustrated by social or economical denial. The right of every man and woman to æsthetical sustenance is as inalienable as the right to bodily nourishment. Refuse either of these to the individual, and the body corporate, unitary and collective, is impoverished and diseased, and the Body Incorporate, the true being of the individual or the group, finds barriers of inadequate instruments in the way to the fulfilment of its destiny.

It is no use arguing that there are phases of life in which art would not feel at home. Beauty is not unmade by environment : beauty makes its own environment, even as the sun makes light. It seeks no pampering, but

demands that where the conditions of life are least artistic, there art should be bestowed in greatest measure : where life is not itself beautiful it should be beautified.

These are dogmas of personal conviction. What is their ratification ? What is the social value of arts and crafts ? First, however, what is art ? It is the destiny of every articulate lover of the beautiful to try to answer the question, even as we in a preceding chapter [1]—and leave it unanswered. An empty kerosene tin is not an artistic object. It serves its purpose as a conveyer of water from the well to the home in India—and that is all ; and the thing of which "that is all" can be said is not of the kingdom of art ; for as poetry "surprises by a fine excess," as Keats truly said, so art in general arises out of what Rabindranath Tagore calls the surplusage of life ; it adds the "little more" (and how much it is) which, being freed from the tyranny of mere usefulness, becomes matter for free enjoyment.

Take the kerosene tin and put upon it a simple design (a lotus or water-lily for the touch of affinity) and it may be set within the door of

[1] Chapter IV. The Creative Synthesis.

the Temple of Art. Yet, the addition of quite useless ornament has not subtracted anything from the carrying capacity of the vessel : its utility remains, but its water has now a power to quench a deeper thirst than that of the body, the thirst of the spirit for the draught of æsthetical joy.

If for the kerosene tin we substitute one of those vessels of brass which, on the heads of Indian women at sunrise, make the drawing of the day's water a ritual of beauty, we substitute the artistic surplusage of beautiful form for that of simple decoration. But the result is the same ; to carrying capacity there is added some measure of the burden of pleasure.

We define decorative art, then, as distinct from the major classes of personal creative expression, as *the addition of pure pleasure to usefulnesss.* Art does not, as we see, negative usefulness, but exalts it ; it lifts mere use to the level of the Higher Utility. And this it does because it is itself a function of the creative spirit and therefore higher than created materials. For which reason it can take a piece of clay, whirl it on the potter's wheel into form, impose upon it the adornment of design, and set it, as a

wholly useless object, in a place apart, where, on fulfilling the purpose of doing nothing, but doing it beautifully, it subtly draws together, out of the ugly chaos of our belligerent thoughts and feelings, the elements from which it may mould some miniature of the celestial beauty and peace. We cannot look on a simply beautiful object for five concentrated minutes and be the same as we were ; it will change us in some degree into its likeness.

The method of art, creative or decorative, is *selection*, whether its objects be simply artistic or artistically useful. Out of the medley of general noise it selects a succession of sounds and produces music—which proves nothing (as a mathematician objected), but gives wings to the soul. Out of the chaos of inconsequential happenings that make up the drama of life it builds a cosmos of the imagination thrilling with the compelling life of the drama, and sets us weeping for a Hecuba of dreams whose sorrows are not ours, or laughing in the face of present or impending disaster. It takes the prison of four walls and invites the painter to turn their insulating capacity into transparencies that give the outer and inner eyes worlds to wander in.

From selection comes *power*. Weakness is the offspring of diffusion and indefiniteness. Art, by its elimination of the unnecessary, and by the association of things related around a focus, turns ineffectiveness into effectiveness ; and this not by the imposing of an external order, but by the clearing away of all obstruction against things assuming the similitude to the celestial order which their inner synthetical impulse moves them to. For things at core are beautiful, and seek beauty ; and ugliness is but beauty strayed temporarily down the wrong path. For this reason, art, the revealer of the celestial beauty, does not offer itself to the inartistic as a gift that burdens and softens the receiver, but as a goad that awakens and impels ; it does not say, *take me* ; it says, *become me*. And the becoming is power—the power of the weak thread turned by reinforcement into the scourge to drive ugliness out of the temple of life ; the ineffectiveness of self-weakening noise turned by concentration into the word of power that lays low the walls of all the Jerichos.

Such is art—a selective process, that adds pleasure to use, and generates power not only in those who exercise it but in those who have

the ability to appreciate it. And such is the value of art and art-crafts to the social synthesis in a general sense. But there are degrees of pleasure and grades of power.

On the material level of civilized life the use of art in the production of articles of craftsmanship sets up a needed reaction against the anti-social herding of men and women in unhealthy and inartistic surroundings for large-scale manufacture in which the participants have no intelligent interest, and the products of which are robbed of the touch of personality. Handcrafts, being decentralized and close to personal interest, are amenable to human needs and tastes, and give wealth a wider circulation. The total wealth of a community of craft-artists may be relatively less than that shown in the trade returns of highly industrialized countries ; but five hundred pounds in the hands of five artizans means wealth in local circulation, whereas the same amount in one speculative purse, or more, may go beyond the bounds of the producing community in useless spending or rival investment. This latter is the clue to the economic depression of to-day —and the tragedy of it is the blindness of alleged economists to the reality of the situation.

Let us make a distinction here between hand-crafts and machine-manufacture. Hand-crafts do not preclude the use of implements under the control of the craftsman. Japan has installed government-provided electricity in every part of the country. The poorest cottage in the remotest village has its bulb and its extra plug : the author saw them. Elsewhere he watched in a country cottage a family turning large shells into coat buttons in their spare hours from farm labour, each using a small tool driven by electricity for polishing the shell, punching the discs, rimming and holing them. There was happiness and comfort in that cottage, and a corner for a picture and a flower, and a platform for *O cha* (honourable tea). Each button was handled individually and had its own touch of more or less perfection. It was not, however, an example of real creative art-craftsmanship ; it was on the verge of manufacture ; but it was saved from industrial monotony and sordidness by its freedom from the herding system and by the opportunity for each worker to share in the whole process. That is just the difference between the use of machinery

and the use of tools ; the machine uses the worker, the worker uses the tool. The development of electrical power and its wide distribution among the people of the world may yet prove a deciding factor in rescuing humanity from the growing tyranny of the machine.

But apart from the material value of art-crafts, they have an associative synthetical value no less important in the true life of a civilized community, that is, their *æsthetical value*. To feel creatively and richly is to add the wealth of happiness to the common life. The impulse to happiness is fundamental in human nature ; it must find its satisfaction, and if it cannot find it legitimately it will find it otherwise. The crazy fads, the inane entertainments, the neurotic ebullitions and the crimes of city life, away from the large cool sanity of nature and personal contact with creative activity in arts and crafts, are monstrous caricatures of a true impulse which is frustrated and starved. Feeling will out, and if it outs by the natural way of escape into artistic creation, it will carry with its expression the control which is inherent in art in the natural limitations of each form of art-expression which have to be

obeyed if there is to be the satisfaction of expression at all. "Playing the game of art" according to the rules will automatically affect the playing of the whole game of life. It will not eliminate adventure and competition, but will make them fuller and sweeter by reducing the irritating wastage of effort which characterizes the inartistic life of to-day, and by softening the ugly asperities of the present social chaos. The rivalries of art are artistic rivalries, not inartistic antagonisms. And art has this æsthetical value just because it is creative and turned outwards from itself, not self-centred and merely accumulative. In art, as in the spiritual life, he who saveth his life shall lose it. "The person or the nation not prepared to make sacrifices for art, is spiritually, if not economically, in a precarious condition." [1]

Between nations, as between individuals, art is the coherer of the illogicalities of the surface of life, the nexus between the apparently disconnected and remote; and this power of establishing a sympathetic relationship amongst

[1] Professor G. J. Cox of Columbia University to the College Association, 1932.

the illusory separations in the expressions of life it derives from its intuition of the One Beauty seeking realization in a multitude of beautiful forms. The artists know that they do not create Beauty, but that it creates them. They are not its makers but its manifestors. It is *in* them, but it is also *beyond* them and therefore in others. Art is the foe of exclusiveness which is the parent of bigotry. Art, given free scope, will yet bridge the irreligious separations between the religions—and between groups professing the same religion. For example, the negro in America has become "almost the sole instinctively creative and artistic element in a practical and efficient but emotionally sterile land," said Dr. Alain Locke, Professor of Philosophy at Howard University,[1] and through this artistic sensitiveness he saw the promise of "a fine spiritual collaboration between these two groups with their complementary traits and qualities".

And between the war-girt nations Art will do the same when they have ears to hear Her message :

[1] Address to the International Student Service Conference, 1931.

Come forth out of your finite and therefore death-doomed assumptions of superiority and exclusiveness into the joyous infinity of realization that you are essential complements of one another in a purpose that enfolds you as one.

Come unto me, for I am She who, out of the heart of the Cosmic Beauty, touched Greece of old to beauty of form, Japan and Europe and America to beauty of appearance, China and Arabia to beauty of simplicity, India to beauty of elaboration ; and shall touch the future to the Beauty of the Spirit when my winged and radiant and pulsing Ministers have free course in your hearts and minds.

In vain, without me, do ye seek order and peace. Seek first the Kingdom of Art (which is the true Kingdom of God) and the righteousness which is art in life ; and all these things shall not need to be added unto you, for they shall be there.

To material profit and æsthetical joy the development of art and art-crafts will add an

increase of mental power, an *intellectual quickening*. The individual and corporate mind, sharing the general pleasure in expansion, will seek to know the causes of its pleasure, to comprehend, not only to conceive. The intellect, denied the vital comradeship of creative art, becomes cold and cruel, abstract, unreal, arrogant in the assumption that it is all that matters. The intellect of itself is not creative ; it is formulative. But it is a necessary constituent of the creative process, as necessary as the driving power of the emotions. The two must operate in unison. Unemotional thought is ice ; unthoughtful emotion is vapour. Art has no use for either : it lives only in a reasonable measure of warmth and solidity. These things the intellect, vivified by artistic creation, will apprehend and examine, and the enquiry into the laws and purpose of artistic creation will bring out of academic obscurity the enthralling study of æsthetics. Heretofore it has been as the grain of wheat in the sarcophagus of philosophical mummification : hereafter it will bring forth fruit for the spiritual nourishment and pleasure of humanity. Not until we study the Philosophy

of Beauty shall we know the beauty of philosophy.

It is conceivable that such a full and complete synthetically interacting associative synthesis as we have visualized may evolve out of ordinary experience. But judging by the pace of progress (not in the appliances of life, for these increase at an appalling rate, but in the fundamental realities of character and vision, for these move at a snail's gallop) the date of the desired synthesis of individual and collective life is too far ahead for idealistic conviction to contemplate with patience. While stern necessity is forcing national and international rearrangements of the chaotic fragments of the kaleidoscope of civilization (and doing so in fear and trembling that a neighbour may jar another neighbour's elbow and by an act of infectious fear undo all the delicate balancings of pacts and safeguards and constitutions that are the perilous artifices to support a structure without foundation), there is another ultimately surer way to the peace of social synthesis : that is, in the giving to every child of an opportunity for the complete development of its equipment of capacity in order that

it may become able to take from the general life the necessary means whereby it may make its own unique contribution to the future synthesis.

Such opportunity lies in education, to which we shall now give attention.

CHAPTER VIII

THE EDUCATIONAL SYNTHESIS

(*A*) THE COMPLETE STUDENT

THE development and establishment of a human social synthesis depends on the development of a synthetical mental attitude and synthetical emotional response to life, and a synthetical dynamic participation in life. Any degree of effort to achieve any of these syntheses will react with synthetical benefit on the capacity endowment of the individuals engaged in the effort. But the full benefit will not be experienced in individual or collective life until the complete octave of human capacity is developed to its fullest extent. "To see life steadily and see it whole" is impossible, since life is a flux, and human contacts with it are partial. Life in its fullness can only be enjoyed through a whole conception of life, a synthetical sensitiveness to life, a balanced action in life. The

mind can never give a true report of Truth while its reflective capacity is either insensitive through too little interaction with feeling or clouded and striated by too much. The emotions cannot present a beautiful embodiment of Beauty while their æsthetical capacity is either anarchic through too little interaction with thought or crystallized through too much. And true action must be lighted and warmed by true thought and feeling.

The most effective time for offering humanity the opportunity and means for beginning the development of its octave of capacity to its fullest possibility is childhood ; the place is the school—at home, or from home. In other words, in order to evolve a synthesized civilization through synthesized civilians, there must be a synthesized education. This is the root of the matter, and calls for earnest consideration.

Before the war which began in 1914, youth was regarded as a species of more or less regrettable but inevitable disease. But before the war had run two years of its course, youth, like many another thing, came up for revision. The official armies of Europe had, as a matter

of accepted routine in the apparently established order of what was termed civilization, been drawn from the ranks of the young to settle the quarrels of the mature or the aged. But suddenly youth, as youth, became unofficially and consciously valuable. Its powers of destruction (formerly lamented by the elders when sportively directed against glass windows or when cutting its initials on valuable pieces of furniture as substitutes for trees in a forest of Arden in the adolescent imagination) now became a national asset of supreme value, to be developed and directed towards the destruction of the youth of another country.

Nor did this change of values apply only to masculine youth. Feminine youth came in for an even more marked reversal of pre-war post-meridian assessments. The Prime Minister of England (then Mr. Asquith), who for years had proclaimed the Victorian doctrine that a woman's place is the home, became an enthusiastic missionary of the new gospel that a woman's place is the munitions factory, putting all her natural genius for the production and conservation of human life into the manufacture of engines of death.

The discovery of the importance of youth as destroyer of youth was accompanied however by another and much more important discovery, namely, that the war, which claimed the sacrifice of the young, had not come through the volcanic eruption of hot-headed youth, but through the arctic hardening of cold-hearted age. It did not "break out", as publicists and pressmen glibly wrote : it *froze* out from the regions of cold calculation, merciless antagonism, wrinkled greed. It was not the result of the sudden and transient recklessnesses of youth, but of the reckless cautiousness of men who, in their craze for caniness, accumulated weapons of destruction that cried to be used—not by delinquent age but by unoffending and then helpless youth.

The return of relative peace did not, unhappily, bring a return of pre-war prices in the world of commerce ; nor did it, happily, manage to send the value of youth back to its former level. Youth, masculine and femine, had realized its worth as factors in physical conflict, but it sensed other conflicts than those of international enmity. It began to see shadowy shapes of foemen wearing its own semblance and speaking

its own speech, and to feel dimly, and not yet with complete realization, the force of the law that "a man's foes are they of his own household". It had extended the borders of its kingdom in war-time : it determined to consolidate its gains in peace-time. The culpability of age was expanded to include many counts beyond the driving or cajoling of youth into mutual murder. The intensification of emotional experience began the disturbing process of laughing at established codes of conduct. The aged cheered homeward-marching youth as loyal heroes, and did not see that they were welcoming rebels. In less than ten years youth had planted its standards of revolt in every country, and changed, perhaps for all time, the configurations of human conflict from vertical palisades between nations to a horizontal cleavage between past and present. Matters concerning the relationships of the two aspects of the one human unit, that had been whispered in what Edward Carpenter called the "impure hush" of enforced ignorance furtively challenged by common instinct, are now shouted from the stage, flashed and bawled through the "talkie," delineated in fiction, and openly discussed in

circles where formerly they would have evoked the blush that is no longer achievable in the era of facial art. What is more, such matters have passed beyond speculation or insinuation into practically open performance. Widespread knowledge of means to frustrate the responsible purposes of nature has removed the main restriction to the pursuit of erotic pleasures without fear.

If this state of affairs be, as some assert, but an extension and establishing of what was hoped to be a passing phase of post-war hedonism, with no intelligence above that of the popular art and literature that keeps its imagination hectically alive, and no impulse finer than that of the flesh and an artificially inflamed sentimentality, then we are approaching a point perilously far from the stability of integration, a point at which, as history monotonously repeats, vision threatens to perish and peoples with it. The bankruptcy of humanity is in sight if and when the debased currency of the senses takes the place of the golden coinage of the spirit. If, however, as some hope, the revolt of youth on the sexual side is an intelligent effort to grapple with the problem of the interrelationship of man

and woman in a sane, clean, unselfish, deliberate way, then we are moving towards a drastic reorganization of social life. The demand for the liberation of the present is a demand for the removal of the shackles not only of the past but of the future, and will alter the whole manner of dealing with parents and children and with the support and education of the latter.

We are in one of the recurrent crises of history in which youth seeks a freer adjustment to life, and assumes that the first step is to quarrel with its elders, and that the way to invite the future is to repudiate the past. Whatever may be the inadequacy in the intellectual statement of the demand of "youth in revolt," the demand represents an emotional reality that has to be accepted. The demand may diminish in pressure as the present voyagers on the sea of life are moved by the trade winds of time towards the middle zones of life. But it will leave an atmosphere in which the children of the revolters will engage (according to the folly or wisdom that is put in motion to-day to meet the circumstances) either in a squabble over some petty patch of

earth, or in the splendid conquest of rich and beautiful realms populated by

> Man, one immortal soul of many a soul,
> Whose nature is its own divine control.

The hope of to-day rests on the conviction that humanity is essentially creative and only incidentally destructive or libertine. The creative self of a man will never be satisfied by the mere act of setting him free from restraints . . . You must engage him in a work of positive creation. If you fail to do that, the emancipated self will be more miserable than the self in bonds.[1] The folly of to-day will be blind resistance to an inevitable expansive movement of the human consciousness incarnate in youth. The wisdom of to-day will be adjustments of the environment of youth that will offer them the fullest possible freedom with the least possible obstruction. What these substantives and their qualifications imply will appear as we proceed. Let us choose the way of wisdom, and seek to subserve liberation by deliberation. And let us do so with a will towards fundamentals. Every day brings us "the last word" in this and that. But we do

[1] Dr. L. P. Jacks in "The Education of the Whole Man".

not need so much the last word in that best service to youth, education, as a few first words. For the Republic of Plato occidental education has substituted the democracy of psychology that does not touch the Psyche, or soul, but fiddles with the nerves and tries vainly to make sense out of sensations. Too often is it regarded as beneath the dignity of education to act on the educational wisdom of the ancients; but there is little or no compensating readiness to act confidently on the wisdom of the moderns. Education coquettes with this system and that; but to settle down with any one of them is regarded as a species of pedagogical immorality. It is so eager in its educational search that it loses sight of what has been found. It muddles along from one phase of technique to another, heedless of the fact that it will no more find the soul of education among technical details than science will find the soul of humanity among scientifically guaranteed ultimate atoms.

Whatever be the explanation of the origin of the inherent potentialities of the individual life which awakes to the need for adjustment between itself and its universe, it is axiomatic

that there could be no development from potentiality to realization if the individual life were cut off from the larger life into which it has emerged, or if there were no identity between them. The metabolism of the physical body, for example, must be coincidental with a metabolic capacity in food ; otherwise starvation would ensue, and the problem of youth and its unfoldment into self-activity be solved by the elimination of the student. The adjustment of human needs and nature's materials for their satisfaction implies an enfolding condition or entity that imparts its nature to both.

In the ordinary course of experience this interaction will produce an educative effect, a " leading out " and " nourishing " of the powers latent in the individual. But these powers in their rudimentary state are self-intentioned, and seek to destroy that which obstructs the way to their satisfaction. Moreover, in their satisfaction there is a tendency to self-destruction by yielding to their disintegrative nature to a point beyond the capacity of the instrument. But there works through these operations of the physical aspect of human nature (with its hungers that are beyond the invention of

mankind) an element of consciousness which has gradually realized the need for controlling the destructive tendencies of the merely physical nature, and for putting the individual in more beneficent rapport with environment. This process is strictly an educing process, and the foundation of the conscious activity that we call education. It cannot be avoided, for, as Huxley, writing of a liberal education, says: "The question of compulsory education is settled so far as nature is concerned . . . But, like all compulsory legislation, that of nature is harsh and wasteful in its operation. Ignorance is visited as sharply as wilful disobedience—incapacity meets with the same punishment as crime . . . The object of what we commonly call education—that education in which man intervenes and which I shall distinguish as artificial education—is to make good these defects in nature's methods; to prepare the child to receive nature's education, neither incapably nor ignorantly, nor with wilful disobedience; and to understand the preliminary symptoms of her pleasure . . . In short, all artificial education ought to be an anticipation of natural education. And a liberal education

is an artificial education—which has not only prepared man to escape the great evils of disobedience to natural laws, but has trained him to appreciate and seize upon the rewards which nature scatters with as free a hand as her penalties." But true education is auto-education ; and just as Dr. Montessori achieved auto-education for the infant by substituting " didactic material " for the old-time teacher, so may the education of the adolescent and of the adult be made auto-education by the abolition of inadequate curricula which have to be externally administered, and the adoption of the " didactic curriculum " of a completely synthesized education.

But what is the nature of the individual who is to receive this education ? On the values that we attach to the individual and his and her environment will depend the quality and effectiveness of the education that is applied to the adjustment of the one to the other. To adjust the body of an individual to an environment of exclusively menial service may only produce a Caliban with a taste for raw fish. A mind fixed on eternal ledger-work may

attain the agility of an arithmetical steeple-jack up and down columns of figures, but will hardly develop the power and quality that scales the Jacob's ladder of spiritual adventure.

The human unit is the first cause of education, and its last judgment. The student is the crux of the educational problem. All else is secondary. A false or incomplete view of the nature of the student will make debris of the most elaborate pedagogical paraphernalia, and a mausoleum of the most majestic educational building. If, on the other hand, a complete view of the educable unit can be arrived at and made dynamic in educational organization, it will shake all details of educational practice into their proper place. Educational wisdom was uttered by Professor Irwin Edman when he wrote :[1] "As long as they proceed on the assumption that they are dealing with disembodied intelligence, separately measurable by tests, and not the complete perturbed psyche of groping and disordered youth, the colleges will be machines of instruction rather than centres of education." He wrote of the Colleges of the United States of America,

[1] "The Forum," New York, May, 1928.

but the truth of his statement is of universal application.

We are manifestly today in an era of knowledge and power incalculably beyond that of any other known era of history ; of wonderful discoveries in the realm of the mind, of an almost bewildering development of the means to external comfort. But these things belong to the transiencies of life ; and they are fraught with internal threat against themselves to the extent that mere intellection exceeds aspiration, and mere construction exceeds creation ; for where aspiration is absent as unifier of life, disintegration has sown its seeds ; and where creation is left out, destruction is not unlikely to take its place. Americans are justly proud of their sky-scrapers that carry them heavenward (though a few feet compared with stellar distances) ; but does a day's dwelling in one of them leave anyone more heavenly minded ? We are justly proud of our mechanical flight beyond the clouds ; but can we perform the spiritual paradox of remaining at sky levels after we have returned to earth ? There are certain values that are immortal. The civilizations of the past are remembered for their

spiritual aspiration and its embodiment in artistic creation; and the mechanical civilization of to-day will have to face the same test, for these things are of the soul of humanity. Aspiration and creation cannot be omitted from life without impoverishment, perhaps disaster—(this omission may ultimately be found to be the clue to 1914 and after): they are of crucial importance in approaching the formulation of a true education.

We observe the lack of realization of the elements of aspiration and creative expression in education in the "Report of the Consultative Committee on the Education of the Adolescent," which embodies the findings of a large committee of prominent educationists in England. The Report says: "It is common ground to all concerned . . . that the welfare of the children must be the first consideration, and that the development of post-primary education on broad and generous lines has much to contribute to that welfare." But when we ask, What proportion of the Report is given to the consideration of the higher nature of the student?—that subtle inner faculty which unites the individual with life at its highest, what we

shall call the spiritual nature of the student—we find that the "broad and generous lines" narrow down, in a report of over 300 pages, to a couple of pages which refer to "denominational teaching," denominational "interests and convictions," and hand over "religious knowledge," with a vague gesture of reverence, to the tender mercies of the exponents of the various sectarian *isms*. There is not a word in the Report which suggests that the student is at least as much a spiritual as a mental or physical entity, and requires not only "denominational teaching" and "religious knowledge" but also opportunity for the expression of the innate aspirational impulse that comes into life with every normal human being as a pull-back within the raindrop towards the ancestral firmament of being.

Similarly the Report is deficient with regard to the æsthetical expressional nature of the student. Every normal human being is a potential creative artist ; but the creative impulse is frustrated for want of opportunity to express itself ; and, since it must fulfil itself in one way or another, it brings upon humanity the nemesis of exaggerated and distorted creative activity

at the physical level, and by exaggeration forces what should be a normal and deliberate function into emotional excess and mental obsession. The wise ones of old in India regarded art as a spiritual and social as well as an æsthetical and individual necessity. But the modern joint expression of occidental thought, as embodied in the Report referred to, speaks with the early Victorian accent in cataloguing "music and art" as mere "accomplishments," and in regarding "the training of the tastes" as merely to "fill and dignify leisure". In an article in a newspaper, Dr. Glenn Frank, President of the University of Wisconsin, summarizes "The Creed of a University" entirely in terms of intellectual knowledge, material betterment, and "spiritual enrichment," and makes no mention of religion or art.

Thus in two of the highest phases of a complete humanity modern educational thought, of which the foregoing are typical examples, is inadequate. It places the central needs of the student outside the circle of education. Yet on these two aspects hang all the rest. Take away the reverence that is the essence of the religious spirit, and you induce the irreverence that

abolishes the courtesies of civilized life ; neglect the sensitiveness to beauty and order which is the outcome of artistic activity, and you leave room from the noxious weed of bad taste that chokes and disintegrates the garden of human achievement. Deprived of reverence and beauty, the mind may become a weapon of offence, the body an instrument of violence and rapacity. Thinking men and women are beginning to realize the relationship between an irreverent and inartistic education, and the state of affairs between the nations to-day ; [1] and are seeking to divert the ever present threat of that ultimate expression of national discourtesy and bad taste, warfare, by stimulating cultural sympathy and exchange. This is a movement in the right direction, but its true beginnings are in the school in the provision of the fullest means for the realization and dynamic expression of the highest powers of the individual, which will, without ulterior purpose or soft sentimentality, but just because it is their nature to do so, bring nobility and

[1] "The ultimate challengers of war . . . and other enemies of the race are sciences, arts, moral convictions, religious aspirations and inspirations." Dr. Walter E. Clark, President, University of Nevada, in the Year-Book of the University.

beauty, courtesy and sympathy, into life. "What is important in this is the mood of creation rather than what is created. It is in the ecstasy of creation that we are made aware of divine deeps in our own being."[1]

The senses of themselves are dumb. But there is within our complete human nature the power of creative imagination that moves in a region coincident with, but not bound by, the senses. Like a spider it can move through the web of being in all directions, and link up the extremities in a symmetrical relationship with the centre and with one another. This power acts as the coherer, the interpreter, the maker of conclusions, the initiator of inner impulses. It constructs out of the phantasmagoria of life an image that the inner eye may see and understand; and it offers from the individual's inner world some image, compounded of all its predecessors, that will bring into closer relationship the outer world of actuality and the inner world of reality. It thus links the active self with the deeper self of the individual which is never fully engaged in the activity of the passing moment;

[1] AE in "The Avatars".

and it links it with the great world of causes and ultimates that humanity has always felt to be standing behind and influencing the phenomenal world.

It is this power of creative imagination, its lack or abundance, its sluggishness or agility, its opacity or clarity, its uncertainty or accuracy, that distinguishes various types of humanity from one another. Yet, the defects of the creative imagination in action are mainly attributable to defects in its external instruments. It is the business of education to remedy these defects; and remedial effort must be based on full understanding.

We shall find scientific ratification of our search for a complete view of the nature of the student towards which we are moving if we ponder what Huxley has to say concerning a liberal education. "Education," he says, "is the instruction of the intellect in the laws of nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those

laws." Abstracting from this definition the human elements, we find—intellection, emotion, volition and action. (Fig. 72.) The definition

HUXLEY'S EDUCATION SYNTHESIS

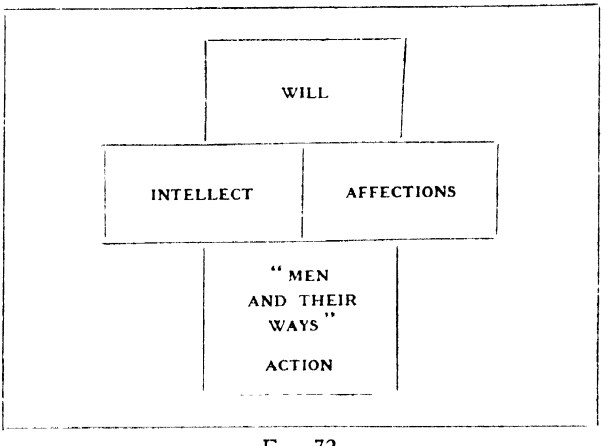


FIG. 72

may by its implications be made all-inclusive. A harmonious adjustment of these capacities of the individual to the laws of nature and of human nature would produce a natural æsthetical beauty, moral order and physical fitness. But we need an explicit statement, or at least a statement that can be construed with confidence into fullness. Huxley gives us such a statement in the same essay ; an analysis, not of education, but of the educated individual. He says : " That man, I think, has had a liberal education

who has been so trained in his youth that his *body* is the ready servant of his *will*, and does with ease and pleasure all the work that, as a mechanism, it is capable of ; whose *intellect* is a clear, cold, logical engine, with all its parts of equal strength, and in smooth working order ; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind ; whose *mind* is stored with the knowledge of the great and fundamental truths of Nature and of the laws of her operations ; one who, no stunted ascetic, is full of *life* and *fire*, but whose passions are trained to come to heel by a vigorous *will*, the servant of a tender *conscience* ; who has learned to love all *beauty*, whether of nature or of art, to hate all *vileness*, and to *respect* others as himself."

The words which we have italicized in the foregoing passage set out Huxley's complete view of the nature of the student ; the analysis of a clear-eyed observer ; not a philosophical analysis, for the philosophical eye sees not only facts but their degrees and orders, and seeks wisdom through putting these in what is, as far as one can judge, their true perspective. The

substance of a philosophy of education is in Huxley's analysis ; all its needs is to be philosophically tidied up. It presents the student as an individual possessing bodily, passional, æsthetical, concrete mental, abstract mental, and volitional capacities. The saint slips into the categories of the rationalist scientist in the recognition of the unity of the individual and the others. Huxley, having a keen sense of humour, would probably smile on being shown his own "bull" of setting a *cold* engine to *forging* anchors. But let it pass.

The student now stands now before us claiming the right and the means of expression as creative Thinker, creative Feeler, creative Doer. That right he (and she) is now not only demanding but to some extent taking. The means must be provided by education ; that is, means of expression for all the capacities of the student, and occasions and sources of information that will make expression intelligent and purposeful. The education of the student must be both centrifugal (from within outwards) and centripetal (from without inwards), both expressional and informative ; and expression and

information must be correlated. (Fig. 73.) This correlation takes place in varying degrees in the

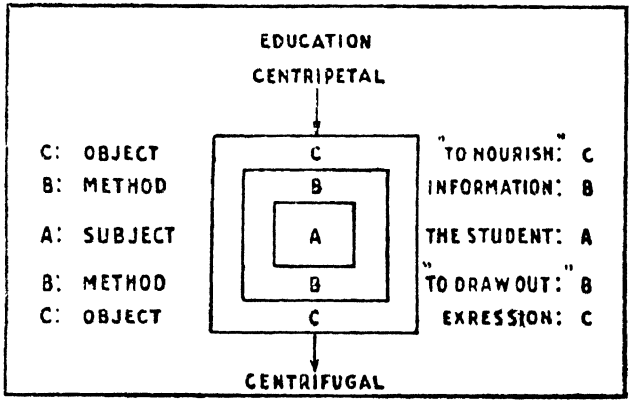


FIG. 73

applied sciences and in vocational training. But these are specialized correlations. In general education, correlation is either absent or imperfect. There are studies unrelated to life, and activities unrelated to knowledge. In the urgently needed work of the progressive liberation of youth through education, the articulation of the expressional and informative must be constant and complete. There must be no knowledge unrelated to the student's activities, and no activity carried on without knowledge. Knowledge tested in action becomes a precious possession of the student, and fulfils Ruskin's

ideal of education as enabling the student not merely to "do the right thing, but enjoy the right things—to be not merely industrious, but to love industry—not merely pure, but to love purity—not merely just, but to hunger and thirst after justice".

(*B*) The Student as Feeler

The current idea of a child is that it is an interesting little animal that will some day reach the dignity of being a more or less intelligent human if carefully shepherded along a path beaten out for it by its elders. The child, with the gift of the future in its soul, is shaped by the inhabitants of what is, from its point of entrance into life, the past, when the business of the inhabitants of the child's past should be to shape themselves towards the child. We shall only keep ourselves free from the tangle of relativity by constantly reverting to fundamentals; and we shall only get education squarely on its fundamental pattern when we see the child as a spiritual being seeking to liberate itself into expression through its instruments of thought and feeling.

This view of the student is less easily realizable in the occident than it is in the orient. In India especially the distinction between the individual and his instruments is automatically accepted in daily thought and speech, and the assertion "I *am* a soul" is made with as little question as the assertion "I *have* a soul" is made in the occident. The difference between these two assertions is radical. To speak of having a soul is to objectivize it; to feel towards it as a possessor towards a nickname, or as if one carried it in one's pocket, or let it trot along at the end of a string. Thus objectivized, it becomes remote from our daily interests; a vague something connected with theology, to be dealt with vicariously by a third party; its vital concerns postponed until the threat of death comes, under the assumption that the soul is some kind of *post mortem* entity which begins its career only after the person who *has* it has released it. On the other hand, to speak of *being* a soul is to assert a stable entity at the centre of life; to take one's stand at a point beyond the fluctuations of thought and emotion; to put the outer self in the relationship of executive to a larger life

than that of any moment. Thus subjectivized, this larger individual life, called the soul, assumes its true place of predominance ; its concerns are the perpetual business of life ; and life is only truly life when it concerns itself with the soul.

Emerson expresses this view in his essay on "The Over-Soul". He says : "All goes to show that the soul in man is not an organ, but animates and exercises all the organs ; it is not a function, like the power of memory, of calculation or comparison, but uses these as hands and feet ; is not a faculty but a light ; is not the intellect or the will, but the master of the intellect and the will ; is the background of our being, in which they lie —an immensity not possessed and that cannot be possessed. From within or from behind, a light shines through us upon things, and makes us aware that we are nothing, but the light is all . . . When it breathes through his intellect, it is genius ; when it breathes through his will, it is virtue ; when it flows through his affection, it is love . . . All reform aims, in some one particular, to let the soul have its way through us . . ." Education reform, therefore, is to clear the way

for the soul, that is, for that inner entity that we have called the intuition or self. (Fig. 74.)

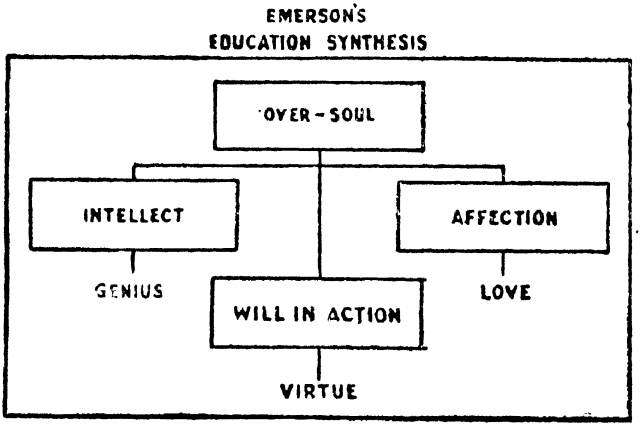


FIG. 74

In olden times in India the soul was conceived to be the true scholar : it is still so conceived, but the practice of the conception in official education has been temporarily obstructed by external influences. Education was the drawing-out of the powers of the self. This was done mainly through religious and psychological teaching (that is, teaching applying to the feeling mood and cognitive mode through which the intuition operates) which set up an attitude of reverence from the transient outer personality towards the soul, and sought to bring both together through development under discipline.

"Indian personality and life as a whole," says Mr. A. Mayhew, formerly of the Indian Educational Service,[1] "will not ultimately be affected by any education which is not animated by religion". This, the reasoned belief of an official of the British educational authority, puts its stigma on the central cause of the failure of a century of westernized education to achieve more than eight per cent of literacy in India. A policy of official religious neutrality imposed on a people to whom religion is a temperamental necessity, has succeeded in becoming, not neutral, but detrimental to religion, and has insulated the educational system from the living current of India's life. Where the authentic view of India gets free expression, it at once puts the soul and its needs in the first place in education. In the official report of education in Cochin State (which has its own school system) for 1927 it is stated that the religions were studied with a view to finding their underlying unity and creating the spirit of brotherhood—a far cry from the "denominational instruction" already referred to which

[1] "The Education of India."

is the idea of a group of English educationists as to what religion in education should be.[1] The first three resolutions of the All-India Women's Conference on Educational Reform are : (1) This Conference defines education as training which will enable the child or the individual to develop his or her latent capacities to the fullest extent for the service of humanity. It must therefore include elements for physical, mental, emotional, civic, and *spiritual* development . . . (2) At every stage of education the spirit of social service should be inculcated. (3) Moral training, based on *spiritual ideals*, should be made compulsory for all schools and colleges."

The problem of religion in occidental education is no different from that of the orient. There is the same natural aspiration in the feeling consciousness of normal humanity the world over : and we believe that the ultimate cause of the failure of the occident to achieve a real civilization lies at the door of the educational authorities who fail to grasp this fact and to make provision for its fulfilment. A natural spiritual hunger is refused its proper nourishment, and seeks

[1] "The Education of the Adolescent."

satisfaction in poor substitutes for spiritual food ; in emotional sprees of sentimental gormandizing, or in the solemn munching of stale platitudes.

Where the problem of religion in education differs in occident and orient is merely in externals. In the occident one religion is broken in halves with numerous dissenting sub-sections. In the orient a number of religions, separate above-ground though springing from a single ancestral root (Hindu, Buddhist, Jain, Sikh) are companied by religious transplants (Parsi, Christian, Muhammadan). The question is how to bring these into a spiritual unity.

In schools and colleges where there are students drawn from various religions, as in the orient, and sects, as in the occident, there are understandable difficulties in the way of securing a unified aspirational atmosphere, when the spirit of devotion to the larger life and to the idealism involved in such devotion is translated into doctrinal terms, and further restricted by the exclusiveness and superiority that sectarianism assumes.

But the salvaging of humanity by bringing it to a recognition of its true spiritual nature through aspiration in education cannot afford

much longer to be frustrated by unspiritual antagonisms. There is needed the world over a mutual, unreserved, regular and complete focussing of the aspiration of teachers and students towards the idealism involved in the recognition of their co-partnership in the Life of the Universe. It can be done. The author himself has seen it done. The securing of the devotional atmosphere as a sweetener and ennobler of the whole activity of a large body of teachers and students was his daily experience for years as an educator in India.[1] Each day's work was dedicated in short expressions of aspiration according to the tradition of the religions represented among the students, followed by a joint general expression of the same spirit. He would much rather have gone without a meal than without this cleansing and sustaining approach to the work of the day, and so would the staff and students. He is convinced that a year's similar practice of a "Daily Dedication" in all educational institutions would transform the whole educational atmosphere, and in five years would purge

[1] 1916-1921 : and has been renewed on his becoming once more the Principal of Madanapalle College, Madras Presidency, (1933) where Daily Dedication has always been practised.

the life of the world of the greater part of its dross. But such a Dedication must be, not a dull formality of gloomy readings in a sentimental bleat by an official (in the black vesture of pessimism that would have shut him out of the Republic of Plato) addressed to something in the past, but a hearty participation of all concerned in a varied beautiful aspiration towards the ever present Universal Being.

In America, as "The Iowa Plan of Character Education" points out (v), "religious education is assigned to the churches and private schools by the National Constitution and by established opinion," and "discussion of religious doctrines by public school teachers is undesirable and forbidden". This restriction is due to the traditional confusing of doctrine with fact and of both with religion. The matter of the survival of death is a matter of fact, not of doctrine, and belongs to science, not to religion. The sense of aspiration and reverence is a common human experience shared by the savage and the scientist. Faraday, a century ago, recommended natural science as a school for the mind, particularly because of "laws impressed on all created things by the Creator".

Kelvin wrote: "Scientific thought is compelled to accept the idea of a creative power. Forty years ago I asked Liebeg if he believed that the grass and flowers around us grew by mere chemical forces. He asserted 'No, no more than I believe that the books of botany describing them could grow by mere chemical forces.'"

There are signs in educational literature of a coming revolt against the deprivation of youth of the riches that come from acknowledgement of the Larger Life of the universe. There is a feeling out towards "the Life that is more than meat, the truth that is more than fact, the law that is more than event,"[1] and an apparent effort at a temporary satisfaction by stimulating "worship," "reverence" and "devotion" by such lesser divinities as knowledge, righteousness, nature, the state and noble personalities. "The Iowa Plan" was completed in 1922. The "Utah Character Education Outline" was compiled three years later, and tried to rescue the sense of Universal Personality, known as the religious sense, from the subterfuges of expression that false restrictions have put upon

[1] "The Iowa Plan."

it. It appeals for the recognition of "God or the Divine" in education on the ground that what is recognized in public documents, inscriptions and occasions should not be kept out of education. The argument is not what could be called fundamental, but it is a symptom, and it will grow.

What has been said above pertains to the expressional aspect of the student as participant in the subjective aspirational capacity of humanity.[1] On the informative side there should be study primarily of the lives of the great spiritual creators of all times and places and only secondarily of creeds and commentaries.

We turn now to the second aspect of the student as feeler; to the student, not in his and her inward-turned relationship with the creative power in the universe, but as the delegated executive of that creative power. On the constancy of the creative activity in the universe depends the continuance of the universe; and when the human delegate ceases to be creative his pace slackens. Life has no time to look over her shoulder; and the laggard in life is

[1] Refer back to Ch. II.

overtaken by spiritual death even while still apparently alive. All the activities of life must ultimately come to the test of creativeness.

Yet each capacity of our composite endowment [1] has its own distinctive medium of fulfilment. This for creative expression is art. Mr. Arthur Christopher Benson,[2] after analyzing various points of view regarding the danger of art drawing the artist away from the deeper things of the spirit, says: "and then at last comes the conviction . . . that it is right to devote one's time and energy to presenting these rich emotions as perfectly as they can be presented, so long as one keeps open the further avenues of the soul, and believes that art is but one of the ante-chambers through which one must take one's faithful way before the doors of the Presence itself can be flung wide." But it must be remembered that the impulse towards creation is not the terminal of a reasoned conviction or the offspring of belief. It is the beginning of the movement of the Presence towards making itself "felt and known" in the forms of art that are

[1] As set out in Chapter II (C).

[2] "From a College Window," Chapter on Art.

the necessary codes of communication between spirit and spirit incarnate in the limitations of life. That movement animates all phases of life ; and animates not only those individuals who are naturally disposed towards the special activities of art, but those in whom there is no inclination apparent towards any form of art expression. "The artistic temperament," says Mr. Benson, "is commoner, I think, than is supposed. But . . . the possession of an artistic temperament, without the power of expression, is one of the commonest causes of unhappiness in the world." It is not only one of the commonest causes : it is the ultimate cause ; and the culprit in that crime against the spirit in man is education that does not put creative art in the first place along with religion in its curriculum, and thus denies its victims the chance of developing whatever native power they possess.

The impulse in the individual to spiritual aspiration and to artistic creation is the same impulse. The creative imagination, moving in the inner apartments of our "house not made with hands," and perhaps through doors of which we are only dimly aware into great spaces of rarified air and distilled sunlight,

brings back from such excursions not only the spiritual nostalgia that is the essence of aspiration, but souvenirs of adventurings beyond the borders of memory, beyond even the borders of the individual life itself. For the joy of these acquirements the prose of life is inadequate. That joy moves naturally into poetry, music, sculpture, painting and other arts and art-crafts. All effort in art-creation is but the effort of the creating individual to realize his own true spiritual magnitude by capturing and fixing some quality or glimpse of vision that will last beyond the passing moment, and be a perpetual reminder of his own inner glory. This function of the creative imagination—the intuition in emotional action—is, in fact, the core of every individual life. It will ultimately be seen as the centre around which true education must move. It demands our intent consideration.

The doctrine of modern experimental psychology, that art is an expression of the sex-impulse, too narrowly interpreted, has, by virtue of its share of truth, held back the creative arts from their position of supreme

importance in education. A creative impulse is obvious in all forms and degrees of life. It is equally obvious that sex is only one of its phases. Single parentage (parthenogenesis) is seen in nature. The creative impulse in the human unit expresses itself not only in physical creation, but in emotional creation in the religions and the arts, and in mental creation in a multitude of ways. There is, of course, an inflammatory element in the arts to-day. The sensuousness of a small group of potent human beings has poisoned much of modern western music and spread the febrile infection to masses of people. Song and story, drama and talking picture, are too frequently concerned with men and women in a state of sexual excitement. But those who, like the author, have experienced the thrill of absorption in the emotion of oriental audiences, particularly in India, at a drama of the aspiring soul of humanity ; who have seen strong men moved to tears of joy by an art-expression of a philosophical conception ; who have been raised to an ecstasy almost beyond the verge of sound by the music of Hindustan, know that the sexuality that obsesses western art is not the whole of

art. It is a pathological hemispherical condition on which no true world generalization of the inescapable, ennobling, exalting and liberating impulse to art-creation can be based.

Art-creation, far from being only an expression of sex in the limited sense of that term, is the healing herb planted by nature in the midst of the jungle of desires and habits that humanity has cultivated for its own chastisement. To take up any of the arts with clean hands is to put oneself in touch with the power of expansion, as the work of Prof. Cizek of Vienna has shown ; for it is the very essence of art-creation to draw forth through the artist (be he or she a child in a Montessori class-room or an achieved master) hidden potentialities into happy realization of capacities and aspirations, and thus to smooth out mental and emotional complexes. But such development is accompanied by control, and is intensified and raised by the very limitations of the means and laws of the particular form of art that is practised. No amount of disordered egotism or arrogant desire will drag a statement on relativity out of a statue, or sound out intelligible song from canvas and colour. But a sane

effort to respond to the universal creation-impulse within accepted limitations leads, in its achievement, to a deep inner satisfaction and joy.[1] "Art," says Dr. L. P. Jacks, "may possibly canalise these outbursts (of sexuality) in the direction of Beauty . . . science is impotent in its presence." [2]

All development under discipline, or expression through limitation, leads to intensification and power. That is why the creative artist is always an individual of mark. Where the art-impulse in an individual is of the ascensive order, it carries with it an infective power of transmutation into higher degrees of quality. Where it is deflected through a polluted imagination, it strikes lower and lower, and may become a curruption in the individual and a pestilence in the community. The capacity to deflect and pollute the art-impulse is one of humanity's vast responsibilities; but the degradation of that responsibility rests with the exploiter of the arts, not with the arts themselves. "The sex-danger is at its greatest when sophistication gets to work upon it . . .

[1] See "Shelley's Philosophy of Art" in "The Work Promethean," J. H. Cousins.

[2] "The Education of the Whole Man."

As handled by sophisticators, the 'sex-problem is not unlikely to involve civilization in ruin." [1] Art-creation of itself has a natural pull towards the higher nature, for its source is in the spiritual centre of man's being. It is the invitation homewards from the inner to the outer. Where art follows the call of the spirit it is of the future and has the savour of immortality. All else is doomed to dust. Art untrammelled, and rising towards the heaven within the artist, far from being an expression of sex, is the anti-toxin of sex. All great art is of this kind. It directs the imagination of the normal beholder from the gross towards the fine, from the body towards the bodiless spirit, from the material form to the indwelling life. Much, probably most, of the art of to-day outside Asia leads in the contrary direction. It translates the subtle quality of form into gross forms and the hysterical glamour of the process of their production, and sets in front of the white light of the spirit the incarnadined glass of sensuality. It is not the art of creation but only of generation ; and by its preoccupation with the merely bodily aspect o

[1] L. P. Jacks, "The Education of the Whole Man."

the relationship of man and woman, creates barriers to the realization of the true and indissoluble spiritual union which is not only mating but sublimating, and the only relationship worthy of the name of love.

In the experience of the author as Principal of a college in India he has found that the participation of boys in creative art—that is, in individual expression in all forms of art, not only in "that extraordinary routine of reproducing free-hand 'copies' which for generations has passed with English people for instruction in art"[1]—with examples of great and beautiful achievements for their encouragement, has given them activities that have arrested and fixed their attention, imparted pure pleasure, released pent-up energy, and helped them round the dangerous corner of adolescence. He is satisfied, from long personal experience, that organized art-practice in schools and colleges, not as a special feature for the artistically inclined, but as an essential means to creative expression apart from the quantity or quality of tangible results, would elevate and sweeten the whole tone of student life, and reduce almost to invisibility the

[1] "Kipps," H. G. Wells.

physical and neural morbidity that exaggerates and perverts the creative impulse in boys. From his own experience as the inheritor of a naturally ardent temperament, he knows that the lower aspects of creative impulse are purified and exalted by the exercise of the higher impulses. This does not imply any deprivation of emotional richness, or a thin-lipped asceticism, nor does it imply a mere elevation of desire to the upper chambers of the house of life. There is a "concubinage of mind" that is as sensual as bodily indulgence, and as disastrous to spiritual morale. But when the creative energy is set free into expression in art, it develops a true instinctive perspective to action; and this process is made all the more certain and happy when the creative impulse is simultaneously set free in thought and feeling.

Art is the language of the human soul; and as such calls for a place in education at lowest on the same level as mother-tongue. But the arts should not enter education with a solemn "soul-saving" air. Their own beauty and release, power and joy, enrichment and knowledge, will perform the work of "salvation" by the unobtrusive and therefore efficacious

impartation of their own excellences. The artist, it is said, must not be a reformer. If he is a real creative artist, he cannot help being a much more disturbing thing—an *informer*, blabbing the secrets of the spirit ; and to inform is to reform. This is the whole meaning of Thomas Hardy's vision of the world's "deliverance" which, as he sings in the last lines of "The Dynasts," to which we have already referred, will be brought about by

> Consciousness the will informing
> Till it fashion all things fair.

That process of informing and fashioning goes incessantly on both in the mass of humanity and in the individual. The law of life, the fulfilment of which is the joy of life, is the unfoldment of the inner powers of our nature. The impulse to that unfoldment is inescapable : it is inherent in the constitution of the universe. So also is the nature of our complex instrument of individual unfoldment, and the conditions of its work. To understand and accept these facts is to master the technique of life. Let us emphasize this matter by restating it with a difference for the sake of variety of approach to understanding.

The human instrument for the expression of the universal life-impulse and purpose consists of a set of capacities which may, by exercise in life, be turned into powers. An ancient oriental scripture,[1] speaking an eternal, therefore modern and realizable, truth, says that the universal impulse, moving outwards through the intuition, the intellect and the emotions, returns as fulfilled emotion or detachment, fulfilled thought or discrimination, and fulfilled intuition or illumination. (Fig. 75.) This is the fulfilment of life,

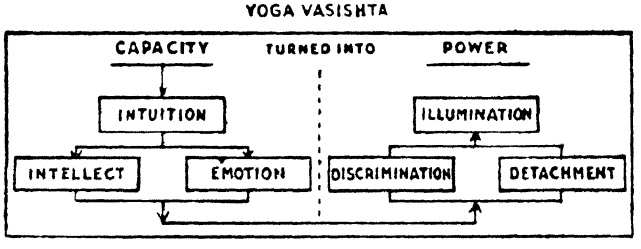


FIG. 75

the unfoldment of the true ego, which has operated through a physical instrument animated by the universal energy under universal order. The way of life is the unfoldment, through tangible forms, of intangible qualities ; qualities at higher levels than the forms ; forms that are truly forms, not amorphous exhalations

[1]Yoga Vasishta. See " Mystical Experience," by Bhagavan Das

or suits of armour, but unities of constructive expression.

All real unfoldment is of an ascensive or spiritualizing nature; a liberating of power into higher and finer achievement. A big man is not necessarily a strong man. Physical power is not an attribute of physical substance. It is the creation of unsubstantial energy through the defining and intensifying medium of substance. The act of the hand is at a higher level than the hand itself. A royal hand will disintegrate to ultimate matter not differing from that of a plebeian hand, but its act may have altered the course of a continent's history. Activity which remains at its own level is futile or worse. Physical unfoldment does not remain at the level of size or weight. That is why creative physical activity which is not guided by creative thought that asserts a purpose beyond the act, and which is not purified by emotional activity that claims relationships on higher levels than the instruments of the act, leads to enslavement, to frustration of the ascensive movement of true creation, and to curative miseries of heart and brain and body when outraged life calls for salvation by surgery.

It is a familiar fact of experience that concentrated attention on one quality leads to some diffusion of that quality to other phases of life than that in which it is sought specially to be developed. The mastery of the art of life, which is progressive unfoldment, can be expedited by attention to those modes of expression which are called the arts ; for in them are involved, with special intensity and purity, the qualities of true unfoldment —creation, integration, ascension. Life must find release in creation. The higher the point of release, the less urgently will it operate at lower levels, and the nearer will it approach true spiritual creation and its accompanying joy. All true creation, such as that of the arts, is also the highest form of recreation.

The foregoing considerations apply to individual positive participation in the in-turned and out-turned directions of the general emotional capacity of human individuals— aspiration and creation. But all action has a reaction not only in the experience gained but in the capacity through which experience is gained. To feel aspirationally or expressionally

fulfils in some measure the intention of the feeling : it also adds to the future capacity to feel. This is an important matter for educational synthesis.

The capacity to feel is universal. It is obviously shared by animals ; less obviously by trees and plants ; and demonstrably by minerals as the author has himself seen by the aid of the supersensitive instruments invented by the oriental scientist, Sir. J. C. Bose. In humanity it is elaborated by interaction with other capacities into a wide gamut ranging from the agony of physical torture to the ecstasy of the saint. In the mass of human beings it operates over a limited range of pleasure and pain.

The means to the evocation of feeling press on every moment and atom of life through life's necessities and their means of satisfaction. Pleasure and pain in varying degree are interwoven through our daily avocations in the interactions of duty and desire ; they are built into the food we eat in the sometimes inseparable constituents of health and disease ; they are blended in beverages that allure and poison.

Followed to extremes, pleasure and pain complete a cycle of mutual transformation. Agony may pass into bliss ; but the experience is rare, for few but God's fools adventure in that direction. On the other hand, the pursuit of pleasure may lead through excess to the pain that is the signal from the universal Life against possible destruction of the instruments of its creative labour. That signal persistently disregarded, slavery to the means of pleasure ensues, and the downward grade steepens. This applies mainly to pleasures associated with the physical means to their enjoyment. But there are levels of pleasure and pain, and interactions between them. The pursuit of pleasure by the bodily senses will not only debilitate the body and dull the senses but soil and stupefy the mind and rust the edge of æsthetical sensibility. On the level of action, in the life of the individual in association with other individuals, the slave of sensual pleasure, becoming self-centred, becomes a social menace. Conversely, whatever the individual's positive creative capacity, a high degree of responsiveness to the pleasures of the creative imagination and the

intellect, at their own level and free from lower alliances, draws the life-impulse away from excessive physical expression, and makes the purified individual a distributor of social beneficence.

The response of mankind to impacts on its sensorium is, at the present stage of human development, mainly through feeling. "The likes, the desires, the longings, the loves, are springs of action . . ."[1] And while this is true as we view action from outside, it is nearer truth to say, from the point of view of the inner being, that they are less "springs of action" than modes of characteristic reaction to the impacts of the external universe, and modifying media of the action of the inner creative impulse. The book just quoted, with a wisdom that guides all its presentation, puts the matter in this truer way when it speaks of the moral feelings as "instruments of the real self in the act of meeting actual situations". Humanity's feeling-choice is naturally that of pleasure, and in this choice is the assertion and prophecy of man's right to and future achievement of happiness. But the present predominant quality of that pleasure is

[1] "The Iowa Plan."

sensuous. And because humanity may not rest in a merely physical hedonism, or in the intermixture of imaginative and physical pleasure in sexual sentimentality, it is pressed by the flux of universal Life through successive ascending stages of responsiveness towards a supersensuous hedonism that the oriental sages called *ananda* (bliss). We are tempted and tested by allurements and nemesis—some natural, some artificial in the neurotic and erotic excitement of modern entertainment—in order that we may attain judgment, and through the sustained exercise of judgment reach a higher and wider, truer and intenser, degree of feeling, feeling that will not exclude physical sensitiveness, but will liberate it from excess and slavery by making it normal and purposeful.

The realization and application of these considerations is urgent, in view of the fact that the quality of the reactions of feeling determine the quality of the actions of life. The wars of nations are only large-scale projections of war within the nature of the individual. The character of the combats of a generation hence—whether it shall be the physical war-madness in which all is loss, or a co-operative 'antagonism'

of mind and heart in which all is gain—is being decided in the schools to-day. The decision does not inspire undue optimism ; for it is a lamentable and threatening fact that of all the capacities of the student, this, the most potent for good if directed upward, the most potent for evil if directed downward, the most accessible to education since it is at the school-going age that the feeling-capacity of the student is given its quality and direction, is the most neglected in world education. The state of affairs in this respect in the United States of America, where occidental education is regarded as being at the highest point of modern development, is strongly put in the survey of education recorded in " Better Schools " (41, 42),[1] thus :

" The third great field of development," (the first being physical, the second mental) " that of character and the stimulation, direction and control of interest and the emotions is as yet practically untouched . . . That our schools have so far failed to make any particular contribution to the emotional control of the race through more intelligent character building, is almost unthinkable. At present, moreover, the

[1] Washburne and Mearns.

tide is at a peculiarly low ebb. Even the religious training and exercises of the older generations probably had more that was valuable, more training in control, more emphasis on altruism and unselfishness and the good of the group and community and nation, as against that of the individual, than anything we have to-day".

Such is the state of practice in America in the education of feeling. The thought behind it is, to say the least, inadequate. In the same book (29) we read: ". . . the growth and control of the emotions we have been accustomed to call moral development. 'Spiritual' development is a term that has also been used at times, although it has a slightly different significance. 'Character' development is still another designation for much the same thing. Latterly there has been a tendency on the part of some psychologists to group all these moral-spiritual-character ideas together under the name 'social development'."

An examination of these statements of responsible and painstaking enquirers will help us towards a clearer view of what is involved in the æsthetical education of youth, that is, the development of the feeling-capacity, in contrast

with that state of unresponsiveness to which the term anæsthetic gives the clue.

In the educational thought of America, we learn, control of the emotions (the capacity to dominate feeling by thought) is practically synonymous with moral development, spiritual development, character development, social development.

Spiritual development and character development view the matter from the side of the individual; they refer to the stamp of "personality" which is so much valued in America. Moral development and social development view the matter from the side of the group; they refer to the values of individual capacities as exercized in relation to the capacities of others.

The connotation of "spiritual" development is not clear. It appears to be specially associated with moral development, and therefore to be related with individual conduct in those matters that are catalogued as vice and virtue. In the schools of the past this spiritual-moral training was schoolmastered by religion; and, because the schoolmastering was suppressive instead of being creative and liberative, the inevitable expansion of the human consciousness

drew education away from religion. Something has been permanently gained by this separation —the realization that education is a progressive liberation of the inherent capacities of the individual according to their own special qualitative and quantitative proportions. But something of supreme importance has been lost—the ascensive emotional expansion which religion (at its highest, that is, at the level of the creative imagination) can give through its intuition of the universal creative Life and the accompanying reverence for that Life (personified as "God") and for all its manifestations in sanctified lives, exalted thought, invocative activities.

This super-personal reverence-reaction can be attained through art, philosophy and science, as well as through religion; but when it is so attained, it is because the particular activity through which it has been realized has been raised to the level of aspirational imagination, and has made the great synthesis from details towards that which co-ordinates and animates them. But the sense of reverence has always been characteristically associated with religion; and where it is evoked in its purity, as a personal realization of identity with the universal

Life in its totality and its minutiæ, and becomes an unconscious attitude of thought and feeling, it acts as the master-control of all the other activities of one's nature.

Religion has lost its suzerainty in occidental education not merely because of the difficulty of translating its claims into terms of modern science and thought, for these claims do not depend on their translatability but on their truth or falsity; but mainly because it has persisted in a futile endeavour to retain the flux of eternal revelation of verity within the static pool of history, instead of penetrating through personality and local circumstances to the universal facts of which they are the shadows.

In order to recover its lost suzerainty in the occident, religion will have to do a considerable amount of drastic thinking and reconstructing. It has within its power the immense influence on feeling of the life and teachings of Jesus Christ, but this has been stultified by sectarian antagonisms arising out of personality and inessential details. The efficacy of the Christianity of Jesus Christ in the education of the feeling-capacity of youth in its highest aspect does not

depend on doctrinal elaborations, but on the intuitive assents of youth to the appeal of love and purity and selflessness. Example is here, as elsewhere, better than precept. The effort to develop moral action by preceptual inoculation is a merely pathological expedient. The "nature cure" in education is the release of the powers of the student from external inhibitions into internal instinctive control of the lower by the higher powers of his nature. This release will evolve its own morality on the side of feeling and its own ethics on the side of thought.

Character development is an omnibus term with intellectual and æsthetical implications, as well as its ordinary reference to conduct in which it is synonymous with moral development. Our authors posit character-building as a means to emotional control. We doubt the efficacy of direct action on the complex of qualities in poise that we call character. It failed in the author's own case. He had a decided objection to overt attempts at his improvement. He still has, for he is still undergoing the process of education. But he is quite certain, from his own experience both as a perpetual student and a congenital educator, that the development

of his power of feeling-response to the realities of the universe, and to beauty in art and nature, unobtrusively and therefore effectively moulded his character, such as it is. He knows that his reactions have grown surer, quicker, truer, more pleasure-giving ; and these qualities have subtly infused themselves beyond the wavering borders of the æsthetical mood of his life into the cognitive mode, and produced a mental-feeling development that has pleasures of the most exquisite order.

There is a similar intimate association between the sensitiveness to the Life of the universe that expresses itself in reverence, and the sensitiveness to the expression of that Life in form which shows itself as love of beauty in nature and in art. Both of these expressions of beauty should occupy prominent and permanent places in the surroundings of the student, and periods for no other purpose than the indulgence of the faculty of appreciation of art should be in every time-table.

The realization of the importance of art-appreciation in the emotional education of youth is happily spreading. A pamphlet (No. 52) issued in January, 1928, by the Board of

Education in England reports a committee's deliberations on the selection of pictures for public elementary schools. They found the condition of affairs far from satisfactory from the point of view of the ideal, though somewhat better than they were half a century ago. They emphasized the purely æsthetical value of pictures, and said : "Æsthetic training cannot be carried on unless children live in contact with beautiful things. And without æsthetic training one of the three desires of the spirit—to do what is right for the sake of doing what is right, to know the truth for the sake of knowing the truth, to desire beauty for the sake of beauty—is left unsatisfied." Of the effect of this desire for beauty on the nature of the student the committee says : "The boy or girl who has been led at school to take an interest in good pictures, and has learnt in some measure to respond to the emotional experience of the artist, will be in a better position later to estimate at its true value much that is presented to him as beautiful. He will have at his command, too, a source of happiness of which at present but few partake, for his capacity for enjoying his leisure time will be immeasurably increased. Moreover, he will have a

reservoir of feeling in later life which will insure him against two evils characteristic of the modern world—restlessness and ostentation."

America is sharing in this realization of the value of art in education. "The Iowa Plan" (35) says: "The arts assist as the idealizing agencies of life that is in danger of grovelling. It is a strange anachronism and astigmatism that the arts should have found so little place in the school curriculum. Every high school surely should have a course in the History of Art and Art-Appreciation." The "Utah Character Education Outline" for the use of elementary and high schools sets out the objectives in the teaching of art as follows: "A growing appreciation of the beauty found in form, colour and design, and so to develop an abiding interest in art which will help to enrich life. To show that education in beauty does not come entirely through the attempt to create, but that appreciation of beauty can be learned, for all can be taught to enjoy. To appreciate the fact that there are values in life which cannot be measured in terms of material standards. To realise the fact that to see beauty and to live it is to

possess large securities towards living a happy and worthy life. To associate the beauty and harmony of fine art with the beauty and harmony of the moral life rather than with the sensuous life. To see that vice is ugly, that virtue is beauty expressed in the conduct of life". The last sentence voices a shrewd realization of the alchemy which education can perform by transforming æsthetical sensibility into moral sensibility.

(C) The Student as Thinker

The cognitive function, like the emotional, has two modes, an in-turned mode of contemplation of the generalizations and syntheses that "the philosophic mind" gathers and treasures; an out-turned mode of observation of the details of the objective universe.[1] Philosophy and Science are the informative educational material for this cognitive phase of the student's nature. And first as to philosophy and education.

In the general opinion of humanity, philosophy and education have one feature in

[1] See Ch. II.

common : they are exceedingly dull affairs. There, however, their resemblance ceases. In other respects they have no family relationship, and only make a rare and short acquaintance at the fag-end of the education of some individual. Yet the love of wisdom (*philo-sophos*) is no sombre sentimentality. A very wise man of Old Testament times sang of wisdom as "the brightness of the everlasting light". Neither is education without its sporting chance ; for the drawing-out (*e-ducere*) of the powers of a human being may be as adventurous as drawing a badger from its hole. What is wrong with philosophy and education is that they have been kept apart from one another and from the great sport of life by inadequate views of both. What they need is to be brought together and given every opportunity to live happy ever after. In other words, education will never be truly itself until it becomes intelligible through a true philosophy of education, and philosophy will continue to look foolish to the man in the street until it is drawn forth, vitalized and made real in education. Civilization is slowly, and under chronic threat of relapse, moving towards some

semblance of semi-human organization out of the debris of its sub-human orgy from 1914 onwards. The value of education to that movement is being gradually realized ; but the value of philosophy as a constant and universal factor in general education, hence its value as a civilizing agent, has not yet been realized by education authorities. Until it does, education will not be delivered from the degrading office of making merely articulate barbarism still more articulate. To counteract that process as far as thought can do so, the group of studies called philosophical must be so modified and organized on both the informative and expressional sides as to give every student full opportunity, according to capacity, for the exercise of the abstract aspect of thought, and for the development of the powers of concentration, completeness, consistency and continuity which are involved in philosophical study and exercise.

The suggestion of making philosophy as essential in education as the three R's may be met with the question : " Why add to the already dull business of education the still duller business of philosophy ? " Milton answered the question in advance in his exclamation :

> How charming is divine philosophy!
> Not harsh and crabbéd as dull fools suppose,
> But musical as is Apollo's lute . . . [1]

George Meredith [2] has declared the important service which philosophy in fiction can render to the higher nature of humanity. That the great exponent of the Comic Muse could thus exalt philosophy in the adventure of the imagination is evidence that he did not believe in the solemnity that is attributed to it by those who know nothing of its joys, even if he had not actually asserted that it is "the profoundest of errors to suppose philosophy to be dull". It need be no duller in the adventure of education.

The informative side of such general philosophical study as we have here in view should be confined to general principles, leaving historical elaborations for voluntary special study. The expressional side of philosophy in education should consist of speculation, criticism, discussion, intelligent, intelligence tests, and the organization of functions that exercise the sense of relationship and sequence. "Keen, discerning, thorough constructive thinking is the highest

[1] "Comus."

[2] "Diana of the Crossways." Chapter I.

kind of human action," says "The Iowa Plan," (iv); but that which makes it so is not the process of thinking but its constructive or creative quality in relation to actual life-problems and in association with the other phases of human endowment.

It is necessary to emphasize the latter conditions particularly with regard to the philosophical element in education, because of the undue predominance that is given to the place of the intellect in education. The domination of the Cartesian idea in education—"I think, therefore I am"—was expressed by Dr. Robert Maynard Hutchins, when President-Elect of the University of Chicago, at the Convocation on June 11, 1929, when he said that "education is not to teach men facts, theories or laws. It is not to reform them, or to amuse them, or to make them expert technicians in any field. It is to teach them to think, to think straight if possible; but to think always for themselves".

Notwithstanding this declared purpose of education, with its disturbing exaltation of mental egotism above the necessity of true thinking, it has not yet produced a crush of thinkers in the world, and this in spite of the

fact that its attention has been mainly devoted to the cerebral function of the student. This is due to its failure to recognize the whole nature of the student, and to raise thought from the level of a merely logical process to being a creative instrument of the complete individual. "Thought for thought's sake" is as inadequate a slogan as "Art for art's sake," or "Religion for religion's sake". Nothing can realize itself by itself. Every act must become allegorical, that is, universally significant. But because thought has been held from its best function in life either by applied trivialities or theoretical desiccation, we may express the present chaotic state of human affairs by a variant of the Cartesian dictum: "I do not think, therefore I am as I am." True thinking calls for qualities and processes that humanity in general does not possess or exercise because general education does not provide the matter or the method for *creative thought* as part of the day's work of every student. To think is to move from tested premises of external observation through accurate internal reasoning, to logical, if not final, conclusions; but instead of rearing an edifice of thought on solid foundations, mankind

in general scatters a loose rubble of thinkings on the ground. Humanity does not think creatively ; it merely echoes or ejaculates thoughts ; and because it thinks fragmentarily, its civilization threatens to fall into the same state. Part of the therapeutic of synthesis consists in the application of creative thought to all life ; and it should begin in the school.

The spread of scientific study in education within recent memory has been remarkable. In India, and curiously among girls, it threatens to swamp the humanistic studies. Yet the valuable and necessary acquisitions of mental quality and power that such study brings will not become fully operative in the body corporate until it is realized that every student is, in some way and to some extent, a scientist by nature, desiring knowledge, and needing the joy of opportunity for personal discovery. When the author was teacher of practical geography in The High School, Dublin, other students than those specializing in that study came to him to ask what the weather would be next day, as they had to play a cricket match. He answered the question by demonstrating the simple essentials

for making a summary of indications from the meteorological instruments used by his students, and drawing a conclusion ; and most of the students became shrewd "weather prophets," and got keen pleasure and mental encouragement from their excursions beyond the line of their own studies.

In all such studies, and particularly in experimental and practical science, the necessity for true observation, fullness and accuracy of detail, legibility of memoranda, clarity of reasoning and judgment, has beneficial influences for the student. Record and calculation involve the best use of arithmetic, writing, book-keeping, graphical representation. And this expressional development is enriched and elevated by informative study not only on the theoretical side of science, but in the fascinating history of invention, exploration and discovery. In both these aspects of scientific study, the informative and expressional, there is constant opportunity for vital contacts with life in the continual advances that are daily reported in the press and expounded and illustrated in magazines.

So well is science dealt with in education that no argument is needed for its place in the educational synthesis. Yet it is necessary to clear up the supposed antagonism between science and religion in order that both may take their place confidently in the future synthetical curriculum. So acute did that supposed antagonism become in an American university recently that the university was emptied of its students at the command of persons who, from the religious side, saw an unbridgeable gulf between biblical and scientific statements.

The situation has been lucidly presented, from the point of view of the student, by an undergraduate of Yale University.[1] He records a natural revulsion of the student mind, in touch with modern science, against the extreme emotional expression of religion in mass revivals; and—which is more to our point—an alienation of college men from personal religious experience because of their inability to construe the claims of religion in terms of modern science. "The common attacks on the historicity, divinity or uniqueness of Christ, as well as on the practical nature of his teaching, continue,"

[1] E. M'Clung Fleming. "Homiletic Review," June, 1929.

he says, "to provoke a coolness towards Christianity often not suffered by religion in general. Such further tendencies as to exaggerate the pathological character of religious enthusiasm ; to reduce prayer to auto-suggestion ; to regard all religions as equally true and valid, and dispose of the missionary programme as gross presumption—these have their hold on a number of minds, and centre attention on the negative aspects and the failures of historical religion while over-looking the best and most representative elements in it." Thus religion is set apart from life. "A number of forces have combined to eliminate any sense of responsibility for or membership in the area of religion on the part of the student ; and instead of finding in the truth never presented to him—that religion is still in the making—a challenge that enlists his support in an endeavour to experience and express in new forms, new terms, new actions, the meaningful values of religious experience, he is encouraged to regard as none of his business this concern of other men." Yet, Mr. Fleming says "there can generally be discovered at the bottom of this questioning, sceptical or indifferent attitude, a real, if often unreasoned,

respect for the values associated with religion, its irreplaceable worth and universal necessity". As a means of giving this recognition a chance of expression, Mr. Fleming suggests more adequate and sympathetic and intelligent religious education through which "the student world will rediscover a vital relation to religion."

An essential, perhaps the most essential, step on the way towards that rediscovery is the preliminary discovery that the matters on which science and religion are supposed to be in conflict are seldom fundamental principles but frequently secondary considerations. Seventy years ago, when the doctrine of evolution began to make its influence felt amongst the settled religious ideas of the Victorian era, it found its statements of ascertained fact as to normal processes extending over vast eras of time opposed by the direct statement in the Bible that the solar system was created in the year 4004 B.C. For the elaboration of the vast scheme of adaptation between life and form which Darwin's researches built up, six thousand years were but a day's work. Then the geologists made the time-tables of the

biologists look petty. A leg or wing might need a millennium for its development in the field of nature. But the field itself had to be reckoned with. The dervish dance of the fire-mists out of which came the sun and his stellar progeny was a matter not of millennia but of billions of years. So said the scientists. But the figure "4004 B.C." stood unshaken at the top of the outer margin of every good edition of the venerable Book. Yet the discrepancy between the Book of Revelation and the Book of Research was not on a matter of fact. A purely human calculation by Bishop Usher was given the status of inspired utterance. The true character of the Bible was obscured by emphasis on a secondary matter. Science hit back, and most unscientifically confused secondary matters of dogma with spiritual fundamentals. Both religion and science suffered from a supposed antagonism that had no real existence. It was a fallacy to regard holy writ as scientific statement and scientific statement as the test of spiritual experience. It was a fallacy also to regard either religious or scientific dogma as final. The fallacy is still at large. The author has heard a woman

preacher over the radio in Los Angeles shout to a congregation of school children: "If evolution is a fact, the Bible is a lie." Still, outside emotionalized religious groups, the passing of time has brought a clearer comprehension of what both religion and science really stand for. Progress is the key to each and the condition of their proper functioning. The river of life, religious or scientific, exists in its onward flow. Religion is, as Mr. Fleming says, "in the making." Finality in anything is stagnation. The ultimate aim of religion and science we now realize to be the same—a gradual approach to the reality of the universe. The difference between religion and science lies only in method and immediate objective. Religion is the progressive revelation of the life of the universe through the free and purified intuition. Science is the progressive discovery of the substance and process of the universe through the informed and trained mind. And as the life of the universe and its substance and process are only phases of one cosmic entity, which the religions and science have variously named, we may anticipate a stage of human evolution in which the religions will

be seen as merely differential records of one discovery.

"There is no conflict between religion and science," said Sir J. C. Bose on the day when he demonstrated to the author, in his laboratory at Darjeeling in the lower Himalayas, the reactions of plants to stimuli. "Religion is science : science is religion," he said. But he meant more than these terms usually mean ; not collections of dogma, but progressive and interacting expressions of creative imagination and creative enquiry, each giving the other the richness and fullness that neither could separately attain. For these reasons the practice was instituted in the science laboratory of a college in India, with which the author was connected, of beginning each day's work with the reading of a poem.

The point of hope is the American undergraduate's recognition of the value placed on religion as a necessity of the student's nature. The same recognition of the value of scientific study as a means of mental development, apart from the constantly changing findings of science, must be universally given and applied in the education of youth. In the process of

progressive liberation through education its aid as a natural control can be of the utmost value.

(*D*) The Student as Doer

Our study of the nature of youth as the determining factor in ground-planning a true scheme of education has brought us through the intuitive, cognitive and affective phases of individual endowment. The life-impulse embodied in the individual moves outwards towards fulfilment through the mental and emotional media of its instrument. It awakens aspiration, inspires creative expression, stirs contemplation, invites observation, and is accompanied by feeling. But these reactions in the individual imply an external means of expression : they constitute the inner individual ; but in the world of action they require a " body " if they are to serve the purposes of life.

The Grecian ideal of the human unit as a sound mind in a sound body recognized the interaction of the inner and outer phases of the complete entity. High thought is impossible through a defective brain ; fine feeling cannot be transmitted along ragged nerves. But

between the "soul" and the "body" there is a vital element at work analogous to the power of steam that co-ordinates the latent purpose of a machine with its assembled details, or analogous to the power of electricity that co-ordinates the intention of a speaker with the physical body of a microphone. This vital element is the agent for the transmission of sense-percepts to the consciousness for consideration : and it is the retransmitter of the decisions of consciousness as to necessary action. It modifies the expression of thought and feeling. It is "the breath of life" by which man becomes "a living soul". In the human unit this vital element shows itself as energy, as distinct from the mobile physiological processes of the body and its static or anatomical structure and composition. Upon its quantity and quality depends the active (conative) efficiency of the individual who possesses a body free from structural and functional defects.

The normal means for vital development, as contrasted with muscular development, is organized activity such as games, scouting, guiding, eurythmics. The energy-value of these needs no emphasis. The realization of it has

brought physical culture into education with increasing importance, though it is far from the universality and efficiency that it demands, and in its militarized phases, with their pull on pugnacity and their encouragement of the enemy-complex, is directly opposed to the synthetical ideal in education and life.

The psychology of a generation ago explained the relationship of conscious purpose and physical action as "psycho-physical parallelism". The ancients of India recognized the energy element in man three thousand years ago. They related it with "the breath of life" under the name *prana*, and evolved systems of practice for the development of capacity to absorb it from the inexhaustible reservoir of universal vitality, and for its deliberate use and control. It forms the main element in traditional physical culture in India, and is the secret of much that appears to be almost miraculous in oriental exhibitions of strength and agility. It should be studied by teachers of physical culture in other countries.

As head of a College for Hindu boys in South India, where a full synthetical education was provided, the author observed that, apart from the actual physical achievement of the

students, the normal effect of the regular practice of breath-control, coupled with mild muscular culture and games, was a general elevation of fitness which reflected itself in a natural elevation of tone in school and college studies. For individual development a daily period was allotted for gymnastics ; together with a short period for repose at the opening of the " daily dedication ". The practice of repose—not only periodical relaxation, but the deliberate stilling of involuntary physical movement, and, in later stages, of fluctuations of feeling and thought—is widely practised in India and Japan, and is capable of occidental adoption with valuable effects.

Periods of informative study were given, as accompaniments of physical culture, in biology, physiology, anatomy, cytology, histology, dietetics, and eugenics ; not, of course, an elaborate study, but sufficient to give the student an idea of the mechanics of his bodily life, and reverence for that which is so near to him in every instant of conscious life, and so remote in its independent desires and laws.

The purpose and variety of means for the production of new embodiments of life were

included in physical informative study in varying degree from the lower classes onwards. Sex-education may begin too late, with unhappy consequences. It cannot begin too soon, though judgment must be used as to the method of approach. The early acquisition of such knowledge helps to make succeeding developments of personal creative power more comprehensible and less disturbing than they would be if come upon in a possible but not usual state of complete ignorance among boys ; it also makes such development less subversive of true manhood than the secret initiations by which adolescent lads debilitate their bodies and stain their imaginations. Sex-instruction, given after the rise of physical creative power in occidental boys, is not unlikely to act as fuel to fire, since their imaginations have already been subjected to the inflammatory influences of sex-obsessed "art" and the whine of sex-sentimentality so common in radio broadcasting.

The author is no apostle of seclusion and softness in the education of youth for liberation. But he knows from his own experience and the confidences of others that the biological adjustments of male adolescence, with their

reactions in feeling and imagination, are quite enough of a job for youth to tackle without unnecessary external stimulation—particularly with the handicap of an impulse only casually related to its natural purpose ; unlike the female impulse which, in its early unsophisticated expression in play with dolls, is imaginatively linked with the responsibility of creating and nourishing new embodiments of life. In a civilization where the commercial exploitation of an artificially exaggerated responsiveness to sensuous appeal goes unchecked, there is no chance of escape from the deliberately broadcast toxin of physical desire. The sure and unobtrusive anti-toxin is that of wise early instruction accompanied by physical culture on the same level of importance as the necessity of food and drink, in addition to the constant opportunity for creative expression in art which we have already considered.[1] An American educator[2] tells of the successful treatment of boys who were troubled during adolescence, by employment on ranches in which their physiological energy was worked off through

[1] In (*B*) The Student as Feeler.

[2] William Healy, in "The Individual Delinquent"

strenuous activity. This is all to the good; but physical culture alone will not perform the service of the release of youth from the tyrannies of its lower nature, and from the tyrannies of convention which the past created in a good-hearted but wrong-headed effort to save youth from itself. Creative art turns the process from a mere physical equivalence of impulsion and expulsion to the transmutation of physical lead into æsthetical gold. And this combined physical-æsthetical process, illuminated by intelligence and ennobled by reverence, will not confine its subtilizing influence to sex, but will provide the natural correctives to excess of all kinds, and allow youth to attain the sovereignty of liberation in which is power and joy.

So much for the student as individual actor. Into every act, under the pressure of inner volition and outer necessity, goes some proportion of capacity—aspirational and creative, contemplative and observative, associative and active. From the gradings and combinings of these are compounded the recognized types of human temperament. But neither the individual nor his or her temperament could exist

or could have attained distinctive individuality but for the interaction of innumerable ancestors with one another and with their environment, and but for his and her own continuation of that interaction.

No human being is possible or intelligible save in relationship with his and her total environment, though that relationship is necessarily in an order of recession from the individual outwards. The problem of each new living being is to find beneficent means to its own inevitable growth among the infinite offerings and withholdings of its universe, and to adjust its expansion to its universe for a similar good service in return. This is the whole function of education : *the full development of the complete powers of the individual, and the setting of the developed individual in intelligent and creative relationship with his and her environment.* There are deeper implications in this formula than perhaps meet the eye ; but on the level of human association it makes the final test of education its socializing capacity ; and because education, either natural or artificial, has not yet been oriented to the social ideal, it has not been permitted to

demonstrate its highest possibilities. Of education in this respect in the United States of America the authors of "Better Schools" (4) say: " . . . from the standpoint of what they *might* give, indeed what they must give if children are to have a real chance to live and develop fully, and if the best parts of our present civilization are to survive, most schools may well be considered failures."

The seriousness of the educational situation is emphasized by the same writers in their strong references to the obvious fact that (1) "our civilization, rather than being made more secure, has been made more precarious by our hitherto unequalled power of destruction," and that "unless we succeed, and succeed soon, in solving our educational problems in a way that will produce a saner, more group-conscious social order, the future of our nation, of our race, of civilization itself, seems dark". As an application of this view to education, Dr. Carleton Washburne, co-author of "Better Schools," and his colleagues in the public schools of Winnetka, outside Chicago, are endeavouring to do their share in meeting the situation by devoting half of each morning and afternoon to group and

creative activities for the sole purpose of fulfilling the double ideal of developing individual capacity and social consciousness.

The state of affairs set out above is not one to cause hilarity. All the same we must recognize the fact that the beginnings of social education, small though they be, are with us, and that they will certainly develop and spread, perhaps with a rapidity that may overtake the destructive tendencies that an incomplete education has done little or nothing to restrain, or, more truly stated, has done practically everything to encourage. Those destructive tendencies grew up through the struggle of humanity for a precarious existence. But circumstances are orienting themselves sympathetically towards humanity. "For the first time in history," as Earl (Bertrand) Russel points out,[1] "it is now possible, owing to the industrial revolution and its by-products, to create a world where everybody shall have a reasonable chance of happiness." In the education that must realize this chance, applied science, he says, "will have to be the chief ingredient."

[1] "Education and the Good Life."

But science, in order to serve the social purpose of education, must itself develop the social consciousness. It is possible that the anti-social power of destruction which science today has locked up in its laboratories awaiting "the next war" could annihilate the sum total of the social achievements of a large portion of the world in a few hours or days. That is the precarious position in which we stand, despite pacts and alliances and leagues, and shall stand until a new generation *socially educated* ousts the past with its fears and envies and greeds, and makes the first concerted act of practical geography the using of the deepest depths of the oceans of the world for the submergence of every implement of "man's inhumanity to man".

Happily there are signs of the socialization of the scientific mind that may ultimately work itself into the products of science. Professor J. Arthur Thomson,[1] says: ". . . no one dare set limits to what science may do for man. But, just as goodwill without knowledge is apt to be warmth without light, so science without goodwill may mean an increase of

[1] "These Eventful Years."

knowledge that only increases sorrow. When science and goodwill join hands with art, we call it progress."

In the interactions of the individual with other individuals there is an element of volition at work which, at first sight, would seem to demand educational attention. There are those who hold that youth is strong-willed and so departs from virtue ; others that youth is weak-willed and so yields to vice. Yet, though the hoary wrangle on will, free or otherwise, has wrinkled the brows of philosophers from the earliest ages of human thought, the development of the will gets relatively little attention in the literature of education. This may perhaps be due to the circumstance that those who have to deal with children in schools become vividly aware of the fact that what is called *will* at that stage of life needs no assistance in its development. It cannot be built, as educationists allege they can build character, for it itself is at least the two hands of the invisible builder. But the will is somehow or other mixed into educational thought on moral development, and there is a latent assumption that if moral ideals

are inculcated with sufficient allurement, volition embodied in self-expression will take the right-hand path. This is partly true—but only partly.

Much of what is spoken of as self-expression is mere self-gratification—which is quite a different matter. Self-expression liberates the individual into community with the universal expression. Self-gratification binds him, first by gossamers of illusory pleasure, afterwards by chains of habit, to that which gratifies. True, there is a measure of self-gratification in self-expression. The melody of liberation has the accompaniment of happiness. When self-expression whines and pulls a long face, it is something other than the true expression of the real self. True also, there is a measure of self-expression in self-gratification. The boundaries of experience are widened—if only into the jungle of futility. What determines the quality of self-expression is its direction. If its curve is downwards towards domination by the senses, if it seeks objects only for the satisfaction that these can give it, it is heading for the enslavement of itself and others. But if our activity describes an upward

curve towards knowledge that passes into wisdom and towards the enjoyment of beauty in humanity and nature and art, if it associates us with all expressions of the universal life in the mood of sympathy and service, it leads us to the throne of spiritual sovereignty where alone true self-expression can be found.

All youthful delinquency is self-expression with a downward curve ; the expansive impulse of life unguided or misguided, unused or misused, by faulty education. This has become a problem of pressing importance in America. The inability of the forces of the law to deal drastically and rapidly with crime, especially in the large cities where the gang-spirit operates even among children, is perhaps a blessing in disguise, for it is drawing the problem away from the futilities of mere suppression and punishment to the therapeutic of education. A "tough boy" school in Milwaukee has treated cases of youthful delinquency, regarded as incorrigible, with marked success, by courses of manual training. In a district of Chicago with a high delinquent reputation, the Union Boys' Club in three years reduced the juvenile delinquency rate by 80%, and drew

from the Chief of Police the remark : " If there was a Boys' Club in every precinct, juvenile delinquency could be reduced to a minimum." The method of the club was simply that of expression through creative arts—" interests and activities which serve as substitutes for those formerly promoted by the gangs . . ." [1] By these means the diverted individual is restored to a creative therefore reformative, instead of a destructive therefore degrading, relationship with his social environment.

The adjustment of the individual to environment naturally involves the question of vocational education. The circumstances of life compel specialized preparation for earning a living in those countries that have artificially raised the " standard of living " by industrialization or by the commercialization of agriculture. America has developed specialized education to a very high degree. England has only recently become educationally conscious from the socializing and vocational point of view. In the pre-election propaganda of the year 1929 both the Labour Party which came into office

[1] " The Child in America."

and the Conservative Party which went out of office made education a feature. It is a promising sign of the times when the English Conservative Party officially patronize the socialization of education, as in the following striking passage from one of its official manifestoes : "One of the strongest bonds of union between men is a common education, and England has been the poorer in that in her national system of schooling she has not in the past fostered this fellowship of the mind. The classification of our schools has been on the line of social rather than educational distinctions ; a youth's school badge has been his social label . . . The interests of social unity demand the removal of this source of class prejudice." In other words, the social distinctions set up in education in England were anti-social. The manifesto promised higher education for every child.[1] But this education was not for the liberation of the full powers of youth into happy associated activity. Its aim, according to Mr. Stanley Baldwin, the Conservative Leader, was *to prepare workers for all kinds of occupations.*

[1] The succeeding "National Government," mainly Conservative (1931), elected to solve the problems of economic depression, applied the severest forms of retrenchment to education !

In this respect the Labour Party was, perhaps is, no more educationally wise than its opponents. It advocated in its election programme "the creation of a democratic system of education, adequately financed, free from the taint of class distinctions, and organized as a continuous whole from the nursery school to the university". But its intention, according to Mr. Ramsay Macdonald, then the leader of Labour in Parliament, was to *create brains for the industrial state*, that is, for an assumed "civilization" perpetually specializing on the manufacture of articles for sale, and therefore perpetually dependent on "finding markets" outside the manufacturing region—therefore, also, through the necessities of artificially inflated trade to the detriment of industry in the market region, and through growing competition from other industrialized "civilizations," settling down to being a perpetual menace to world-peace.

It is obviously impossible for education to be education at all if detached from the future vocation of the student. To put the student in a living relationship with environment is not to set him or her "on a green knoll apart" to watch the daily moving angle of the sun's

mid-day shadow. But there is a sense in which education can be over vocational, and so spoil its real vocational effectiveness. To be practically vocational is right and necessary. To be merely vocationally minded is wrong.[1] This is the spiritual flaw in education the world over; the reduction of education from its exalted service of evocation of the highest powers of humanity to being the servant of vocation. The proportion of students who enter schools and colleges for cultural purposes is very small. Almost the entire student population of the world is being educated under the banner bearing the obnoxious shibboleth "to fight the battle of life". This plain fact is obscured where education is concerned with mental and æsthetical pursuits that carry special cultural implications, and lead to a false distinction between the college-bred individual and the artizan. But the ultimate intention of both is at no different level. Spiritually the "gentleman" who studies "divinity" in order to find a "living"

[1] "To vocational training conceived as a preparation for making money I give no countenance; but an urgent plea will be advanced for another kind of it—that namely which fits the whole man [and woman, J. H. C.] for his [and her] vocation as a member of society and a citizen of the world."—Dr. L. P. JACKS in "The Education of the Whole Man".

is no higher than the mechanic who studies machinery for the same purpose. What is needed is a reduction of the vocational or merely huckster spirit in education, and an extension of vocational opportunity. The separation of cultural and vocational education is a mutual impoverishment ; their companionship is a mutual enrichment. Dean Schneider of the College of Engineering and Commerce of the University of Cincinnati is quoted in "Better Schools" as saying : "If a man who is studying to become an electrician or a mechanical engineer can change from the rush of acquiring practical experience to the more thoughtful atmosphere of a college campus every little while, and see what he has learned in its relation to other knowledge, he may develop a real philosophy of life, as well as the ability to do his work well." Which is educational wisdom of the highest order.

The matter of vocational education has an important bearing on international relationships. Where the education of people in order to live a full life related to their own resources and needs is likely to clash with vested interests outside the particular group, vocational

education will tend to be twisted to meet the intentions of the dominant power. Yorkshire saw to it that Ireland was put out of the market as a rival producer of wool; Lancashire has something to say about vocational education in India that tends to turn Hindus into producers of their own cotton goods. Such economic menace to the peace of the world will remain so long as humanity hypnotizes itself into the notion that coloured areas on maps represent fundamental differences among the nations. It may perhaps take tragedy to upset this fallacy. It can be done by vision; and the way to that vision is the inculcation in youth of the sense of human solidarity expressing itself in a multitude of admirable and mutually serviceable ways.

To help towards this desired consummation, to reinforce the tranquillizing influences of a true education, it is necessary to stress the need for the elimination from the vocabulary of humanity, and particularly of sensitive and dynamic youth, of all terms that bear derogatory implications in regard to other countries than their own. The power of phrases to produce mental and emotional attitudes and hence to influence action,

is not a discovery of slogan-chanting politicians or merchants to-day. It has been used from the earliest phases of Aryan civilization in the "mantric" systems of India which recognized the capacity of reiterated formulæ to invoke power.

Whether such formulæ "raised a mortal to the skies" or "drew an angel down," their essential secret and effectiveness lay in the *attitude* that they established in the individual or the group ; and it is especially incumbent on all concerned with the work of education to examine the tendencies of current *mantrams* and their influence in moulding the attitudes of youth.

In the convocation address to the new graduates of a university in India, the speaker, a Hindu, referred to certain "proposals to increase the number of our universities and to extend the range of their curricula so as to make those who undergo them more effective *combatants in the battle of life*". In these words one has an educational slogan of a most disastrous kind, the slogan which, translated into action as all slogans tend to be, was one of the initiating factors of the world

war and its consequences ; the slogan of education as a preparation for battle. True, it is but a figure of speech ; but it is a mental and emotional survival of the "ape and tiger" stage of human progress, and tends to engender and perpetuate an attitude of antagonism which is false to the true inner character of human relationships. Such a slogan is particularly out of place on the platform of an Indian university whose alumni are heirs of the tradition of the essential unity of humanity and all life. Its prepositional attitude, "against," is wrong. It assumes an enemy, and will ultimately find subterfuges to create him.

The condition of human life is struggle ; but the struggle is co-operative, not mutually destructive, and works out so in spite of human perversity in flouting the law of life. Even the apparent disasters of nature that overtake humanity are seen, in the light of after events, as constituents in the working out of a beneficent destiny. The wind of fate may overturn our craft, but it was the same wind that filled the sails of life's adventure. The waves may engulf us, but it was the same waves that bore us up to the joy of sun and moon

and the passage from port to port of life's experience. These figures of speech lead us on to a slogan of education that comes nearer the truth of things than the battle slogan. Life is struggle, but not necessarily in the crude pugnacious connotation of that word. There might be some justification for the battle slogan if life were the aim of battle. But the aim of battle is death, not life ; and death not as the fulfilment and translation of life at its end, but a cutting across life almost at its beginning that troubles the world with lamentation and disorder. These things, having been, may be written down as inevitable. They grew out of attitudes ; they can be extirpated from life by new attitudes. Get rid of the battle attitude and you get rid of battle. For the educational slogan of making students "more effective combatants in the battle of life" substitute "more effective *mariners on the voyage of life*". That slogan is not less stimulating to the sense of activity and danger and struggle than the battle slogan ; and it comes closer to the true condition of life's struggle against external things, and the necessity of human co-operation in carrying forward the various ships of state that

form the fleet of humanity to the harbour of human achievement. Individual or group antagonisms among the crew of that fleet are not navigation but mutiny. From the commander to the cabin-boy all are in a unity of effort in inter-related activities and character rising from restricted duties among details to the large synthetic duties that involve a previous knowledge of details to be applied in moments of crisis with quick and accurate judgment.

Social education is a training for life-navigation. What the educator has to help the student to is a synthetical, therefore effective, relationship with the technique of life-navigation and with his and her fellow mariners. It is not sufficient merely to pay one's passage-money, and lounge on the deck.

The ship of life does not demand a fare ; she demands the voyager. Youth does not enter the ship of life as lightning from the mast-head or a wave over the bows. Youth is born aboard ship. It owes the ship of life all it has and is. The obligation of youth to life is not fulfilled by allowing the ship to carry it along.

> Not where I breathe but where I love, I live,
> Not where I love, but where I am, I die . . .

Thus sang Robert Southwell, a sixteenth century English poet who felt the joy and responsibility of life. (The force of the passage will be realised if " merely " is read as understood before " am ".)

The condition of life is struggle—but struggle to give ; to rid ourselves of the sinking weights of personal accumulation in order to be free to devote all that is best in us to the job of navigation to the port of attainment ; to live *for* the ship and for those aboard who are as yet at the stage of being only passengers,—the very young, the really poor, the sick and infirm, the socially suppressed, the ignorant ; and not those only of our own rating or quarters on the ship, but the entire complement.

This is the aim of education—not the education that is, but the education that is to be. It calls for the service of fit bodies and intense energies to meet the exigencies of the voyage of life ; of quick sympathies for our fellows that lessen their troubles and increase our own joys ; of high and clear and informed thought that makes the process of navigation intelligible without reducing its wonder and adventure ; of creative initiative that keeps

the ship ship-shape and clean and beautiful ; of vision that is not too wholly preoccupied with compass and rope and wheel and dinner-bell to look beyond the taffrail of life, and in the immensities to feel with reverent assurance the presence of Something that sustains and moves us, and forever and ever accompanies us Somewhere.

As in other phases of synthesized life, the same fundamental pattern of capacity is seen not only in the complete view of education set out in the foregoing pages, but also in departments of synthetical education. Because of this, synthetical education can be applied in widely different circumstances—in industrial England and in agricultural India. The synthetical fundamentals are in human nature. Their educational needs are in human environment. Local variations of the emphasis of external necessity do not eliminate any element from true education : they only alter the ratio of the elements.

The environing universe of the student consists of, so to speak, a series of concentric spheres, their southern hemisphere containing

the substantial elements of the individual's universe, the northern hemisphere the unsubstantial. "Heaven lies about us in our infancy," says Wordsworth; but earth sustains the cradle from which we stretch our hands and cry for the moon. Both heaven and earth are parts of a whole; of One Spirit which, according to Shelley, animates our world, "sustains it from beneath and kindles it above".[1]

A geographical school can be as synthetically effective as an art-school. The environment of the student is a complex of phenomena which act simultaneously on his life, but which fall into three inter-related groups. These groups are: (1) the active factors, or climatic conditions; (2) the responsive factors, or geological circumstances; (3) the vital factors or living phenomena which arise from the interaction of the passive and responsive factors. The study of these constitutes what we shall call the geocentric aspect of education, the environmental approach to a living adjustment of the individual and life. These factors not only show themselves in the objective environment of humanity, but have moulded man's speech which expresses his inner

[1] "Adonais."

comprehension of the verbal and nounal aspects of life.[1] They have coloured one group of the human family and left another uncoloured, and thus led to problems of human organization after man had followed the way of the wind and moved from place to place. They link up the rain-shower, that postponed a school game, with atmospheric transactions initiated perhaps by a spot on the sun. They have mixed incalculable elements into the destinies of nations through oscillations of seasons that have developed the physical endurance and adaptability of belligerent man. They have given the poet his symbolical " language within language," and the seer the means for giving comprehensible expression to the powers of the universe—the " Gods " that are, according to an oriental scripture, but the " limbs of Brahma " Who is the One Life behind and in all lives.

In the adjustment of the individual to environment by education there will come a gradual extension of mental boundaries, and in this extension will be found a natural safeguard against local narrowness. But the efficacy of the safeguard must be deliberately called into

[1] As demonstrated in Chapter IV (C).

play. It is possible to travel physically over the world, and mentally to move little farther than our own door ; but such possibility arises from the generally wrong *attitude* of education, the attitude of false superiorities and inferiorities that vitiates knowledge and leads to destructive separations between nations. There is a quite natural tendency in humanity to preferences, which are necessary delimitations whereby expression and identity are attained. But preference need not be exclusiveness. In the twilight of the spirit, in the childhood of the body and the adult childhood of the unilluminated mind, it is easy and human to catch the posture of hostility to other shadows moving in the forest of life. But the work and joy and glory of the true educator is to help the student towards the happy discovery of the One Universal Life fulfilling itself in multiplicity and variety. To attempt this merely by the terms of the mind, such as those in the preceding sentence, is futile. The nomenclature of the mind is only for reference and communication among those who understand. A phrase cannot create its meaning. The student must be placed in direct contact with life ; and the

wise educator will, by suitable precept but more by example, develop in the student the attitude of sympathetic interest in other expressions of human life than his own. He will lead forth the student beyond the local sphere to the sphere of the larger entity of the nation—an entity distinguished by certain historical, linguistic, cultural and geographical circumstances in which his local community shares.[1]

The spirit of national pride is a valuable emotional agent in education because of its call towards an impersonal ideal. But a true system of education, while it will include the study of the cultural achievements of the country, and inspire veneration for the men and women who have been the human instruments of the national genius, will close out from the study all hint of exclusive merit, superiority, or antagonism towards the cultural achievements of other peoples. Such an attitude does, unfortunately, exist where the national spirit is temporarily over-emphasized as a corrective to the denationalizing influences that accompany

[1] On this aspect of education, and others, see "Principles of Education" by Dr. Annie Besant, "The Bed-rock of Education", by Dr. G. S. Arundale, and "The Seed of Race" by Sir John Woodroffe.

the early stages of international relationships. It is manifestly the duty of the victims of such denationalization to protest against the obstruction of their characteristic expression, no less in the best interests of the obstructors than in their own ; but such legitimate struggle will be quickened, and at the same time freed from stain and from the tendency to adopt the very evils that have been struggled against, if, in the education of the young, the truth of the solidarity of humanity is made a living reality, and the disturbing factors between nations are seen as merely large-scale resolvable discords between members of one family, not as final cleavages between eternal strangers and enemies.

Around the local and national environment lies the concentric sphere of world-environment, with its inspiring, and sometimes humiliating, record of what Sir William Watson calls " the trivial, great, squalid, majestic tragedy of human fate." Tragedy it is if we look only into the hollows of the waves of human history. But a view of the shining crests brings consolation and hope. There are nights between the days —but there are days between the nights : and

if some human beings have a taste for "bread steeped in midnight," others have a thirst for the golden wine of noon ; and whether they come to the edge of despair for humanity or to Swinburne's "Glory to man in the highest," there is at hand the corrective for extremes in the contemplation of the vast sphere of the Cosmic Life of which our earthly sphere is but an atom.

So much for the environment of youth to which it has to come into relationship through the aid of a full synthetical education. It sets humanity at its psychological centre, with one hand stretched in comradeship to the world of nature, symbolized as a monkey, and one in reverence to the realm of Powers beyond the leash of humanity, spoken of as the Gods. As Max Muller says of life, so may we say of the cosmocentric view of humanity in education, that, in comparison with a narrowly interpreted homocentric view, it is "more perfect, more comprehensive, more universal, in fact more truly human".

(*E*) The Synthesis of Education

The burden of the foregoing pages is the necessity for the liberation of youth into full

possession and use of its powers by an education that is complete in its knowledge of the nature of the student, and equally complete in its provision of the informative material and expressional opportunity that the student requires as a creative entity using and being used by its universe ; an education which, being complete, enables youth to realize its own powers and natural sanctions, and to develop its own natural controls without external imposition and without exaggeration.

In various parts of the world efforts are being made to respond to this ideal, and to discard the timidity that is induced by the apparent multiplicity and complexity of detail in educational psychology, technique and paraphernalia. Education must take cognizance of the successive solutions of psychological problems ; but it cannot afford to wait on them. It has to help the student, for example, into the possession of speech even though, according to a recent writer in an American psychological journal, the whole question of the logic of language has to be begun all over again. Valuable as all enquiry is, there is always a danger of losing sight of the ocean

in concentration on the currents. We may become so interested in laboratory analysis that we may forget that the student is a living and growing synthesis, and that the first and last work of the educator is to educate.

Happily there are encouraging signs of advance towards a synthesis of educational vision and process. In America, for example, a movement is noted by the authors of "The Child in America" (222) in the direction of transforming the school "into a behaviour-training organization rather than an institution for learning," by taking over the whole child, including his delinquent phases, and developing his entire personality. The movement favours also the use of the public schools for the detection and early treatment of defectives. Such a movement recognizes, though not explicitly, the truth that a defective system of education is the sure producer of the necessity of education for defectives, and that, when education becomes truly normal in its complete recognition of the whole student, and in complete fulfilment of that recognition, the children of the world will get a chance to attain normality.

In the development of the mechanical era of human history, the group occupations that absorbed the attention and activities of pioneering and agricultural people, and kept them busy and healthy and sane, were deflected by the growth of organized industrial specialization; and this led to unbalancings in the social organization and in the physical and mental health of the people that necessitated the pathological expedients of welfare agencies and children's clinics and courts.

The new movement in education is now beginning to call these health agencies into the sphere of the school; and the result of this synthetical movement will be the rapid reduction of the pathological agencies towards elimination, provided that the principle of educating the whole student is followed without wavering, and that the soul of the student is brought to school along with the mind and the body.

A still larger synthesis now appears on the horizon. The divisions and overlappings in educational organization have drained away much of the substance and energy of the nations into the desert sand of the ineffective. The need of simplification by unification is

becoming felt. The election programme of the British Labour Party in 1929 foreshadowed such unification in its envisaging of a "democratic system of education . . . organized as a continuous whole from the nursery school to the university . . ." But the educational inadequacy, already referred to, of the Labour Party's view of the nature of the student (as an entity producing "brains for the industrial state") does not inspire enthusiasm for a nation-wide organization for the production of merely cognitive and articulate slaves of mechanism to join in the struggle of one national group of industrial producers against other national groups.

What is wanted is the world-application of a true educational synthesis; a complete co-ordination of complete educational wisdom, technique and organization. Differences in detail are inevitable, nay, highly desirable and serviceable, in a world whose form and movement as a rotating sphere tilted from the plumb have set up all sorts of variations in the environment of humanity and all sorts of reactions in the outer and inner nature of individuals. But there is an irreducible minimum

of necessity that is common to all humanity, a fundamental pattern and octave of human capacity that could, nay, must form the basis of a world-education whose operation, *mutatis mutandis*, would set up a community of interest and activity capable of drawing humanity into a true spiritual unity. (Fig. 76.)

As a conclusion to this study we shall now put the essentials of the matter into a series of declarations constituting A Charter for the Liberation of Youth through Education. The author knows well that his thesis is a counsel of perfection ; but he knows also that it has only been through the glimpsing and uttering of some aspects of perfection that humanity has been provoked to some degree out of its imperfections. Beyond the inertia, the predilections, the inhibitions, the disabilities that stand between education to-day and its future possibilities, he sees a time of stupendous promise whose date depends on whether humanity has the wisdom to listen to the growing chorus (in which this book is one voice) telling the truth of education, and acts accordingly, or whether it waits until catastrophe compels it towards reality.

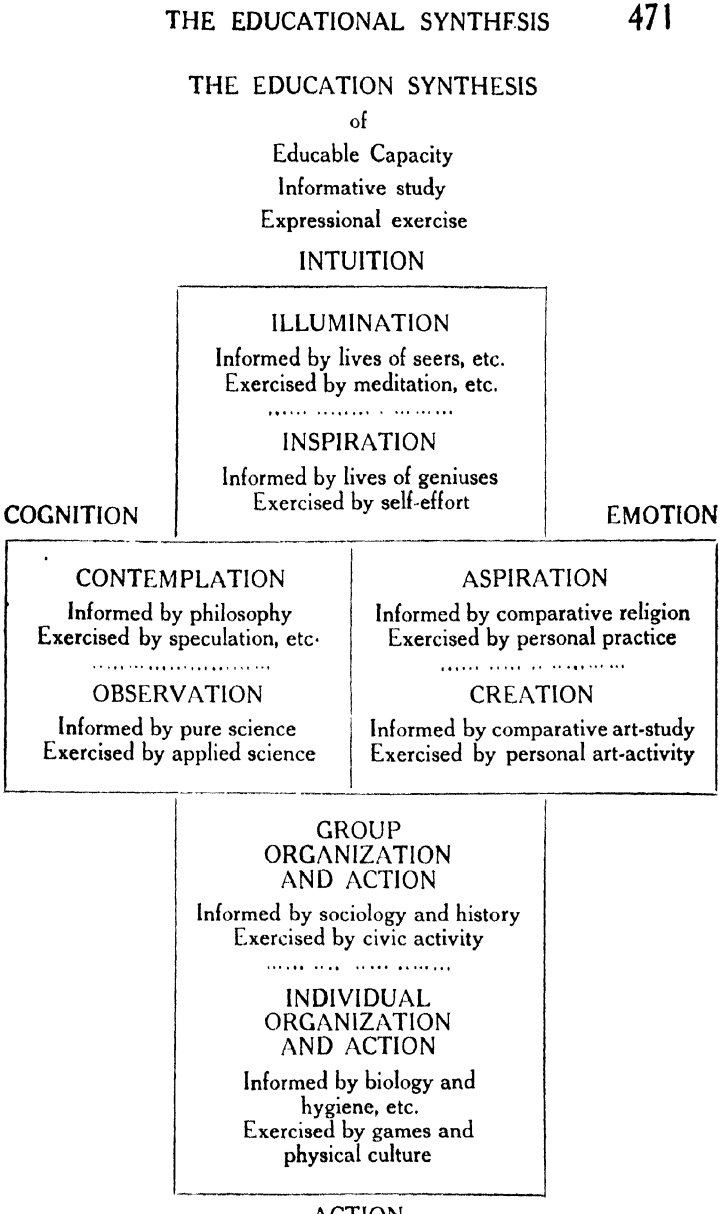

THE EDUCATION SYNTHESIS
of
Educable Capacity
Informative study
Expressional exercise
INTUITION
ILLUMINATION
Informed by lives of seers, etc.
Exercised by meditation, etc.
INSPIRATION
Informed by lives of geniuses
Exercised by self-effort
COGNITION
EMOTION
CONTEMPLATION
Informed by philosophy
Exercised by speculation, etc.
OBSERVATION
Informed by pure science
Exercised by applied science
ASPIRATION
Informed by comparative religion
Exercised by personal practice
CREATION
Informed by comparative art-study
Exercised by personal art-activity
GROUP ORGANIZATION AND ACTION
Informed by sociology and history
Exercised by civic activity
INDIVIDUAL ORGANIZATION AND ACTION
Informed by biology and hygiene, etc.
Exercised by games and physical culture
ACTION

FIG. 76

A Charter of Education

1. The complete work of education is the development of all the powers of the individual—intuitive, affective, cognitive, active—to their highest capacity, and the setting of the developing individual in intelligent and creative relationship with his and her environment, mundane and extra-mundane.

2. Every individual born into a community has a claim on that community to be well educated. For good education the community receives, in good citizenship, more than it gives in good education, as the cultivator receives more than he sows. Education shall therefore be universal and free.

3. Education, in order to be effective, that is, to produce good citizens, must have good human material to work on. Every individual born into a community has a claim on that community to be well born in order to be well educated. The parents of students shall be educated *as* parents so as to transmit the highest possible potentialities to their children. Good birth and good education will incalculably enrich the community. There shall therefore also be universal and free adult education.

4. Every individual thus well born and well educated has a claim on the community for adequate opportunity to use his and her developed powers. These powers, released according to the students' endowments and tastes into the vocations of the community, are its greatest asset. Their full and beneficent use is the source of the community's truest wealth and the individual's truest happiness. Every individual shall therefore be well employed.

5. There are therefore three fundamental *rights* of the individual :

   (1) The right to be well born, (2) the right to be well educated, (3) the right to be well employed.

   These three fundamental rights imply for the individual three fundamental duties : (1) The duty to take advantage of available knowledge of the laws of good birth ; (2) the duty to take advantage of available opportunities of education ; (3) the duty to render the best possible service to the community. When the rights are granted by the community, the duties will be automatically fulfilled by the individuals.

6. There are consequently three fundamental *duties* of the community :

(1) the duty to provide its citizens with the conditions for being well born : (2) the duty to provide its citizens with the means to be well educated ; (3) the duty to provide its citizens with the opportunity to be well employed.

These three fundamental duties imply three fundamental rights :

(1) the right to expect from its citizens good material ; (2) the right to expect from its citizens good development ; (3) the right to expect from its citizens good service. When the duties are fulfilled by the community the rights will automatically be satisfied by the individuals. The duty lies first with the community, for while its citizens come and go, it remains.

7. These rights and duties do not apply to any special section of the community or any special faculty of the individual. They apply as between the community as a whole and the whole individual.

8. The organization which shall be the means of conferring these rights and fulfilling these duties as between the community and the citizen shall itself be responsive to both. It shall not serve any special section of the

community, or any special faculty of the student, save in the adjustment of each in their highest and most beneficent operation by the best possible means. It shall be a true university, not a sectarian school.

9. The World-University thus constituted shall undertake the whole of education from birth to death. It shall assure the well-being of its future students through the education, health and employment of the parents. It shall assure the well-being of its future parents through the good education of its present students.

All separate and overlapping educational organizations shall become members of the World-University, attuning themselves to one mental conception, one emotional attitude, one method of service.

10. The mental conception of the World-University is *unity*. The conception of unity is based on the truth (felt in world-religion, created in world-art, expounded in world-philosophy, demonstrated by world-science, exemplified by world-commerce) that the nature and process of the universe, the community and the individual are the same ; that each is endowed with substance, form and vitality, and has the capacity of acting, thinking,

feeling, creating, aspiring, and of responding to inspiration and attaining illumination.

11. The emotional attitude of the World-University is *love*. The attitude of love is based on the truth that universal, communal or individual integrity can only be maintained by the predominance of the principle of cohesion and affinity over such activities as make for antagonism and disruption.

12. The method of service of the World-University is *liberation*. The method of liberation is based on the truth that all the endowments and capacities of the individual are for the service of the universal purpose, the communal good and individual happiness. Incomplete liberation has heretofore led to individual and collective disorder. Complete liberation will ultimately produce complete order through the guidance of action by reason and love to creative ends.

13. The environment with which the World-University will place its graduates in beneficent relationship is a world-environment; but it will be approached by natural stages—family, local, cultural, religious, national, international, super-national. The restrictions of outlook which may be natural to one stage will be

corrected by the broader outlook of the next stage.

14. The teaching staff of the World-University will consist both of such individuals as are specially endowed as educators and those specially qualified for the impartation of knowledge of particular subjects, and also of its students, the seniors of whom will, as an essential part of their own education, serve the juniors in such manner as their attainments allow.

15. The curriculum of the World-University, which will embody the principles expressed and implied in this Charter, will be applied in four stages :

(*a*) the school stage, in which the complete capacities of the student will be educated ; (*b*) the college stage, in which the special capacities and predilections of the student, which have revealed themselves in the school stage, will be given special attention with a view to the future service of the community in vocation ; (*c*) the post-graduate stage, in which the student will acquire a broad synthetical culture before entering on his and her vocation ; (*d*) the adult stage of continued acquisition of knowledge and development of faculty.

Such complete education must ultimately be available for every human being everywhere. It embraces religion not for the production of theologians or fanatics but as a means for the expression of the inherent aspiration and reverence of the race. It embraces art not for the production of artists in the specialized sense of the term, but to enable normal and average human beings to live artistically, as their free inner nature always presses them to do. It embraces æsthetics not for the production of dilletantes but of men and women of taste and quick sympathy. It embraces philosophy not for the production of dialecticians, but to allow all men and women to find the way to full, clear, accurate, and happy thinking. It embraces science not for the manufacturing of researchers but for the encouragement of all to maintain the great search beyond the inertia of illusory certainty. It embraces physique not for the development of selfish force but of helpful power. Out of the liberation and elevation of humanity inherent in such education, genius will arise with an appreciation and inspiration never before granted to it ; and from this basis of complete education the specializations that

the varied activities of mankind will always demand will move to their attainment with much greater ease and effectiveness than is possible to-day.

Such education has been visioned with varying degrees of clarity in the pedagogics of the past : its various phases are active here and there in the educational practice of the present. What the future demands—if education is to render its full possibility of service in the progressive liberation of human capacity into individual and corporate achievement that brings poise and peace—is the co-ordination of educational vision and practice in a scheme at once simple, complete, and universally applicable ; an integration, in fine, of principle and practice based on the synthesis of human endowment to the understanding of which this book has been consecrated.

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