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PREFACE

INSTINCTIVE MOTIVES OF BEHAVIOUR.

Being -----oOo----- satisfied with McDougall's
"Social Psychology". Finding nothing to replace it
and seeing it so widely used in educational works,
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of Being a Thesis for the Degree of -----
Master of Arts in the University ----- that of
of New Zealand presented

The outline is sorry in part owing to the fact
that I was ----- the back of New
Zealand and is ----- J.S.
that I could make ----- library.

Triplicate

INSTINCTIVE MOTIVES OF BEHAVIOUR

PREFACE

P R E F A C E.

CHAPTER I

The Concept of Instinct.

Being vaguely dissatisfied with McDougall's "Social Psychology", finding nothing to replace it and seeing it so widely used in educational works, I set out to outline a scheme of instinctive psychology for myself. This forms the first part of the thesis. The second part is a more detailed study of one of the instinctive patterns - that of Laughter but any of the other instinctive patterns could be treated in a similar amplified manner. The outline is scrappy in parts owing to the fact that I was teaching in the backblocks of New Zealand and it was only during the term holidays that I could make use of a reference library.

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INSTINCTIVE MOTIVES OF BEHAVIOUR

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PART I

1.

CHAPTER I

THE CONCEPT OF INSTINCT

The term "Instinct" was borrowed from biology. In 1890 James (1) defined it as "The faculty of acting in such a way as to produce certain ends, without foresight of the ends, and without previous education in the performance." Originally blind, the impulse once it has been yielded to "is thereafter felt in connection with a foresight of the result"; so that every instinctive act, in an animal with memory, must cease to be 'blind' after being once repeated. In this way an instinct could become not only conscious but capable of modification, conscious change and direction.

Angell expands this idea into the statement that "instincts in the higher animals at all events, appear always to involve consciousness". Thorndike, on the other hand, maintains that all original tendencies are aimless in the sense that foresight of the consequences does not affect the response. For him the necessary components of an instinct are "the ability to be sensitive to a certain situation, the ability to make a certain response, and the existence of a bond or connection whereby that response is made to that situation" (2)

By making consciousness the mark that distinguishes an instinct from a reflex, Angell has to narrow down the number of instincts to fear, anger, shyness, curiosity, sympathy, modesty, affection, sexual love, jealousy and envy, rivalry, sociability, play, imitation, constructiveness, secretiveness and acquisitiveness. Thorndike, however, admitting no gap between reflexes and instincts is able to make a huge inventory which he admits is incomplete, but including such activities as bullying, sulking, teasing, etc.

1. Principles of Psychology.
2. Thorndike - Original ^{Nature} ~~Notion~~ of Man.

The iconoclast Watson, (1) in striving to explain instincts in behaviourist terms, by reducing them to a few innate reflexes, stated in 1924 that "there is no such thing as inheritance of capacity, talent, temperament, mental constitution and characteristics". Everything reduces to a few unconditioned reflexes, and conditionings from them.

Koffa^x has told us little about instincts but R. M. Ogden, in many ways his disciple says that "all we can say is that the situation seems to emerge as a pattern and somewhat articulate whole, within its less articulate surroundings and that the emergence involves a corresponding pattern of behaviour, attuned to the situation and varying with its variations until what is unrolled in time and space rolls itself up again in the completion of the act itself". (2)

McDougall makes the criteria of instinctive activity that it is inborn, common to all the members of a species, actuated by a felt impulse, elicited through the intellectual appreciation of a complex situation, accompanied by a peculiar emotional experience and tending to inhibit all other bodily and mental activities and to produce a specific change in the circumstances which provoke it.

In 1907 (3) he could recognise with certainty only the following instincts and their emotions; the instinct of flight with its emotion of fear, repulsion and disgust, curiosity and wonder, pugnacity and anger, self-abasement and self-assertion, with positive and negative self feeling, the parental instinct with tender feeling, the reproductive, acquisitive, constructive and gregarious instincts.

1. Behaviourism.
2. Psychology and Education.
3. An Introduction to Social Psychology.

In 1923 (1) he added certain minor instincts - laughter, the tendency to scratch an itching spot, coughing, sneezing, yawning, urination, defecation, and perhaps an instinct to sleep. These latter known as sensation reflexes are unlike true reflexes in that the reactions do not occur unless the stimulus evokes sensation; and makes itself felt by the subject.

Brill, (2) following Freud declares that everything in life may be reduced to two fundamental instincts, hunger and love. They are the supreme rulers of the world. Lately Freud has made the distinction into ego and sex instincts, i.e. the reality principle and the pleasure principle. Adler finds the bases of all human motivation in ~~The~~ Will to Power.

Yerkes (3) working among apes declares that instinct is one of the historical concepts which has been over-grown with many varying and conflicting meanings. It is so incrustated with traditional significance that it is impossible to use it for the exact descriptive purpose of science.

Dewey (4) does not like the term "instinct" at all because it carries with it the idea of fixed inherited modes of response and he considers "impulse" a better term. For the same reason he refuses to catalogue "impulses" partly because "there are no separate instincts" for the organism works as a whole and partly because the objective environment situation is never twice the same. Ultimately his objection to the classification of impulses arises from his emphasis on habit as the key to social psychology.

To avoid the ambiguity lurking in the many different uses of the term instinct, it has

1. An Outline of Psychology.
2. Introduction to Psycho-Analysis.
3. Almost Human.
4. Human Nature and Conduct.

recently became the fashion to use such terms as "innate pattern," "pattern of experience," etc. This usage while very vague, does emphasize the fact that metaphorically speaking an instinctive response has dimensions, lateral as well as vertical. The responses of some instincts are more of the all or none type of reaction than those of others, and the same instincts differ in this respect in different persons. The more diffuse the instinct the more closely it is knit with the personality. This is what I mean by a lateral dimension. For this reason I propose to use in the following the term "instinctive pattern" where McDougall would use "instinct."

I shall further make a distinction between Positive instincts which (a) seek an appropriate stimuli where one is lacking in the environment such as the sex instinct and (b) develop and enlarge the personality and the Ancilliary instinct, such as rage, which do not normally seek a stimuli, but react to any obstruction of the organism and its interests.

The personality, then will be regarded as a hierarchy of patterns like a delicate piece of fabric. Each pattern as it evolves genetically utilizes the physiological mechanism of lower patterns. Thus the lip movements of sucking are later used to produce the labials "p" "b" "m", etc., and again are used to produce the smile. Words similar to "papa" and "mama" are found to denote the parent in nearly all languages.

Again, the theory of the origin of language put forward by Sir Richard Paget (1) substantiates this view. Speech, on his view, develops as a convenient substitution of lip and tongue ^{movements} gesture of the whole body.

As any new pattern develops it lays

1. The Physical Evolution of Language

Realist - June 1929.

potential foundations for the development of the next. Hence we can explain why there are significant correspondences between ontogeny and phylogeny; and yet why, at the same time, certain instincts such as the sex instinct can be pushed forward to a later development. As this pattern develops vertically the more lateral, i.e., the more diffuse, or variable instinctive patterns usually show their first expression in the form of play. This allows the pattern to experimentally find itself, its most appropriate outlet, and also enables the full development to be pushed forward to a later stage. Thus dancing, tickling and innumerable games are play in part preparation for the adult sexual life; and an undue stimulation of the sex urges particularly the coarser fibres will cause a precocious development of the whole pattern.

I have used the metaphor of the patterns forming the warp and woof of a piece of delicate fabric to depict the mind. Perhaps a tree would be better. Just as the tree begins to decline, because of want of nourishment, or from old age, at its finer branches first, so does the mind. In the regression of sleep and fatigue it is our finer faculties that go first. Again, as the pruning of the tree makes the lower branches grow more vigorously and new shoots appear, so with the mind, when the higher centres are dormant the lower tend to be more active. For example people generally without imagery, experience on the borderland of sleep that peculiar hypnogogic imagery which in many respects is like the eidetic imagery often, according to Jaensch, found in the young child.

"The chief function of imagery is the conveying of meaning". Every image enters consciousness surrounded by a halo of meaning, and the halo, variable in colour, intensity and direction of its greatest breadth, expresses the imagery past, present and even its future.

1. Foundations of Character.
2. Instincts of Man.

CHAPTER 11.

EMOTION AND INSTINCTIVE PATTERNS.

McDougall makes a one to one correlation between the principle instincts and their emotions. The French psychologists on the other hand regard emotion as almost a disease of the mind only appearing when an activity is thwarted. Shand (1) declares that "when the activity of the instinct is most sudden and unopposed, the emotion, if it is brought into activity at all, will be of less intensity and definiteness". Drever claims that "the instinct-emotion is not an invariable accompaniment of instinctive activity, but that the instinct-interest is, that the instinct-emotion is due to what I previously called 'tension' that is, in the ordinary sense, to the arrest of the impulse, to the denying of immediate satisfaction to the interest". (2).

We are all aware of not being conscious of any feeling while running away, but when the flight ceases, of experiencing the emotion of fear intensely. Again when very angry, we often become aware of the emotion only after the expression of the activity has ceased. I would suggest, then, that the function of emotion is: (a) to hold the end in consciousness and thus allow for both postponement and variation of action when obstructions are encountered and (b) to impress the experience on the memory after it has occurred. How this takes place will be seen after we have examined the relationship of emotion and image.

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1. Foundations of Character.
2. Instincts of Man.

functions and relations with other images". (1)
 Bartlett claims that the chief function of imagery, particularly the usual sort is to give confidence. He also finds a close connection between vocal and auditory imagery with the thinking and language habits.

Jaensch (2) studying eidetic imagery finds that it is of two types, the one, the B type is closely connected with interest and meaning while the other the T type is probably physiological in its origin.

Can we not apply the distinction that Bergson made between "true memory" the recognition of meaning and "habit" or conditioned memory to images. We need not enter into the disputed point as to the general existence of eidetic imagery, but from the time of Galton it has been recognised that imagery tends to become purely verbal, and that the image gives way to the concept, particularly in the thinker and educated man in general. Indeed, this fact has led some psychologists, notably Watson to deny the very existence of images. This phenomenon is on the same lines as that of instinctive activity which when it becomes habitual tends to lose its affect.

"Images of a situation" - that is true images as distinct from conditioned images - appear to be more clearly connected with a general affective tendency. Such affective tendencies, and also moods and attitudes, are never specialised to particular and individually discriminated objects. They tend to facilitate a type of response, which would in no way lead to a very specialised modes of behaviour; but rather to the reaction to a situation". (2).

Now the value of this type of image is that it presents the situation in its many aspects and thus gives opportunity for a selection of the most appropriate reaction.

1. Bartlett British Journal Psychology 1916.
2. Eidetic Imagery.
3. Bartlett Ibid.

(1) I. L. Levy The Psychology of the Thinker.

(2) Conflict and Dreams.

As the reaction becomes stereotyped the image becomes verbal and conceptual. Hence the image is a substitute for the concrete in thinking. "Meumann tells us that ~~just~~ the more intelligent children tend to think in terms of individual concrete events up to the age of twelve or thirteen, and that it is on the whole the less intelligent who are more ready to use abstract terms. He suggests that the tendency to think in the concrete enables them to provide themselves with a large store of concrete material from which they can at a later stage abstract concepts which they need. As he points out, the concept which is derived from a large store of material is of necessity richer in meaning and consequently more serviceable in practice than the concept which is based on material which is only just enough to make it possible for the learner to use the corresponding word correctly".

(1) When in doubt we tend to revert to concrete imagery.

Emotion is intimately connected with imagery. Every emotion demands expression and if opportunity for the appropriate expression is lacking it finds release in imagery of the expression or of something connected with it. Consequently imagery may act as a safety valve for emotion, a means of distancing it.

From the theory of the value of emotion we would expect to find, and do find that, in any experience, the emotion tends to persist in the memory after the cognitive element is lost; i.e., in meeting a similar experience we feel the emotion and sometimes have difficulty in recognising its cognitive background or its cause. A horse, for example, will shy at the spot where in its younger days, it received a fright. We cannot conceive that it recognises the place cognitively but it is emotionally stirred and reacts with flight on revisiting the scene.

Rivers (2) gives an interesting case of claustrophobia caused by a severe fright in a closed passage in the subject's childhood. The experience was forgotten but, until it was remembered under hypnosis, any closed space brought on a panic.

(1) I. Saxby The Psychology of the Thinker.

(2) Conflict and Dreams.

(1) From Henry Booth's Dickens Catalogue (1923).

In this case it is probable that the experience was consciously repressed but in the next example it is not necessary to make any such supposition.

The engagement of Dickens to Mrs. Beadnell was broken off in 1833, after which they never met or had any communication till 1855 when the lady (now Mrs. Winter) wrote to Dickens whose reply contained: "I constantly receive hundreds of letters in great varieties of writing, all perfect strangers to me, and - have no particular interest in the faces of such epistles. As I was reading by my fire last night, a handful of notes was laid down on my table. I looked them over, and, recognising the writing of no private friend, let them lie there and went back to my book. But I found my mind curiously disturbed, and wandering away through so many years to such an early time of my life, that I was quite perplexed to account for it. There was nothing in what I had been reading, or immediately thinking about to awaken such a train of thought, and at last it came into my head that it must have been something in the look of one of those letters. So I turned them over again, - and suddenly the remembrance of your hand came upon me with an influence that I cannot express to you. Three or four and twenty years vanished like a dream." (1)

Again it is the most emotional part of the pattern that is reacted to first. Three years ago I observed an interesting example of this in Wellington. The "Emden," one of the vessels of the German Navy was to receive a Civic Welcome, and there was a fair amount of controversy for and against this in the press. One Weekly had for its poster:

"WHY NOT WELCOME THE EMDEN?"

In several different parts of the city and suburbs I saw that "Welcome" was painted over or scrawled out. It was the emotional part of the pattern that first affected the reader. Obviously the most intelligent way would have been to deface the "not." Freud's observation that there are no negatives in dreams can be explained along the same lines.

(1) From Henry Sotherans Dickens Catalogue (1928).

often discuss her own views as if they were mine.

Again, the murderer returns to the scene of the murder because his emotion at the time (largely fear of discovery) is so great that the scene is ever in the mind. Hence he is obsessed with such questions as : Did I destroy the traces ? Is he properly buried ? Quite dead ? etc.

A murderer's confession of the murder of his mistress contains the following :- "Try my hardest I was obliged to go back to the coach-house. I don't know how it was, but I wanted to get away from her side, and yet I was afraid." (1)

When about four years old I was very much attached to my grandfather who was old and bald. I very much wanted to be bald too. Some one told me that if I washed far back over the forehead I should become bald in time. I tried the experiment for quite a time.

Again we tend to overvalue or to undervalue what we do not possess. "We only love that which we do not possess". (Proust). If it is just the object of desire, the images and memories, stimulated by bringing it into the focus of consciousness, make it extra valuable. If we reject it for other fields of desire the opposite takes place. The sour grapes attitude is a means of turning it from the former to the latter.

In the same way one may arrive ~~by~~ logical rational grounds ~~at~~ a certain conclusion, and, having an affect, habitually act on it. In time the process leading to the conclusion may be forgotten but not the conclusion for which false explanation may be rationalized. Mills gives an example (2) of a person who was appointed to a judicial position in one of the Colonies. On asking for advice from a legal friend, he was advised to give his judgments boldly but not his reasons for them for while the judgments would probably be right the reasons for them would be wrong. I knew a neurotic woman who in writing to me would very

1. Life and Letters Vol.1 No.1.

2. System of Logic.

(1) Ventilation of Emotion.

(2) Autobiography.

(3) Reason by Agate.

(4) Expression of the Emotion.

often discuss her own views as if they were mine.

Kohler (1) has observed that among his apes any excitement tends to find a sexual outlet. Emma Goldman tells us in her autobiography that after a big Anarchist Meeting, she grew very excited "and desired to give herself to Sacha" (2). Rachel, the great tragedienne, in one of her letters says: "My tour is going capitally Success is great, but at the cost I am afraid, of health and life. The excitement which comes from an enthusiastic public gets into my blood and sets it boiling. Do you think it is agreeable after the tumult of a great reception to return to my Hotel, eat a lonely supper, and crawl miserably to bed? No. But that is what I am condemned to. The Public and the world consider only the artist; they forget the woman". (3)

Darwin (4) testifies to having heard "as a proof of the exciting nature of anger, that a man when excessively jaded will sometimes invent imaginary offences and put himself into a passion, unconsciously for the sake of it reinvigorating himself. We find the same expressed by Gorki. Perhaps cruelty and sadism: so typical in Russia, ~~are~~ used to produce this result.

A professional Wrestler who toured New Zealand recently, made a habit of getting the audience against him. The cat calls and hisses acted as a stimulus to him.

A modern novelist discussing the Indian position makes the acute suggestion that if the English would show some healthy anger against their Indian detractors, some human contact between the two races might be made. It maddens the Indian to feel that he rails against a machine; "The self satisfied English were so conceited that they even resented criticism - was it because they always thought they were right or because they did not care enough for India? Probably the personification of the hostile forces of nature, so common among primitives is for the same end".

"Even among modern men a crisis like an earthquake or a war, even the tension of gambling, leads to the strangest personifications, and semi-personifications of natural forces or hazards, designed to hearten the individual and persuade him that his foes are at least of the same spirited stuff as himself and thus capable of magical pacification or propitiation". (Times Lt. Supp., April 14th, 1932)

- (1) Mentality of Apes,
- (2) Autobiography.
- (3) Rachel by Agate,
- (4) Expression of the Emotion.

(1) Malinowski Myth in Primitive Society.

CHAPTER III

THE FIRST PERIOD.

NOTE:

Whatever the hidden reality of the unrecorded past may be, myths serve to cover certain inconsistencies created by historical events, rather than to record these events exactly . . . it is clear that myth functions especially where there is a sociological strain, such as in matters of great difference in rank and power, matters of precedence and subordination, and unquestionably where profound historical changes have taken place . . . The subjects developed in these myths are clear enough in themselves; there is no need to 'explain' them, and the myth does not even partially perform this function. What it actually does is to transform an emotionally overwhelming foreboding, behind which even for a native there lurks the idea of an inevitable and ruthless fatality. Myth presents, first of all, a clear realization of this idea. In the second place, it brings down a vague but great apprehension to the compass of a trivial domestic reality Elements of human error, of guilt, and of mischance assume great proportions. Elements of fate, of destiny, and of the inevitable, are, on the other hand, brought down to the dimensions of human mistakes". (1)

Shinn believes these to be conditioned by craving of the sensory cells for light stimulus. . . . The first is the developing sensory cells and merely the capacity of receiving stimulus, but an actual craving for it, a tension and discomfort, in its absence which stimulates motor reactions. There is thus a movement to and fro of the eye which is thus steadily directed by the pleasure feeling, at first automatic and this by an easy development becomes voluntary movement determined by association with pleasant experiences." (1)

Stimuli of too great intensity (loud door banging, violent pressure, etc.) produce pain and screaming and even weaker impressions can give a similar result if they take the child unawares.

1. Allen: Pleasure and Instinct.

(1) Malinowski Myth in Primitive Society.

CHAPTER III.

THE FIRST PERCEPT.

The child's experience of being born is unpleasant, he cries, is wrapped up - a substitute for the womb situation, and then goes to sleep. We do not know what he feels, but I think we can presume that the experience of being born is one of non-well being and being wrapped up and fed a return to well being.

"Almost unanimously the observers report that not later than from the first to the third day a strong light brought close to the infant caused the little head to turn towards it. It is well established that one of the first facts observed in the new born infant is a general expression and behaviour of contentment in mild light and sometimes of discontent at its withdrawal. Very soon, as early as the third week, according to Miss Shinn, there are observed movements which tend to bring recurrence of the gaze to favourite spots (bright patches of colour and illuminated surfaces). Miss Shinn believes these to be conditioned by craving of the sensory cells for light stimulus. There seems to be from the first in the developing sensory cells not merely the capacity of receiving stimulus, but an actual craving for it, a tension and discomfort, in its absence which stimulates motor reactions. There is thus a movement to and fro of the eye which is thus steadily directed by the pleasure feeling, at first automatically and this by an easy development becomes voluntary movement determined by associations with pleasant experiences."

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1. Allen: Pleasure and Instinct.

Children and primitives being less integrated are more under the influence of a percept; and under hypnosis or during fatigue integration is lessened with a consequent growth of suggestibility.

As one develops percepts become less patterns with which one enters into confluence and more and more conceptual, or signs to guide behaviour.

Klages call this distinction one between close focussed and far focussed direction of apprehension. The one can be exemplified by the painter's vision of a forest which he intends to paint and the latter by the same view^{seen} by the speculator who intends to buy the forest. The distinction is not interchangeable with that of concrete and abstract.

The child's reaction to an elevating percept has in it both the close focussed and the far focussed aspect. The former aspect is exemplified in the following quotation: "The stars form my earliest memory. Suspected one evening of a childish ailment I was hastily wrapped in a blanket, hoisted on my father's shoulder and carried on a visit to a neighbouring physician through the soft stirring darkness of a summer night. When I looked upwards and saw that starry immensity I was overwhelmed by a mighty surge of wonder and gave voice to a joyous shout, as of recognition. But in my excitement I fell forward and became aware of the unblinking gaze of a long line of hostile street lamps, whereupon I burst into tears." (1) But after the first wave of wonder - perhaps due to the fluctuation of attention - the child reaches for the pleasant stimuli and thus breaking confluence with it makes it an object of desire and more far focussed.

CHAPTER IV.

FROM THE PERCEPT TO THE CONCEPT.

James considered that to the child the world must appear a booming buzzing confusion, but modern psychology shows that this is wrong. The child at the beginning is aware of few stimuli; the rest are non-existent to him. But⁹⁴ even the second month of its age it can be noticed that the child does not remain indifferent to certain frequent impressions - especially its mother's voice and face - but greets them with a faint smile. After three months the cognition has advanced to differentiation, and the child's attitude is quite different to persons it knows and to strangers. The child has reached the stage when it can have some vague memory pictures, which when stimulated bring recognition and this makes comparison possible, and later on the formation of general concepts "man" etc., with the giving of meaning to stimuli for ultimately the concept is the meaning abstracted from the percept and the formation of this depends on interest and intelligence." (1)

Allen says, "It is impossible not to believe that there is in the mind an innate need to isolate objects for attention, a need which doubtless as a rule does not act effectively unless some cue is first given by the actual arrangement of the patterns with which sensation provides us, and by such factors as their movement as a whole." (2)

It seems to me that the problem is simpler than this. The fluctuation of attention and the movement of the eyes bring now this part of the pattern into attention and now that; and to perceive is to give meaning to the stimulus. Hence the differentiation of the whole pattern into different meanings automatically takes place. Thus a process of analysis and synthesis is continually occurring. The reaching for the stimuli too, breaks one's unity with it and makes it far focussed at least for the moment.

1. Stern Psychology of Childhood. P. 108.
2. Pleasure and Instinct.

However, the tendency to give meaning to experience is innate; it is the very basis of perception itself. The visual patterns of Gestalt psychology prove this. Barlett (1) gives some interesting examples. For instance:-

After a quick exposure of Fig. A, the observers were required to reproduce it. Figs. B and C are attempts at this, "both done in the attitude of 'I shall never be able to get all this'. It was not pretended by the subjects that these were accurate reproductions but they were proposed as 'something like what I have seen' "

Fig. C was probably due to comparison, or rather, confusion with a previously shown figure (Fig. D)

This process is also found in our attempts to remember dreams. MacCurdy (2) points out that in attempting to remember a dream we are very often taking parts of different dreams (all that we can remember) and in bringing them into consciousness giving them arrangement, that is more meaning.

NOTE:

This, making oneself an object of perception is found in the changes of fashion. Lately, one became used to the female dressed rather boyishly. Suddenly, a new fashion came in, emphasising the female form and contours. One then observed them with a more close focussed percept until one becomes habituated to them under that aspect. A new fashion in the cut, shape or colour of the clothing, then once more bring them to the focus of attention.

The effect of this novelty producing close focussed vision, producing sexual interest is seen particularly in country districts. There, people seldom marry in their own village, i.e., with people

1. Some Problems of Perceiving & Imaging
2. The Psychology of Emotion. (Brit. J. Psy. 1916.

with whom they have been intimate all their lives. I noticed that in the Chatham Island, for instance, where the population is under 500; and owing to its isolation, little new blood comes in; A new-comer even if from the sewers of Lyttelton (the nearest port) was eagerly courted, and this applies particularly in the case of a female.

Here we have one of the factors that explain the horror of incest. One is used to regarding the family in which one grows from one aspect. To bring sex desire into it, shifts the interest and disrupts the unity of the early pattern. This causes fear and horror to the onlookers. To be stimulated sexually, when one has no desire for it - in that particular direction at any rate - also stimulates horror and shame and fear: It is like being made to eat when one has no appetite or the food is unpleasant.

Here, too, we have one of the factors in exogamy. The outside woman attracts more attention and sexual interest follows. On the other hand, those ^{which} ~~in which~~ we are brought up from infancy are so familiar as companions that the pattern of sex is not so easily woven in.

This phenomenon also throws light on the materialistic interpretation of history. We interpret the new and unfamiliar in terms of the familiar. God, to feudalism was a kind of feudal chief, to puritanism with its emphasis on thrift and work, He was "The Great Taskmaster," to a non scientific age He was the Artificer of the Universe. To Eddington He is a ^MMathematician. Again, certain African tribes living on the products of the cow - see in that animal the criteria of beauty. They knock out their front teeth to give themselves as bovine an appearance as possible. In Polynesia the frigate bird was a very skilful fisher; and it was therefore used extensively as an art motive. Gerald Head (1) draws attention to the interesting parallel between fashion of clothing and style of architecture; between the long factory chimneys of the industrial era and the long tubular trousers of the same period; the Gothic windows and arches becoming gradually less pointed until they reached rather extreme flatness of the Tudor period, and

1. Narcissus or the Future of Clothing.

the pointed effects in clothes characteristic of later medievalism gradually giving place to an increased breadth.

... ..

Note : Baudouin gives an interesting example of this growth of meaning : "There was one thing that pre-occupied my mind from time to time at this early stage of my life (2½ years). I would see the same shop, now the front, now the back; the courtyard, now from the ground floor, now from each successive floor. Was it the same shop, the same courtyard ? I recognised the things, but they had changed; they had either rolled up or stretched out. It is anything but a simple matter for a child to guess so many puzzles. Madam Artus relates as one of her earliest recollections the sensational discovery she once made when she came to understand that her father's desk was a single object whether seen from the front or in profile." (1)

The young child finds it difficult while attending to the part to remember that it is connected with a whole, and vice versa. Thus, a young child given a domino with five spots, (told the number and then given two spots to add on) will count them from the beginning. When doing script writing she may write it upside down or sideways. While attending to the shape of the letters she forgets their position. The same phenomena are found in children's drawings.

Fanny aged 9.6 (1.9.75) finds the relationship of money very difficult. I play shop with cardboard coins with her in an attempt to explain the fact that 3d. gains its name because there are three pence in it, and that there are twelve pence in a shilling. I then ask her how many three pences in a shilling and receive three

(1) The Birth of Psyche. p.16.

CHAPTER V.

INTELLIGENCE

In the phenomena which were discussed in the last section we seem to have the key to the problem of Intelligence. Intelligence ultimately is ability to perceive meaning, and to profit by this knowledge when necessary. To study a few examples :

Percy aged 8.3 (I.Q.70) learning to 'sound' words sounds eat - eat, eats - seat. Here when he attends to the parts he forgets their position. In the same way I have found a good criterion of defective intelligence in older children in the frequent writing of "How" owh, huo for "who", usa for "saw", swa for "was" etc.

To Alan aged 6.8 (I.Q.75) $7+1 = 11$. In fact, any addition that had 7 in it had 11 as an answer. He could see something in common between 7 and 11, i.e. they rhymed, but he could not see that the connection was irrelevant to the problem.

Below is an example of the same forgetting of the whole in attending to the parts, in the writing of a 10-year old boy (I.Q.80) :

S *prellery*

Peggy aged 9.6 (I.Q.75) finds the relationship of money very difficult. I play shops with cardboard coins with her in an attempt to teach her. She grasps the fact that 3d. gains its name because there are three pence in it, and that there are twelve pence in a shilling. I then ask her how many three pences in a shilling and receive three

as an answer. I then laboriously show her that there are four. When I am sure she grasps that, I go back to how many pence in 3d., and am told "four". She seems unable to keep the parts into two distinct patterns.

The failures in these cases are due to the inability to keep a complex pattern, and its parts in mind at the same time, the failure to connect these different meanings. Thus, intelligence may be imagined statically as ability to form complicated patterns or engrams, or dynamically as the energy that holds a number of meaningful relations into a unity.

This view is consistent with that of Spearman, whose three noegenetic laws are:

- (a) The Apprehension of an Experience.
- (b) Education of Relations, and
- (c) Education of Correlates.

However, I would suggest that Spearman's division of the process into three is a logical rather than a psychological analysis.

The perception of an Idea tends to stimulate all its relations and bring them into consciousness. Thus the stimulation of Ideas A and B will tend to bring the relations common to the two ideas into consciousness as these are doubly stimulated.

"Real knowledge comes out of the whole corpus of the consciousness; out of your belly.... as well as out of your brain and mind. The mind can only analyse and rationalise. Set the mind and the reason to cook it over the rest"

1. Faussett. The Modern Dilemma p.57.

2. R. Boyd in Studies of Seven Literatures

3. Langford.

CHAPTER VI.

CLOSE FOCUSED AND FAR FOCUSED PERCEPTION

The more close focused the experience the greater the effect it is likely to have on the perceiver. Close focused experience is knowledge in the way Shakespeare knew Hamlet; and there are varying degrees of distancing from that to beliefs as loosely connected with the personality as the coins in one's pockets.

"The primitive mind made no distinction between matter and spirit and never hesitated to ascribe spirituality to the physical order. For the primitive man was undivided by rational self-consciousness from the object which he observed; he knew by being it, by identifying the creative spirit in himself with the creative spirit in all natural phenomena. And thus he was both at unity with himself and with the world." (1)

Such an experience affects the whole organism and changes its attitude in a way that mere knowledge by acquaintance, mere distanced knowledge cannot. Now the conceptualising of an experience tends to distance, to abstract it and lose intimacy with it. Hence Unamuno's "Man lies in so far as he speaks, and he lies to himself when he thinks to himself", that is, when he thinks deliberately and consciously. Unamuno's theory is that we speak first, then think what we say, then do what we think. This is a kind of putting 'blinkers' on oneself." (2)

James Joyce used the expression "talking oneself into conviction" to express the same thing. And Lawrence does when he says: "The Ten Commandments which Moses heard, ^{heart} was the very Voice of Life. But the tablets of stone he engraved them on are millstones round our necks." (3)

"Real knowledge comes out of the whole corpus of the consciousness; out of your belly.....as much as out of your brain and mind. The mind can only analyse and rationalize. Set the mind and the reason to cook it over the rest

1. Faussett. The Modern Dilemma p.57.

2. E. Boyd in Studies of Seven Literatures

3. Kangaroo.

and all they can do is to criticise, and make a dead mess. While you live your life, you are in the same way an organic whole with life, but once you start the mental life you pluck the apple. You've severed the connection between the apple and the tree; the organic connection; and if you've got nothing in your life but the mental life, then you yourself are a plucked apple. You've fallen off the tree." (1)

Miss E. M. Rouell expresses the same views when she says : "Our deeper life, our dream life, is not common as between one and another, is not of knowledge, cannot be paid in counters of stabilised worth.....Language is general and universal; is there, then, no way of communicating the uniqueness of the selfhood ? There is no doubt that in some, perhaps unfathomable way, simple compresence affords a means of communication of the self; where two or three are gathered together - simply together in time and space - there is always some stirring of the depths of personality, some reaction of one upon another - The 'very self' of even 'the lowliest and the least' has a power of self-communication, and presence together of real intercourse. - The Society of Friends has perhaps more than any other community recognised the power of compresence....Art is perhaps in its ultimate significance simply the attempt to communicate with our fellows and with ourselves....For if it is difficult to communicate with our neighbours, it is difficult - even more difficult - to have intercourse with oneself." (2)

Thus, just as we distance the percept into a concept that may act as a counter communication, we behave in a similar fashion with our feelings and instincts. There are, for example, all degrees of fear from that of being "rooted to the spot" for the infinitesimal amount expressed in such expressions as : "I am afraid that" - An experience then tends to become so conceptualised as to be divorced from the personality. We have an excellent example of this in the fatalism of Mohammedanism, Calvinism and Marxism. Like the "world is my oyster" attitude of the adolescent, these

1. Lady Chatterley's Lover.
2. Speech as a Habit. Hibbert Journal. Oct. 1930.

creeds in their infancy were felt to be so inevitable in their ultimate triumph that they were fatalistically predestined. This stilistic belief was an encouragement. Now, in each case as it grew older it became more conceptualised and the fatalism of the creed was used to justify acceptance of the status quo. In Marxism, for example, Kautsky in Germany and Hyndman in England considered that it was necessary to wait till capitalism had fully developed when its very contradictions would bring about its down-fall. The fatalism of present day Mohommedanism requires no comment. This process is very similar to Whitehead's "Fallacy of Misplaced Concreteness" and when abstraction is leading to sterility, there is a movement back to earth, back to raw experience. Even Hercules could not conquer Antaeus so long as this giant could touch his mother Earth.

Thus, the process of abstraction gives us a series of counters of thought, which also fix the range of thought and therefore like institutions are both aids and, when they have outgrown their usefulness, bars to progress. At that stage, it is necessary to discard them and build new ones, unless by gradual modification they can be kept ever fresh.

This close focused attention leads to a sharing of emotion in a way that conceptual thought cannot. Thus, Tolstoi writes: "When two people are of the same interests, and co-mingle their emotional experience they learn to understand each other by sympathically living their emotions" Thus Tolstoi's Natasha "when left alone with her husband, talked with him as only a married couple talk together, that is, with extraordinary clearness and rapidity, recognising and communicating thought, along a path which is contrary to all the rules of Logic, without premises, conclusions or deductions, but in their own peculiar way Natasha had become so accustomed to speak with her husband in this manner that her safest sign that something was wrong between them was the logical sequence of Pierre's thoughts.

In the same sense, that some definite line of action shall be taken." (2)

In regard to council meetings "The decision has been made with none of the processes by which our council or committees decide disputed points. The members of the council have been aware at a certain point that they are in agreement.

1. War and Peace.

2. Instinct and the Unconscious.

When he began to prove, to speak sensibly and calmly, and she, carried away by his example would do the same, she knew that it would certainly lead to a quarrel." (1)

Rivers illustrates the same point when he says, in reference to the Solomon Islanders: "Whenever we were going ashore, five of the crew would row us in the whale boat, four rowing and the fifth taking the steering oar. As soon as we announced our intention to go ashore, five of the crew would at once separate from the others to the four thwarts. Never once was there any sign of disagreement or doubt which of the ship's company would man the boat, nor was there any hesitation who should take the steer oar, though, at any rate according to our idea, the coxswain had a far easier and more interesting task than the rest. It is possible that there was some understanding by which the members of the crew arranged who should undertake the difficult kinds of work, but we could discover no evidence whatever of any such arrangement. The harmony seems to have been due to such delicacy of social adjustment, that the intention of five of the members of the crew to man the boat, and one to take the steer-oar was at once intuited by the rest. Such an explanation of the harmony is in agreement with many other aspects of the social behaviour of Melanesians or other lowly people. While studying the warfare of the people of the Western Solomons, I was unable to discover any evidence of definite leadership. When a boat reached the scene of a head-hunting foray, there was no regulation who should lead the way....Again, in the Councils of the same people there is no voting or other means of taking the opinion of the body. The people seem to recognise instantly, using the much misused word in the same sense, that some definite line of action shall be taken." (2)

In regard to council meetings "The decision has been made with none of the processes by which our council or committees decide disputed points. The members of the council have been aware at a certain point that they are in agreement,

1. War and Peace.

The New Adelphi. Sept. 1927, p. 63.

2. Instinct and the Unconscious.

and it was not necessary to bring that agreement explicitly to notice." (1) One observes the same in local meetings in far back rural areas. Everyone knows everyone else, his beliefs and prejudices and therefore there is as much communication by silence as by speech or gesture.

An interesting description of how the artist enters into close focused perception of his subject is furnished by Archibald Sanderson, who describes his manner of working thus: "Now, what is my state of mind while I am at work? First, a gradual loss of the self in the non-self. The things outside me - whether onions, a bottle, distance, sense of locality - all must become part of me. This is accompanied by a pervading sense of well being. Very little conscious reasoning is present (when the work is going well) and even less conscious emotion. Nothing of this, of course, is noticed until the work is finished, the brushes are put down, there is a stretching and drawing of breath, and the feeling of having arrived suddenly from a far place

'And I stood on alien ground
Surveying awhile the heights I rolled from' -

Side by side with this intense experience, the conscious mind continues its mechanical course, decides upon details concerning the correctness of proportion, the mixing of paint, and the application of it. This goes on, and I am aware that it does, but it isn't what I have been living. That is the experience of reality - the process of acceptance and realization." (2)

1. Instinct and the Unconscious.
2. The New Adelphi. Sept. 1927, p. 63.

CHAPTER VII.

LANGUAGE.

The child begins by babbling, i.e., playing with its voice. "Even children who are born deaf, begin to babble, which shows that the first impulse is not developed from learning other sounds."

The child gains pleasure from the sounds it produces, and imitates them. Later, from about the middle of the first year it imitates words. Then the principle of the invariability of objects establishes itself in the use of words - at the beginning of the second year. At this period there is an urge to give names to objects broken from the background of experience. The sound of some part of the pattern is often imitated, but sometimes the tongue is used to imitate an action of a sound produced. Thus, John aged seven was in the habit of cooling his tea by pouring it into the saucer and stirring it with a spoon, making a slow backward and forward movement. He left his tea on the table in the saucer and his young brother aged two years came in. Seeing the tea he exclaimed "Good Diddle, left me some tea." And "Diddle" the elder brother remained after that, though the word had never been heard before. "Diddle is a good example of the substitute by the tongue of movements made or seen made by the hands. This example would give support to the theory of the origin of language put forward by Paget, according to which the tongue movements were substituted for limbs in gestures because it was more convenient. However, without going so far as to consider this the only factor in the origin of language, one must admit its importance as one aspect of the living into a pattern. Imitating some of the sounds of a pattern is another example. Thus, the child referred above when two years was fond of cutting and digging with table knives - blunt ones, of course. These he called "waou": This gives the the sawing movement and the sound of the sawing also.

We find that the same thing in a different order or situation; i.e., in a different pattern is

often given a different name. This explains the use of nicknames, and the frequent change of names among primitives. A Maori might get one name at birth, another because of his physical appearance, one for his prowess in war, and so on. When a new name is adopted the others tend to go out of use.

When the child grasps the fact that every object has a name there is a great desire to find out the names of things and thus gain partial control over them. Helen Keller, blind and deaf from her eighteenth month, tells us how at the age of eight she suddenly realized that every object should have a name. "As the cool stream gushed over one hand" the teacher "spelled into the other the word 'Water,' first slowly then rapidly. I stood still, my whole attention fixed on the motion of her fingers. Suddenly, I felt a misty consciousness as of something forgotten - a thrill of returning thoughts and somehow the mystery of language was revealed to me. I knew then that 'Water' meant the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free - I left the house eager to learn. Everything had a name and each name gave birth to a new thought. As we returned to the house, every object which I touched seemed to quiver with life. That was because I saw everything with the new strange light that had come to me." (1)

The term egocentric is hardly satisfactory because the circumstances as well as the centre is the ego, because as Piaget admits the whole centre of the infant's consciousness is projected into reality (both into things and into other people).

However, the explanation of the phenomena is simple. Just as any activity if looked at from the point of the Normal eye will be regarded as instinctive, and from the point of end as intelligent, so any expression whether artistic or cognitive may be regarded from the point of view of self expression or communication. Originally, there is no distinction. The child's cry expresses its discomfort but it communicates the fact of discomfort to the mother.

We have seen that the child's integrative power is limited.

L. Story of My Life. P. 23-24.

1. The Language and Thought of the Child.

CHAPTER VIII.

EXPRESSION AND COMMUNICATION.

According to Piaget "When children are together they seem to talk to each other a great deal more than we do about what they are doing, but for the most part they are only talking to themselves.... Each one stands to his own idea and is satisfied.... He believes that someone is listening to him, and that is all that he wants.... He does not succeed in making his audience listen, because, as a matter of fact, he is not really addressing himself to it. He is not speaking to anyone. He is talking aloud to himself in front of others.... The audience is there simply as a stimulus.... His words have no social function.... Everything is indicated by illusions, by pronouns and demonstrative articles - which can mean anything in turn, regardless of the demands of clarity or even of intelligibility.... In a word, the child hardly ever asks whether he has been understood. For him, that goes without saying, for he does not think about others when he talks. He utters a "collective monologue." To put it quite simply we may say that the adult thinks socially even when he is alone, and the child under seven thinks egocentrally, even in the society of others." (1)

The term egocentric is hardly satisfactory because the circumference as well as the centre is the ego, because as Piaget admits the whole centre of the infant's consciousness is projected into reality (both into things and into other people).

However, the explanation of the phenomena is simple. Just as any activity if looked at from the point of the **hormic** urge will be regarded as instinctive, and from the point of end as intelligent, so any expression whether artistic or cognitive may be regarded from the point of view of self expression or communication. Originally, there is no distinction. The child's cry expresses its discomfort but it communicates the fact of discomfort to the mother.

We have seen that the child's integrative power is limited. While attending to the parts of

1. The Language and Thought of the Child.

a whole he forgets the whole and its structure. While drawing the man for an equestrian picture he forgets his relative size to the horse, etc. In the same way while expressing something closely integrated with his own experience, he forgets to make sure it is being comprehended as communication. This is partly due to the fact that the child tends to regard what is ~~self~~ obvious to himself, obvious to the adult who knows more, and even to his companions. When Bertrand Russell returned home after a short absence, his three year old child could not understand why his father did not know what he (the child) had been doing in his absence. Alan (6:2. 1. Q. 90) could not understand why I, a week in the district did not know where a local bridge by Aunt Mary's was and thought I was joking when I asked him where it was after he had drawn it. Alan was born in the district and the bridge and Aunt Mary's were known to him from the beginning (i.e., he had no memory of ever not knowing where they were) On the other hand, just two days after this, he rushed over to tell me that a passing drover had just told him that a family three miles away had been burnt out. He did not expect me to know that and could communicate it quite clearly.

Piaget's neatly cut logical division between egocentric and communicative thinking will not hold water; nor will his claim that all the child's thought is egocentric till he is seven years of age. Above all, egocentric thought is found in all stages of life. In periods of excitement, with even the most intelligent adult, communication tends to give way to (gestulative) expression; and this applies particularly to one's prejudices or beliefs for which no rational grounds can be given. It tends to be more prevalent among rustics where verbal communication is less developed as a habit.

"I have not put this word - it means expression solely or gesture" Prof. J. T. Finley
(really a misapprehension + typists error)
should be gestulative

THE ORIGIN OF SPEECH.

From the point of view of expression Otto Jespersen from the study of philology argues that there was a time when language and song were undifferentiated, i.e., that speech began in expression. The peculiar expression of a person would then become the sign of that person, i.e., his proper name. In the same way the creative voice sounds after a particular victory or hunt would become the name for that occurrence. He sums up the further development in this formula: "The evolution of language shows a progressive tendency from inseparable irregular conglomerations to freely and regularly combinable short elements." (1) The units of primitive language have a very meagre substance of thought; and this is as specialised and concrete as possible. Thus, the Eskimos have a word for seal lying on the ice, another for seal swimming in the water, etc., but none for seal.

From the point of view of communication, Sir Richard Paget (2) has propounded the theory that speech arose from the grunt to attract attention, and limb gesture to communicate meaning by the substitution of tongue and mouth movement for that of the limbs.

These two theories are not incompatible. Art is expressive (romantic) before it becomes formalised communication (classic), and the same no doubt applies to speech which is primarily the picking out of a pattern, a part that will act as a symbol of the whole. The symbol might be chosen from the emotion the pattern causes or from empathy into it, particularly muscular empathy (gesture). In the latter case there is a tendency for tongue movements to follow limb movements (young children learning to write). As limb movements are often inconvenient and useless except in the daylight, in the sight of the communicants, they would be restricted with a corresponding emphasis on tongue movements, but in great excitement we tend to regress to their use.

(Note) When the first French vessel reached New Zealand the Maoris who were familiar with ordinary Colonists (pakehas) were slightly puzzled at this new variety. They designated them the "Wiwi" - evidently from "oui, oui".

1. Language. Its Origin and Development
2. The Physical Evolution of Language
Realist June, 1929.

CHAPTER X

THE POSITIVE INSTINCTIVE PATTERNS

So far, we have examined the problem of intelligence from the static point of view only. From the hormic point of view, intelligence is a means to satisfy a wish or desire. If the stimulus that will satisfy the urge is known it will be imaged, and if not, there will be a lowered threshold, so that it will be recognised when met. McCurdy call this a liminal image and says: "Before the process of reproducing a bit of past experience has been completed, traces of the reproduced impressions will show themselves in a lowering of the threshold of the original response. Such an incipient image, I shall call a liminal image." (1)

Thus, a bull in the rutting season if separated from the herd will wander about in a distracted fashion till he finds a cow. Similarly, often when one is feeling out of sorts one is hungry but has no appetite for the food he sees. He turns from it in disgust till he does find what he can eat. By that means we discover our preference for fats in winter time and fruits in summer. In the same way the cat and the dog learn to eat grass when constipated.

The slight stimuli that affect the psyche in sleep are interpreted in terms of liminal images of the positive instincts (the Freudian wish) or in expectations of the waking life (fear dreams: River's famous case of claustrophobia, etc). In light sleep as there is less regression, interpretation tends to take the line of confused thinking of the problems of the waking mind just previous to sleep, as set out in River's "Conflict and Dreams," or of something ready to become conscious, but prevented from doing so either by the distraction of a percept or the person's disinclination to allow the thought because of its unpleasantness.

CURIOSITY AND ITS ACCOMPANYING EMOTION.

As we have seen the child takes a delight in certain stimuli from the first ten days. He will

1. Common Principles in Psychology and Physiology.

follow the object with his eyes, which may bulge out; and later he attempts to seize and handle it. It is a delight in enlarging his experience which later, becomes more active in the attempt to find out about it. It is analogous to the desire to give meaning to experience and names to objects. For example, take a young boy given a clock work toy. At first he watches it going in wonder, but after he has observed his full of it in a close focused fashion, he becomes curious about it, i.e., his curiosity takes an active form. He desires to know what makes it go, asks questions or even pulls it to bits, "to see what it is made of". Each new discovery of its parts and workings is a new source of wonder.

During the period of stability from seven to eleven there is, I think, a lessening of wonder at new stimuli, but at early adolescence it becomes strong again. From early manhood onward it tends to become more and more practical. Curiosity is restricted to the stimuli that are connected with one's spheres of interest. It tends to narrow down to certain fields and become pragmatic in most people, but survives in artists and creative thinkers.

"There have been a few men who have kept the awe and surprise of earlier years and have added to these miraculous gifts the acquired accomplishments of age and instruction; and these are the only men who are entitled to the name genius". (1)

Driberg affords an interesting example of this restriction of interest. "The airplanes now used in the Arctic by the Canadian Government excited but slight interest in the Eskimos who saw them - it would be unreasonable for us to expect savages to show keen interest in anything completely beyond their ken. Such things come under the category of magic; they are accepted, but are regarded as entirely different from phenomena within the range of their own experiences. When, however, the Eskimos saw a small motor-tractor hauling supplies to a Canadian Mounted Police post they were greatly impressed. "No dogs," they cried. "Very good! No dogs" a dog team consumes as much food as a good sized family, and if the dogs are not fed the man cannot go hunting. Here was something concrete, something within their own experience. The tractor was comparable to the sleigh, and their minds could at once draw the necessary conclusion. The mechanics

and the petrol consumption of the tractor did not interest them, but the fact that it dispensed with the use of dogs made it altogether desirable." (1)

Thus, primitive wonder which is close focused becomes, with age, more restricted in its range, more practical. While the interest is in the stimulus or its implications for their own sake, that is, while it is disinterested, we are justified in regarding it as curiosity. But it is closely connected with the constructive pattern as well as the desire for security. In fact, it is almost impossible to fully differentiate them. Wonder, however, leads to wide generalization, where the more loaded curiosity is more pedestrian.

To sum up, curiosity is the impulse to find out, the drive: and the result of its satisfaction, wonder, which is a kind of pleasant amazement, a feeling of "Oh! rare new world". The carry over of the emotion from one pattern of wonder to another, gives that sudden illumination that Graham Wallas describes in the "Art of Thought".

To give a childish example: "W" aged five was told by his mother, an ignorant country Irish woman, about 'The Creation', in rather picturesque details. "God said let there be light and there was light", etc. He listened in wide-eyed wonder. The next day he went with his mother to a neighbouring settlement, where he saw a family of Maoris named the Bates. He stared at these for some time and then asked questions about them. Finally came the question, "Mother, who made the Bates?". "God did", was the reply. He thought for a moment and then said - "God said, let there be Bates and there were Bates". Here we see the emotion of an expression being carried over to another and thus forming a hypothesis to satisfy the urge for reasons. Probably many myths are formed in the same way.

The same mental phenomena occur in all discovery. Thus, Darwin from young manhood onwards wondered at the evidence tending towards the mutation of species. He could see no explanation of it. Then, happening to read Malthus and pondering over the survival of the fittest it came to him as an illumination that here was the explanation of the cause of evolution. Thus, given the hypothesis, he set to work to test and prove it.

1. The Savage as He Really Is.

Inquisitiveness is the term used to denote idle curiosity. The village gossip by retailing what she has collected by her enquiries keeps herself the centre of interest. Idly asking questions, particularly among rustics without paying any heed to the answers, is often a means of making social contact. However, in such inquisitiveness there is search for security. Many children, for example, seem scarcely interested in the answers they receive, but pour out innumerable questions in seemingly endless succession. It is not all to be explained from the child's limited integration, and consequently monopoly of each stimuli in the attention for a short time only. Rather is it connected with the primary need for causation, which is a phase of the larger urge to give meaning. The more lacking one is in the critical faculty and the material for valid criticism, the easier is it for him to presume causal relations. Once a presumed relations is found, the child is often no longer interested, and goes on to another question. The process is not unlike the behaviour of cattle in a paddock, startled at a new plough left there. They will carefully approach, stand at a respectable distance, advance and retreat, till they at last reach it, and then lose interest in it. In the same way many people if they hear of a new book or theory must know something about it. Slightly more utilitarian is the appeal of the "Five Minutes a Day Book Shelf" etc., so much advertised to the Babbits of America.

THE INSTINCT OF CONSTRUCTION

The joy of being a cause which finds its first outlet in what the adult regards as destruction, but which is to the child the making of something :- a dropped plate is the cause of a noise and forms several new things (piece) etc. - is the first expression of this pattern. Later the child makes mud pies, brick houses, etc.

"For most of us the satisfaction of having actually made something is very real, quite apart from

36.

the value or usefulness of the thing made. And the simple desire to make something, rooted in this instinct, is probably a contributing motive to all human constructions from a mud-pie to a metaphysical system or a code of laws.

COLLECTING.

At first, a young child simply grasps at an attractive object and finds delight in holding, or keeping it near by till his attention is distracted.

At the beginning the collected articles are to add to the personality. Kohler's apes were in the habit of adorning themselves with the trivial objects that they collected. This pattern is connected with the desire for security, and of discovery.

By the time the child is four years old, there is a joy in having a special definite place in which to keep the treasure, and the further joy of turning over the collection, examining and handling it. Until the age of eight, the objects collected are quite miscellaneous and of a trivial nature. After the age of six or seven the social elements of imitation and competition begin to affect the collecting craze. A fashion may be set for shells or paper dolls, or cigar bands, or cigarette cards. The child whom the others envy is the one who has the largest collection. From eight to twelve the fever seems to be at its height - marbles, birds' eggs, stamps.

In the teens the sentimental factor is more dominant. This is the period for the collection of souvenirs, autographs, programmes, photos of cinema and sporting stars, etc. Later, the instinct becomes more closely integrated with the economic interests.

~~I show a boy of 12 years, who is not in the least interested in the literature, but who shows the same interest in a word as the keen philologist does in a name, and shows the typical joy when one brings him a word or a name that he has never met before. This is the collective pattern strongly developed in other directions also. He will~~

1. McDougall Introduction to Social Psychology.

~~collect books after a fire, boxes, boards, etc.,
deciding that they will some time be useful.~~

D. H. Lawrence describes a character thus. If ever she heard of a man who seemed to have a dramatic sort of power in him, she must know that man. It was like her taste for brocade and old chairs and a perfect aesthetic setting. Now, it was to have the most dangerous man, especially if he looked like a prophet or reformer. She was a socialist also, at this time. She no longer was in love with chairs. (1)

THE SEX INSTINCT.

Without going to the length of Freud and his disciples, I think that we must recognise that this instinct makes its first manifestation much earlier than puberty. McDougall a rather conservative observer maintains that: "It is at about the age of eight years that the behaviour of children commonly begins to exhibit indications of their attraction towards, and a new interest and feeling towards members of the other sex. Before this age, some children display warm personal affection; but such displays commonly involve nothing that implies the operation of the sex instinct. And one feature of them constitutes indirect but weighty evidence of the absence of the sex element, namely, the complete absence of any reserve or bashfulness in their relations with the objects of their affection, although in other circumstances bashfulness may be strongly displayed. (2)

(1) My own first memories of an interest in the opposite sex dates from about the eighth year, when, a member of a mixed class, I admired several of the little girls - their features, hair, dress, etc. I do not ever remember admiring boys. While there is no doubt great variation in the age at which the first weak and vaguely directed patterns of sex begin to manifest themselves, I am inclined to agree with McDougall against Freud. Through undue stimulation any pattern may be precociously stimulated.

1. 'The Lady Who Rode Away.'
2. Introduction to Social Psychology.

and the stronger its impulse and native excitement, the more this is prone to occur. Hence we find a fairly strong interest in sex in the half-cast Maori children of the Chatbam Islands from about the sixth year, because sex is discussed before them as freely as we discuss food. Malinowski's Trobrianders played mother and father and other sex games from about the fourth year. Generally speaking, the more forward and progressive the race the later is the development of the sex patterns in the individual.

The above suggests some problems concerning sex education. If the child asks questions or shows curiosity about the facts of sex, it is better to answer him in an unassuming manner as possible. But, unless he shows curiosity in the matter it may be questioned if it is advisable to more or less force it on his attention. This may make him conscious of it and awaken a precocious interest just as much as making a mystery of it does.

THE PARENTAL PATTERN AND TENDER EMOTION.

"The maternal instinct, which impels the mother to protect and cherish her young, is common to all the higher species of animals. Like other species, the human species is dependent upon this instinct for its continuous existence and welfare.

"That the paternal instinct is by no means altogether lacking in men is probably due in the main to such transference of a primarily maternal instinct, though it is probable that in the human species natural selection has continued and increased its inheritance by the male sex." (1)

I do not see the necessity of this reasoning. It seems to me that this pattern is as almost strong in man as in the female, and the biological reason of this is obvious. Both parents must protect the children, though the protection of the male is more pugnacious than that of his partner, in direction.

This instinct is intimately connected with that of sex. "The presence of the maternal element

1. McDougall's Social Psychology.

2. McDougall's Social Psychology.

in the attitude of a woman towards her lover has been recognised by countless writers of romance. And that the tender protective element commonly enters into the sentiment of the man for the beloved woman is equally obvious." (1)

We see this tendency to arouse the tender emotion in the baby talk of lovers and their pet names. "Clydie Mydie for Clyde (The American Tragedy of Dreiser) etc. This tender emotion is also stimulated by almost anything delicate or fragile, a bird, kitten, or puppy. I think an element of this emotion is contained in the liking for delicate glass work and china ware. This may explain why women pay much more attention to such than do men. The emotion tends to be carried over to all objects of beauty, to all that we admire, for they too extend our personality in the same way as a gift or kindness does.

There is, too, a kind of reverse direction present in this emotion, in that we have tender feeling for those who have that feeling towards us. This reverse feeling is known as gratitude.

The dominance of predatory and collecting patterns is incompatible with the free expression of this pattern. As a result, it tends to be generally suppressed and given some expression in directions not incompatible with the guiding motif. Thus, O. Henry makes a story out of the picking of a murderer because of his kindness to dogs; Wainswright, one of the most diabolical of murderers was passionately fond of cats. I have several times observed that the outlaw against society, pours his repressed tender feeling onto dogs, cats, birds etc. The present day business man, usually expresses his walled up tender feeling, repressed during business hours, on his family at home. Jung has recently remarked that the American business man is adolescentish in his outlook towards women - they are to be adorned, sentimentalised over and kept as things apart.

Another means of expressing this pattern, while still preventing it from competing with the hardness necessary to beat rivals in business, is in sentimentalising about service, etc, with its hysterical drives for clothing for the poor, saving souls of savages, etc. This is a means of exhausting

1. McDougall Ibid

the tender emotion without its being allowed to have any effect in mellowing the personality; and no doubt this continual sentimental yielding to an unnatural sentiment for humanity en masse, in the abstract, squanders tender feeling in a perpetual leakage of little drops, so that when these people are face to face with an occasion for drastic sympathy, the dynamic urge to action is lacking, and the reaction is a walking on the other side of the road and an objection to being reminded of it.

Another means of the squandering of this emotion is in self pity. The self is projected and made into an object of compassion. (This morbid self pity and self pathos was carried by Dostoevsky to the borderland of masochism)

(Note) Weltschmerz in German literature and the fin de siècle of the nineties in France, depicts this self pity and self pathos, with at times Byronism of the Manfred type - which is but another manifestation of the maladjustment to life. Besides squandering emotion, this behaviour also prevents the individual from any attempt at reform. He enjoys misfortune as certain types of neurotics "enjoy bad health", - for the pleasure they gain from experiencing tender feelings towards themselves.

We find that people like Kant and Nietzsche, who are without self pity are those who have the most compassion for humanity.

THE PATTERN OF SELF-ASSERTION WITH THE EMOTION OF ELATION

This instinct is more fundamental than the other in that the expression of any of the positive instincts has an element of it. Thus, the satisfaction of the impulse of curiosity, of construction, etc., all fortify the emotion of elation. However, there are cases in which

the expression of an instinct may be antagonistic to this, a shameful love, or abnormal sexual desire, a mean type of curiosity, the construction by a pacifist of a machine gun, or the miser ashamed of his miserliness. But this divorce from the pattern of self-assertion usually leads to neurotic conflicts, dissociation, etc.

Hence, using our analogy of the tree, we may regard this instinct as normally forming the base from which the others branch out and have part of their being, but some of these are capable of taking roots of their own and competing with the parent for nourishment and sustenance. This is analogous to the concept developed from the close focused percept becoming divorced from its pattern—a mere counter.

This instinct comes into play to express our pride in ourselves and our activities. Most animals express it about the mating season, or in the case of gregarious animals, when they are leaders. It is the basis round which the self regarding sentiment is formed.

This pattern is modified in the course of its development. With the appearance of the idea of the self, it seems to change its character. Previous to this, it is an impulse merely to draw attention and secure recognition. Simple recognition by others seems to represent its satisfaction. It now appears, however, as an impulse to seek admiration in addition to mere recognition, as an impulse, that is to say, towards self-display in a strict sense. It is not till this time that the phenomenon which McDougall calls the instinct of self-abasement appears. This I regard as a complex phenomenon, often explainable by an inferiority or fear complex.

THE PREDATORY PATTERN.

This pattern is first activated in the child's running after moving things, and later impels him to rivalry. "I can race you", "I can fight you," etc., of the six years' old. It is found expressed in hunting, fishing, etc., and in combative sports, as well as in rivalry, in short,

1. Herbert Jones: The Case of Paul Morphy, International J. of Psycho-Analysis, Jan. 1931
2. The Psychology of Sport "Sportsman", June 21st, 1930

in any activity in which challenge stimulates one's energies. The delight in working out puzzles, in draughts and chess is a more sublimated form of this. Jones says: "The slightest acquaintance with chess shows one that it is a play substitute for the art of war, and indeed it has been a favourite recreation of some of the greatest military leaders, from William the Conqueror to Napoleon. In the contest between the opposing armies the same principles of both strategy and tactics are displayed as in actual war, the same insight and power of calculation are necessary and the same capacity for divining the plans of the opponent, and the rigour with which decisions are followed by their consequences, is, if anything even more ruthless. (1) "He then quotes several stories of the origin of chess showing that they all agree that it is a substitute for war.

We find a typical expression of this type of mentality in which this instinct is predominant in the remark attributed to Blucher on his first catching sight of London. "What a splendid city to sack!" The fact that such warlike races as the Maoris take so readily to football is due to this instinct being so highly developed.

We find it more sublimated in the doctor's fight against disease, in the Christian's fight against sin in becoming a Soldier of the Lord, etc. Indeed, much of the success of the Salvation Army is due to this sublimation. This, I regard as one of the most important of the instincts and as fundamental as the sexual urge. This instinct has its own emotion. McDougall confuses it with anger, which appears only when it is thwarted, but as that is very often, one can understand his confusing the two.

Mountain climbing and the pursuit of speed, too, give a stimulation to the predatory pattern. This latter is well described in the "Spectator" thus: "The rush of air fills one with a sense of reckless happiness. The triumph over the ordinary conditions, which we call Nature, releases those who accomplish it to this extent from the cramping environment of mankind. They escape from the sensation of pettiness, of being allowed to exist purely on sufferance, which all human beings experience more or less when they contemplate the Universe and their place in it". (2)

1. Ernest Jones: The Case of Paul Morphy, International J. of Psycho-Analysis, Jan. 1931
2. The Psychology of Speed "Spectator", June 21st, 1930

There is probably the pleasant consciousness also of being in the centre of the world's attention. This is the same as the child's delight to climb, to be high.

"There is another instinct which operates more often - the competitive instinct. Something of the same kind is seen in children who chase after butterflies because they flutter and in young dogs who chase hens or chickens that scurry away from them, though they walk quickly past birds that take no notice of them. There are people who cannot be content to walk behind anyone on a pavement, who must try to pass just for the satisfaction of passing." (1) The effect of alcohol, too, give us this feeling of power. Consequently, the fondness for alcohol is very common among types with strongly developed predatory patterns.

GREGARIOUSNESS.

McDougall also lists a gregarious instinct but I do not think it necessary to posit such. Gregariousness is due partly to desire for security and equilibrium with the environment and partly from the desire for stimulation. The sheep away from the herd is like the child who has strayed from its mother. It no longer feels secure. There is nothing from which to take suggestion. With the human being gregariousness is chiefly from the desire for stimulation either of the other instincts or as a means of distracting himself; a means of taking a holiday from his own thoughts. Thus, it is the individual who has the least personality who is most gregarious. Just as one takes a holiday from oneself and enters into the souls of others in Art, so one can in a less spiritual manner in conversation or any form of communication or association.

THE PERSONALITY.

These instincts grouped around self assertion, the fundamental instinct, are responsible for producing the idea of personality, and that wider me, the ego, which is myself, my family, state, ideals, all that I identify with my larger self. Besides varying with time, place and circumstances, the ego varies with the greatness of the personality. Any threat to the ego may be met by the activity of one or more of the ancillary instincts, according to the intensity of the danger; more or less in the following order :- Instinct of appeal, disgust, fear, anger or laughter. A more distant element of the first mentioned may fuse with any of

1. The Psychology of Speed. "Spectator" June 21st, 1930.

the others which are liable to a certain amount of fusion among themselves.

From the positive instinctive patterns and their emotions integrated round the self regarding sentiment we gain our standards of value. If hypocrisy is the tribute vice pays to virtue, then the values are the tribute we pay to our ego.

Also besides the ordinary dissociation from repression, etc., the very act of perception of attention to a stimulus, gives at least an element of dissociation. The personality is forgotten in the end of the reaction, which becomes in itself, supremely important. Consequently, any end of an instinctive urge - positive or negative - is likely when thwarted to give rise to the fear, appeal, anger reaction. Thus, a thwarted attempt at escape may give rise to rage; and ignored appeal or exhibitionism - particularly in the case of a child - may cause rage or even fear.

of the child cry. It is from the very beginning distinguished from other forms of crying of the infant. It is first a demand, however, after a while for other reasons are frequently associated with it. (1) The cry arises and is thus an appeal for the withdrawal of an aversive stimulus and for the return of a desired one. Hence it is the first expression of the instinct of appeal. (2) This pattern is expressed when the ego (personality and other personality) is in danger. Dissociation of the personality and the attention it demands. In its early undifferentiated form it is expressed in the shouting of the neurotic child, trying to draw attention to itself, by making excuses, and lying. Thus Peggy (aged 4; 9) a rather quarrelsome child is playing with Percy a 3-year-old child. She throws sand at him and he is growing angry. I say "He will have you crying in a minute"; she replies "I don't care". Soon afterwards she comes to me complaining that Percy was throwing sand in her eyes. I say "But you started it"; she replies "But I was only playing".

Much of the phenomena of rationalization can be traced to this cause. "Surely I did not do that - I really meant - it was only a joke" etc. "But it really was the other (the more worthy)".

(1) Barnfield 'Psychology of the Infant' p. 20-22.

THE ANCILLARY INSTINCTSTHE INSTINCT OF APPEAL :

"The young child young and helpless, first reacts to anything that disturbs its well-being with a cry. Crying is a special form of breathing, it is a spontaneous exaggerated expiration (sometimes also inspiration) with a contracted glottis, wide opened mouth, and tightly closed eyes Crying is accordingly always a repetition of those movements which the first breathing after birth produces. It almost seems that each awaking in the first days is associated with the "waking" out of the foetus condition, and that the child repeats these motor reactions of birth the new born reacts to any sudden changes by crying, whereas to placid continuous rhythmical changes it reacts by falling asleep....the hunger cry is not the repetition of the birth cry, it is from the very beginning distinguished from every other form of crying of the new born; it first occurs, however, after crying for other reasons has frequently occurred" (1)

The cry brings aid and is thus an appeal for the withdrawal of an obnoxious stimuli and for the return of a desired one. Hence it is the first expression of the Instinct of Appeal Pattern. This pattern is expressed when the ego (oneself and wider personality) is in danger, discomforted or not receiving all the attention it demands. In its more sublimated form it is expressed in the showing off of the neurotic child, trying to draw attention to itself, by making excuses, and lying. Thus Peggy (aged 9;I.Q75) a rather quarrelsome child is playing with Percy a ragamuffin of 8. She throws sand at him and he is growing angry. I say "He will have you crying in a minute"; she replies "I don't care". Soon afterwards she comes to me complaining that Percy was throwing dust in her eyes. I say "But you started it"; she replies "But I was only playing"

Much of the phenomena of rationalization can be traced to this cause. "Surely I did not do that - I really meant" - My enemies ... etc. "But it really was the other" (the more worthy).

(1) Bernfeld 'Psychology of the Infant' P.20-22

The psychology itself is a curious mixture of
the old religion by which he was brought up
and the new religion by which he is now living.
He is a man who has been brought up in the
old religion, and he is now living in the
new religion, and he is a man who is
indifferent to the claims of either.
He is a man who is indifferent to the
claims of either, and he is a man who
is indifferent to the claims of either.

It is not uncommon for the apostate,
especially if his psyche still has a tinge of his old
allegiance, to be very unfair to the faith he has just
left, - St. Paul for instance, and Lord Snowden during
the recent election. Thus the instinct of appeal is
used to defend part of the ego and against what is no
longer in it. Very often the propounder of a theory
or an idea, feels a vested interest in it because it is
his idea. He therefore shows all the reactions typical
of the instinct of appeal when his theory is attacked
(Orthodox Freudians, as represented by the International
Journal of Psycho-Analysis, when dealing with Jung and
Stekel for example). Consequently when a prophet of
any theory comes before us we should consider how he
would be affected if he were asked to believe the
antithesis of his theory. If not at all then we are
justified in believing that he is motivated from the dis-
interested urges of free inquiry.

FEAR.

(1)

Watson describes the Fear Reaction in babies as a sudden catching of the breath, clutching randomly with the hands, the sudden closing of the eyes, and the puckering of the lips followed in some cases by frowning. He finds in the young babe two innate fears

(a) that of falling and (b) that of a loud noise.

Watson considers all other fears as conditioned from these. I consider that there are two fallacies in Watson's reasoning. (1) He forgets that because a reaction is not shown at birth, it might develop later and still be innate, and (2) The child does not react to a stimuli but to a situation. Allport says (2) "It is not the modality of the fear stimulus which primarily determines the fear response, but the manner of its application. Valentine offers an interesting example: 'I put before my little girl of twelve months a creeping woolly caterpillar, at which she gazed with apparently anxious fascination but without protest. I then blew behind her a whistle which had previously caused not the slightest fear, even when blown suddenly behind her. With the added slight disturbance, at once the lurking fear of the caterpillar seemed to spring into full activity, and she screamed and shrank from it' ". (3)

And Stern another - "Gunter (1 year 8 mths) the boy as he sat happily in the children's bath-tub, began to scream terribly when Hilde was placed beside him, nor could we pacify him. The sister he loved so well, as a rule, became an object of terror to him, first by the absence of her usual clothing, and above all by her unaccustomed and inevitable proximity.". (4)

Stern concludes that "Surprise has a strong element of pain. When the (new) impression (of surprise) is an admixture of the known and the unknown, so that the sense of familiarity can neither be entirely pushed to the background nor yet satisfied, this gives the child a lost uncanny feeling, which may produce the strongest sign of terror. Thus there exists for the little child - and this is true for the next few years - not only fear of the unknown but fear of the mysterious. This explains the frequent crying at the sight of strangers.....anything new may have an uncanny and

(1) Behaviourism (2) Social Psychology (3) Proceedings of the British Association 1930 (4) Stern Psychology of Early Childhood.

unattractive effect when presented under certain conditions - To this must be added an unexpected coherence of the new with the elements of the familiar perception, because it is here that the interruption is most heavily felt. We find similar results from the isolated appearance of impressions which, as a rule, only occur as parts of a whole but cannot now be so placed mentally by the child. Lastly, any strange object which, at first, causes no fear, may at once have this effect when it is seen quickly approaching the child, for, by so doing, it passes from the sphere of what is simply looked at into the practical life of the individual; it seems to demand a certain attitude which the child cannot at the moment assume; hence the shock (1)

Fear then is shown towards any stimuli that effects one's equilibrium - the stability of one's personality and its interests. For example, two 3-months old twins sleep heads and tails in a little creche and are used to that position. As they are growing too big for the two of them in the creche, the mother has tried taking one out. Even if this is done when they are sleeping, they seem to be vaguely aware of the change; and soon show every sign of alarm till they are again replaced heads and tails.

Likewise a team of horses become used to being yoked in a certain combination, and to working in that order. If they are rearranged so that different pairs are together, or even if the one on the right is placed on the left, they are restless and easily frightened. There must be a vague feeling of mal-adjustment. Like Valentine's child, they are therefore more easily startled. Blanton & Blanton (2) describe how a child, held in its mother's arms will show fear when the mother is startled. This they term "muscular" fear. The explanation no doubt, is that the startled mother either tends to relax or to tighten her hold on the baby. That disturbs his equilibrium, his feeling of well being. The same type of fearful shock can be experienced when one's old beliefs are shattered - the fixed universe of pre-Copernican days - the pre-Darwinian biology etc. Here is an example: "Once during my college days a Professor of Astronomy on a brilliant winter's night took me to look

(1) Stern Ibid

(2) Child Guidance P.26

through a telescope at a certain planet. When he had adjusted the instrument I took one look, then without a word of explanation turned and fled. In that moment of disillusionment I had seen through time and space - even matter itself - and out into the void I did not recover from the shock for days. Indeed I doubt if I have ever wholly recovered, for to me the stars are the most terrible things in the universe. (1)

I was watching the torments of some hero in the Middle Ages. I was feeling a wild sympathetic fear for the victim and disapproval of the whole business - still I stood an interested spectator. Then gradually I felt more and more for the victim. He suddenly became myself. However, I was decided to bear it all stoically. Then as the pain increased my pain did too, till suddenly I tried to break away, yelling as if I were a child. I was awake struggling with the dentist who had just got the tooth out.

This regression makes the little that is observed appear more clearly than if it is part of a wider field. Thus Dr. R. B. Lytton in "The Adventure of Death" writes: "One soldier, a dark haired Celt, had a very lively recollection of all the events which immediately preceded his first entry into the fire trench. The prospect of facing danger had the effect of quickening all his faculties of perception, and he told me that as he marched to the trenches every blade of grass seemed to have become a more vivid green, every way-side flower was clothed with fresh colour, and the little fleecy clouds in the sky were as white as driven snow."

Ernest Booth, from an American prison, describes how he and others robbed a bank. His part of the 'job' was to carry the cash and bills, while his companions held up the tellers and customers. He describes his feelings while pretending to cash a cheque but really waiting the arrival of his companions and their signal to begin. (1) A Pagan Boyhood. E.K. Daniels : Atlantic Monthly April, 1930

The fear reaction of the child is to scream for aid, later he withdraws from the fearful object and runs to the parent or some zone of safety. In the adult a strong fear may cause one to crouch down paralysed, rooted to the spot. Thus we may regard the fear reaction as a chain reaction, containing a cessation of activity and concealment followed by flight when possible. The flight may be with or without screaming, according to the intensity of the panic; for in strong fear there is a tendency to regress to a more infantile state. I can illustrate this from a dream I had while under the influence of carbon monoxide having a tooth withdrawn. I was watching the torture of some heretic in the Middle Ages. I was feeling a mild sympathetic fear for the victim and disapproved of the whole business - still I stood an interested spectator. Then gradually I felt more and more for the victim. He suddenly became myself. However, I was decided to bear it all stoically. Then as the pain increased my panic did too, till suddenly I tried to break away, yelling as if I were a child. I awoke struggling with the dentist who had just got the tooth out.

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Ernest Booth, from an American prison, describes how he and others robbed a bank. His part of the 'job' was to empty the safe and tills, while his companions held up the tellers and customers. He describes his feelings while pretending to cash a cheque but really awaiting the arrival of his companions and their signal to begin. "The band of my hat grew suddenly tight. It seemed to restrict the flow of blood, congealing it at my temples. I raised a hand to touch my cheek bones, and my fingers

came away as though burned by the contact. I tried to swallow and my tongue clove to my palate. I coughed nervously, and the woman beside me started as though I had stabbed her with a pin. My cheeks felt hot, and I knew they were livid. The constriction about my forehead increased. All this occurred in less than sixty seconds....."Stand fast everybody! Don't move!" sharp and ominous the command cut through my consciousness. They were in the bank....."Lay down don't touch anything" I said in what I intended to be a harsh voice.

Two other clerks, and one woman employee, acted as though operated by a mechanism. They were prone on the tiles before I had extracted half the contents of the small compartments of the first drawer. Nervousness...the suspense... left me. A soothing calm followed. It seemed logical and natural to be lifting currency from a drawer. That this was the peak of a bank robbery never entered my mind. I was simply transferring bills from one position to another while a dozen people stood across the counter from me. I did not actually look at them, but the impression I got was of a group on a motion-picture screen, suddenly frozen into unusual and awkward poses. Through this I was propelled by a will greater than my own. There was nothing of conscious volition in my actions, and I knew a curious division of myself. It seemed that I stood on one side and watched dispassionately while a chap who resembled a business-college student engaged himself in a practical study of banking. It was all impersonal as if I witnessed it enacted upon a stage. I was an observing spectator - but with no greatly absorbing interest. The action was flat, commonplace; there was nothing dramatic about it. It seemed to me that everyone connected with it was unnecessarily serious and concerned. They appeared to attach an importance to it beyond its worth. There came to me for one brief moment a hint of perverse amusement; if they - these grotesquely frozen figures - could have known the turmoil raging within me a few seconds ago".

(1)

Here we have a beautiful example of both (a) the emotion disappearing when action begins and (b) the tendency to dissociation.(1) The dissociation, too, of a memory of some episode connected with fear and shame is common. The factors responsible for this are (1) the whole withdrawal reaction and preparation for flight tends to normal dissociation of all that is irrelevant to escape (2) We dwell upon a thought that

(1) American Mercury Sept. 1927.

is pleasant and connect it with other patterns, but if it is the opposite, i.e. connected with fear or shame, one flees from it by thinking of something else, or talking quickly about something to distract the conversation into another direction. This lessens the chance of the episode being associated with other patterns.

As the personality is a gradual development and the child's reactions are relatively dissociated, any strong emotion, or the expression of any powerful instinctive pattern tends to be dissociated from the personality. The more primitive the pattern - sex rage or fear - the more likely this is to occur. We repeatedly read of murders committed in a fugue etc. Even in the perception of beauty, this may occur. One is moved out of oneself and then one comes back with a shock, as instanced by the following :-

GOD'S WORLD

O World I cannot hold thee close enough;
Thy winds, thy wide grey skies;
Thy mists, that roll and rise;
Thy woods, this autumn day, that ache and sag,
And all but cry with color; that gaunt crag
To crush, to lift the lean of that black buff;
World, world I cannot get thee close enough.

Long have I known a glory in it all,
But never knew I this,
Here such a passion is
As stretcheth me apart. Lord I do fear
Thou'st made the world too beautiful this year.
My soul is all but out of me - let fall
No burning leaf, prithee, let no bird call.

Edna St. Vincent Millay.

However, while in the perception of beauty one expands out of the self, in intense fear one withdraws from the stimuli by withdrawal into oneself - becoming small, and preparation is made for flight. Every organ subserves that end, the bowels are evacuated etc. The few stimuli ~~that~~ are attended to, either to aid escape or because in the dissociated state any stimuli - instead of leading to other associations - tends to persist by itself, as in hypnosis.

THE PATTERN OF REPULSION AND THE EMOTION OF DISGUST

This pattern is closely allied to Fear, but while the latter prompts to escape from its object, the latter is directed to the removal or rejection of the offending object, if one has come into contact with it, and at the same time to withdraw from it. When more controlled the impulse is to throw the object as far from the body as possible by a quick jerking movement, and to withdraw the rest of the body at the same time. There is a shuddering not unlike that in fear. In its simplest form and the genesis of all later development it is the propensity to vomit out anything because of its unpleasant taste or smell, or because the appetite is surfeited; and if it were not that it shows such power of being carried over to percepts and ideas I should be inclined to classify it as a sensation reflex. It is later carried over to anything slimy, dirty or hideous; and by "association, resemblance and analogy", it is removed from physical objects to people and behaviour. We speak of "a slimy person", "it makes me sick to think of such behaviour", and may feel disgust at being in the necessity of shaking hands with someone we dislike; or even at being in the same room with that person, or a member of the same association. Robert Ross said that when Lord Alfred Douglas was received into the Catholic Church he felt under the necessity of leaving it. These later forms of disgust are not found in babies or in people of low mentality. They appear only when a personality is formed and the greater the sensitivity (i.e. the potential powers of personality formation) the greater the liability to the feeling of disgust. And just as one soon becomes accustomed to an odor and ceases to be conscious of it, so one does with the objects of physical disgust; but on the other hand familiarity with the objects of moral disgust tend to increase the repulsion. Disgust in short is felt towards all that we refuse to bring into our ego, to form confluence with, because of its hideousness, moral or physical.

SHAME.

True shame is the kind of fear expressed when ones' self respect is humbled, be it the self respect judged by the approval or blame of others, or from our own ideal of what we should be. "If the child has done something wrong, he tries as far as possible to avoid intercourse with his fellows, to make them forget, because he sees himself blamed by the judgement of others, and their blame increases his own feeling of unworthiness. This moral shame sometimes leads to an imitation of the ostrich's course of action" (1)

Thus "Gunther (3: 3½) is naughty and his mother looks at him severely. Then he shuts his eyes tightly and turns his head away "Why are you shutting your eyes", "Cos I don't want to see you", "Why don't you want to see me", "Cos you are scolding so, I don't want to see you". The blow from shame comes from ourselves. (2)

ANXIETY.

Anxiety - fear from want of confidence; often accompanies a conflict between hope and doubt. It is often a kind of floating fear, not permanently attached to any object, that is, not seen to be caused by any particular stimulus. This may be caused by certain visceral disturbances, bad health, or mental conflict. Again anxiety may be experienced because the cause of the fear is not conscious. The memory of the stimulus may be suppressed but the emotion cannot be. Consequently, it is likely to be projected onto anything that comes into the line of perception, as in Plutarch's story of Bessirs, who, having murdered his father, thrust his spear through a nest of swallows because he conceived them to be accusing him.

- (1) Stern Psy. of Early Childhood.
 (2) " " " "

RAGE.

(1)

Watson gives as the reactions of Rage : "A stiffening of the body with slashing movements of the hands and arms, accompanied by crying and the holding of the breath. As the child grows the slashing movements give way to pushing and hitting at the object of rage and later running after it and attacking it. The barbarian potentate for example would often attack the innocent bearer of bad news, and we all tend to direct our anger at those we fear or to those we don't. Anger is a milder form of rage, directed against an object rather than the whole pattern.

LAUGHTER.

I propose to show in the second section that laughter is the affirmation of the ego and its triumph against attack.

(1) Behaviourism.

(1) Intellectual Development of Children.

THE DEVELOPMENT OF THE PSYCHE.

We have seen how from the state of well being and that of non well being, the child breaks up those patterns into percepts, which increase well being and those that do not. Thus at the beginning, the mother, food and toys are all part of the well-being pattern. Gradually he discovers his own body, that certain things will react to his appeals, and some will not, that some move and some do not. All the time the inference is from likeness to unlikeness, the known to the unknown. Hence it is not surprising to discover that the child interprets everything in animistic terms, and causation is often to him but contiguity. The child gradually builds up the idea of the external world and of himself as a personality, and an ego which is larger than the personality. It is himself, his belongings, his interests - all that makes a part of his larger self, and the "bigger" the person the greater will his ego be. He may reach the state of Debs with his "If any man is in chains I am not free" or Christ's "Even as ye do it unto one of these the least of my people, so ye do it unto me".

Every excitement tends to exhaust its activity in the positive instincts or in some activity suggested by the environment. Susan Isaacs notes that "A fact of no little psychological interest is the particular value of modelling for this special purpose of introducing a calm and constructive activity after a period of excitement and wildness (1)

The stronger the excitement the more probability is that if its outlet is found in instinctive patterns, the more primitive ones will be used, such as sex and predatory. Just as the more sublime feelings - artistic and religious - give one a feeling of peaceful well being, that gives rise to a feeling of tenderness for the whole world, so the more hysterical excitement finds outlet in predatory and sex. This is seen by the study of any religious revival. Also during a period of stress and strain: war panic, fires, earthquakes etc., the hysterical condition lessens the power of inhibition. Hence any suggestion from the environment or from suppressed wishes is more likely to be accepted.

(1) Intellectual Growth in Young Children.

For ultimately any mild excitement be it from good news, a beautiful sky, or from commendation, is merely a feeling of heightened self-feeling; and any strong excitement, a feeling of tension or strain. Hence we see the reason why the energy of any balked instinctive urge may find at least a partial outlet in another. Just as our rage at those we fear may be expended on those we don't, so that excitement of an instinct which we are inhibited from expressing can find an outlet by stimulating an uninhibited pattern. We now have an explanation of the phenomena of Chap. II. Besides we may use the expression of an instinctive pattern for our own ends, totally divorced from its biological function, as when a woman uses her sex appeal to gain ends totally divorced from sex.

Zuckerman discussing the social life of the Primates says "In some instances a male will follow readily where his female leads; in others, if a female wishes to move, or to remain where she is, against the male's desire, she attempts to get her way through the sexual approach. Both sexes of all ages appear to present themselves sexually to those of their fellows whom they fear; this appears to be a means of diverting assaults" (1)

The further integration of percepts and instinctive patterns and the development of personality from infancy to the more or less fixed outlook of adulthood will now be briefly sketched.

(1) The Realist July 1929.

"During the third year a sudden change generally takes place in the relations between adult and child. Agreement and trust are at an end for some time to come. This change is related to the development of the will. Between the ages two and four the child learns to use its will for attaining an end. At first, it is, as it were, intoxicated with this new possibility, which it has discovered in itself. We know the little child only too well, which, the whole day long and at every possible opportunity, defiantly repeats "I wont", answers every other suggestion with an energetic "No", and cries or hits and kicks every time its will is thwarted. This period has a positive value for the development of the will, although it is so unpleasant from the educational point of view." (1)

This age is beautifully illustrated by the little girl "Quilly" in Henry Williamson's 'Dream of Fair Women', and is due, I think, to the child's sudden discovery of herself as a personality, separate from her environment. A friend of mine told me of how he once stood in front of a mirror when about three years old and pondered over the problem: Who is this? Alec himself. But who is Alec? What is Alec?

This sudden discovery of himself, makes him desire to test himself by "willing", by disobeying. Self display, too, shows itself at the end of the third year. "With the coming on the scene of the idea of the self" the impulse also seems to change its character. Previous to this it is...an impulse merely to draw attention, and secure recognition. It now appears, however, as an impulse to seek admiration in addition to mere recognition, as an impulse, that is to say, towards self-display in a strict sense.

Later this desire to prove one's will as one would play with a new toy becomes the desire to overcome another, and is expressed in chasing, racing etc. in play. This produces less of the close focussed aspect to percepts and more of the far focussed. A butterfly is no longer a thing of wonder - "a pansy flying" as one child expressed it - but something to chase; a playmate, as something to try ones powers on, at racing, fighting etc. This attitude is deeper in boys than girls, and develops into the predatory pattern.

(1) Buhler 'Mental Development of the Child'

(2) Drever 'The Pre-School Child'

NOTE:

This "Will to Defiance" stage returns again in adolescence and is never quite absent in later life, particularly with the adolescent. An instance of this is the theme of the motiveless crime which crops up again and again in literature - in Dostoevsky's "Crime and Punishment", Andriev's "The Dilemma" and Gides' "Lafcadio's Adventure". A theme of a similar type is that of the symbolist drama 'Phocas le Jardinier' of Vielé-Griffith. Phocas, an early Christian, is extremely lackadaisical about his belief. The persecution has begun, and when the soldiers, not recognising him, ask for their victim he tells them Phocas will be there at dawn. They drink and sleep, and Phocas waits patiently till they wake up again. He has no reason for it; he is not dying for the love of God but as a gesture, a "spontaneous exercise of free will".

Thus there arise a hierarchy of leadership in a group of boys. 'A' may be the leader of the whole group, 'B' while led by 'A' assumes authority over C, D & E. The more 'mana' the leader has the more he is the object of close focused admiration by others; and hence he is the being from whom the others take sympathetic suggestion. The same phenomenon is found in a herd of bullocks. Frank Harris (1) tells us the method of making bullocks rise when they are down in the trucks and going a long journey. He first discovered the leader by prodding them with sticks. The leader pays no attention to the others but they do to him. The prodding made him move and that made the others move in unison. When he was made to rise, the others would follow him. The quotation previously quoted from Rivers shows the same phenomenon in a primitive group.

The age up to about six is strongly emotional, and particularly at about four one of close focused perception. However, after six the child is interested in the percept as a stimulus to action, hence perception is more far focused; the child becomes more practical. His drawings become schematic, that is depictions of meaning rather than of close focused perception.

The predatory urge first finds expression in the random

(1) My Life as a Cowboy. Child Psychology. Waddle.

emulation of pairs, but later on play groups are formed and the predatory impulse finds expression in a disciplined group i.e. a team or a gang. The gang age (12 - 16) expresses this predatory impulse, plus the urge to break from the home and form ~~a~~ new life of early puberty. To cement their unity the members of the gang often use a 'secret language'. "The invention or use, or both, of secret languages seems to be well-nigh universal between the ages of eight and fifteen, with special prominence between ten and thirteen years. Many of these 'languages' are passed down from generation to generation of children; some are originated by small groups, and in a few instances have been known almost to crowd out the use of the Mother tongue for a time" (1)

The collective pattern at its height in the tenth year fuses with the predatory, in the desire for riches etc.; very often at first as a means to an end, but the means tends to become an end in itself. This is particularly so where there is an inferiority complex, owing to poverty of environment, backward intelligence or poor health. It is used to express the desire for security and superiority. I have over and over again observed people whose limited intelligence made a success of life - from the narrow utilitarian point of view by concentrating on amassing wealth."

Puberty brings physiological changes and the development of new instinctive patterns and a whole reorientation in outlook. This results in a period of loose integration similar to that of the young child under six. "In later childhood there is a very considerable degree of integration often much more than in the immediately succeeding years of adolescence" (2)

There is an awakening of interest in experiences for themselves, a new growth of wonder, of interest in art, a close focussed perception in art etc. There is often, particularly with the more gifted, a period of storm and stress that ~~that~~ parallels in many ways the age of defiance. There is too a return to the exhibitionism conflicting with bashfulness of the early period. There is a return to day-dreaming, and phantasy but these are much less egocentric than those of the earlier years. "A young man or woman will often weave an elaborate fiction in which they do not recognisably appear; but with children the hero is hardly disguised at all. Then, as a rule with children, we miss the note of

(1) An Introduction to Child Psychology. Waddle.

(2) Ernest Jones, Brit. J. Psy. (1922-23)

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yearning or aspiration, that reaching out to something beyond the individual self, an endeavour even to attain the infinite, with which we are familiar, particularly in later adolescence. It may assume manifold forms, - religious, artistic, poetical, or purely social, but in all of them the characteristic mark is the feeling that the self is incomplete, or even satisfactory, and the intense desire to get into contact with something, an idea or a being outside the self. With this goes usually a much greater development of altruism, and the essence of the whole group we are now considering, may well be the development of a higher capacity for loving and the desire to love as distinct from the older desire to be loved, which is such a prominent feature of childhood" (1)

"On the whole it would appear that the life of phantasy is gradually brought into closer relation with the facts of real existence, at two different periods during the development of the individual, - first, during the transition from infancy to later childhood, and then, more definitely, during the transition from adolescence to adult life... This change also betokens.....an unfolding of the personality so that the flow of feeling outward, away from the self is facilitated" (2)

Waddle says "The slang period, if such there is, attains its high point at about the beginning of the onset of puberty. It is believed that the wonderfully rapid expansion of intellectual and emotional life at that time, which outruns the power of expression, creates the natural demand for new, striking, unusual, and more expressive terms than the conventional ones, and a craze for slang is the result". (3)

- (1) Ernest Jones Brit. Journal Psy. (1922-23)
- (2) Ibid. Do. Do.
- (3) Introduction to Child Psychology p.102.

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During this period of partial dissociation and new integration there is a tendency to be dissatisfied with the self; to adopt as one's model a hero or an alter-ego and to copy this; to live with it as the standard of value; to judge situations from the point of view "How would my ideal behave now" - in short, to pose. Emil Ludwig (1) tells us that at about 12 years of age he had an obsession to make imaginary dialogues about the people he saw. In normal cases the dualism disappears with maturity. However, when it is the feeling of inferiority that causes this living into another person it is very common for a different ideal to be taken for a different mood, or in a different section of the environment; and as well as attention to how an audience - real or imaginary - will take it. There is often an imaginary onlooker to all our doings, "The Showman" as Stella Benson calls it in "I Pose". As a consequence more attention is paid to the effect of the pose than to the attempt to identify oneself with it. This is particularly so when self pity or self pathos is felt, or, in some cases, with self reproach.

Besides a delight in rhetoric, particularly in the case of boys, in adolescence there is a strong element of sentimentality, which may be defined as that attitude which arises in those who are so anxious to believe things what they ought to be that they pay no attention at all to what they are. The sentimentalist is one who seeks to enjoy without incurring the debtorship for a thing done. He converts all perceptions into shapes and rhythms regardless of their rightness. Consequently, everything is superficial, easily lumped into vague and loose patterns, the contents of which are never clearly defined, because no effort has been made to learn the true basis of perceptual organization. The sentimentalist lives in clouds of words, colours and sounds, suggesting vague and unreal forms, which he takes at their face value. He is neither an actor nor a thinker, but merely a feeler in a purely superficial sense. His character lacks integration. From the point of view of thought, sentimentality means loosely held beliefs; beliefs held as loosely as the change in our pocket. This sentimentality, in the adolescent, is due to lack of stability and of experience. If it persists in the adult, it can often be found to be the result of an appeal for distraction, a refusal to face life. Sentimentality in such cases is decadent idealism.

(1) "Gifts of Life".

After puberty there is a gradual steadying down, greater integration, and more obedience to custom. James says "Already at the age of twenty-five you see the professional mannerism settling down on the young commercial traveller, or the young doctor, or the young minister, or the young councillor-at-law. You see the little lines of cleavage running through the character, the tricks of thought, the prejudices, the ways of the 'shop', in a word, from which the man can by-and-by no more escape than his coat sleeve can suddenly fall into a new set of folds". (1)

The world has become again more conceptual. With age there is greater difficulty in adaptation to new stimuli. Hence there develops a dislike of change, hatred of new ideas (neophobia). In adolescence we are romantic, looking to the future; in old age we turn to the past and idealise it. This occurs more quickly where the predatory collective pattern is strongest. Aldrich tells us that an old man told him "When you come to die you will compare the shortness of youth with the length and sadness of the years that come after, and you will be thankful if you enjoyed the years that were open to you to enjoy. If you have really lived, you will not mind dying", and adds "I believe that the banquet of life is left without regret by those who have feasted and drunk deeply, while the procrastinators and nibblers dread being torn from the table" (2)

(1) Principles of Psychology.

(2) The Primitive Mind and Modern Civilization.

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CHAPTER XIII

SOME COMMON EMOTIONS.

Bashfulness - a shrinking from the limelight due to a mild fear through unstable equilibrium, is really a shrinking from forced consciousness. "Any psychic or bodily function in intimate or even less close connection with the unconscious, instinctive side of the ego, is, to a certain degree deprived of that unconscious character when it has to take place in the presence of others. The thought of public action and of the expected criticism is enough to make tasks, that, as a rule, are performed with mechanical certainty, into anxious problems, again requiring fresh exercise of discrimination and decision. This kind of nervousness will arise chiefly in connection with such activity as is only just beginning to approach the security of unconscious action". In other words, the presence of spectators introduces another element into the pattern with divided attention, and hence the need for re-adjustment; equilibrium is shaken.

Thus Stern's boy at 2.2 "Shows a sort of bashfulness whenever he uses a new word for the first time. Any attempts to get him to repeat it are unsuccessful; he gives the impression of being shy". I can remember as a child having the same feeling, particularly if anyone showed signs of noticing the new word I had picked up. This kind of bashfulness is uncommonly like stage-fright in the following instance:- "Gunter (3.1½) was acting with his sister as they so often did. Suddenly the boy became conscious of the presence of onlookers and he struck at once, hiding his face in his hands, a constant expression of bashfulness natural to him. Closely resembling this is bashfulness caused by praise. Gunter (4.10½) when he is praised . . . displays an indescribable mixture of pride, joy, shyness, confusion, together with a desire to hide everything." (1)

The bashfulness, in the presence of the opposite sex, is also due to the change in the pattern of experience, the lack of equilibria. When conscious of sex one ceases to be one individual talking to another and becomes an

(1) Psychology of Early Childhood.

individual of one sex talking to one or more of the opposite sex, having different standards customs and desires; and his own interests and desires are different too.

This bashfulness at the sexual approach, found particularly in the female, is known as coyness, or more loosely as modesty. McDougall says that "Coyness of the female is essentially a refusal and avoidance of the sexual approaches of the male in spite of the excitement of her sexual instinct." It is bashfulness found to have a biological and utilitarian value and in many cases become conventional and customary. Its biological value lies in the fact that the more the female ignored or repels the advances of the male, the more he will observe her, the more she will occupy his mind in percept and image...this will augment his desire for her, and his sympathetically induced understanding of her. She has ceased to be the mere stimuli for egoistic desire.

Suspicion - Is an oscillation between confidence and lack of confidence, belief and doubt. This process is devastating and unpleasant. The object of suspicion is accordingly repugnant to us.

Hope - Hope is confidence as joy to happiness. Confidence we have seen is largely automatic - if it is shaken for a moment by doubt and then re-awakened in of course a more conscious form, probably in a background of doubt, we experience hope.

Despondency - Is the result of a conflict between hope and doubting fear, with the latter in the ascendancy.

Despair - Is the abandonment of hope.

(1) McDougall - Social Psychology.

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Sorrow - tender feeling and a knowledge of loss (either one's own or sympathetically felt). There may be an element of pride making the emotion bitter sweet. The mother's sorrow at the heroic death of her son contains tender feeling towards him, sense of his loss, pride in his achievement and his goodness towards herself, etc.

Confidence - "Is simply desire working towards its end unobstructedly" (1) Shand tells us that "Confidence tends to relax the higher intellectual and voluntary processes and to leave the accomplishment of desire to external events or to processes that are automatic". Confidence is simply a feeling of security, that things are as one expects them to be. Belief is confidence on the conceptual plane. Both confidence and belief are primary; it is only from experience that we learn to doubt.

Suspicion - Is an oscillation between confidence and lack of confidence, belief and doubt. This process is devitalizing and unpleasant. The object of suspicion is accordingly repugnant to us.

Hope - Hope is to confidence as joy to happiness; Confidence we have seen is largely automatic - if it is broken for a moment by doubt and then re-awakened in of course a more conscious form, probably in a background of doubt, we experience hope.

Despondency - Is the result of a conflict between hope and doubting fear, with the latter in the ascendancy.

Despair - Is the abandonment of hope.

(1) McDougall - Social Psychology.

Envy & jealousy - are often used in somewhat the same sense but the former is applied more to the relationship of people - be it sexual, parent and child, or friendship; while the latter is applied to relationships of the more impersonal ego - to possessions, abilities, aptitudes and traits of character. McDougall says that "Jealousy arises when the object of love gives to another, or merely is thought to give to another, any part of the regard claimed for the self". He adds "I do not think that true envy arises except when the sense of deprivation by, or opposition on the part of the object is proved" (1). I think he is too restrictive. Adler (2) for example points out that envy is an almost universal trait in the sufferer from an inferiority complex. Every time he sees the success of another or hears him praised, his own feeling of inferiority, by comparison, is increased. This causes a feeling of anger and antagonism against the other, and an attempt to rationalise away his superiority. James says "I for the time having staked my all on being a psychologist, am mortified if others know much more psychology than I. But I am contented to wallow in the grossest ignorance of Greek. My deficiencies there give me no sense of personal humiliation at all. Had I 'pretensions' to be a linguist, it would have been just the reverse. So we have the paradox of a man shamed to death because he is only the second pugilist, or the second oarsman in the worldso our self-feeling in the world depends entirely on what we back ourselves to be and do!" (3)

To the extent that he is unable to forget his own restricted ego in admiration of the successful one, and to overcome his feeling of smallness in a normal manner, he will ^{feel} envy. Bertrand Russell, and many other advocates of sexual freedom regard sexual jealousy as a survival of proprietary rights over the partner. While this is often the case the problem is much more complex. The primitive - the Maori for instance, regards a woman as something to give him sexual satisfaction and to bear him children - hence the loss of one is easily compensated by another. With the growth of sensibility we get romantic love, in which admiration, aesthetic appreciation etc. enter in. Consequently a satisfactory partnership is more difficult to attain and when attained it is a very close one. There is no more possessiveness in it than in the audiences' enjoyment of 'Macbeth'. Now the breaking of this by the intervention of another party means a great wrench to at least one of the couple. If he admires the interloper, or at least respects him, and thinks that his later partner

(1) Social Psychology. (2) The Neurotic Constitution
(3) Principles of Psychology.

will be better off with her new mate, he may try to bear it. We may then have a position like that of Liszt, Von Bulow, Cosima and Wagner: However, if Cosima had chosen the footman, or a vulgar adventurer, instead of Wagner, Von Bulow would have felt the blow more severely as it would be an insult to him and a degradation of Cosima, so that his former admiration would become disgust. (Similar to the effect of one's favourite statesman abandoning a cause for "a piece of ribbon"). This anger with the interloper must be classed as jealousy. Envy and Jealousy then are the anger and antagonism we feel against one who belittles our ego by taking something out of it, in such a way as to lower our self respect, our prestige; and there are all stages of this emotion from the slight "I envy you your success" to maniacal hatred.

Grief : Here the screaming or crying gives place to sobbing. Darwin says "The character of crying, however, changes at an early age, as I noticed in my own infants - the passionate cry differing from grief. A lady informs me that her child, nine months old, screams loudly but does not weep; tears, however, are shed when she is punished by her chair being turned with its back to the table" (1). Here the appeal element is dropped as useless, and the loss, whether it is of material goods or of love, or of self respect, is accepted as inevitable, as hopeless of rectification. The sobbing exhausts the feeling of loss and distress. It is no use crying over spilt milk, and the sooner the fact that it is spilt is accepted, the better. The expression of the grief then frees us from the depression and allows us to then hope in another direction. It frees us from the feeling of depression so that we may return to our natural activities, where exertion stimulates the heart, and this reacting on the brain aids the mind to bear its heavy load.

I once attended the funeral of a young Maori girl. Her only sister was hysterically trying to throw herself on the coffin, calling out "Oh sister don't leave me. Take me with you". I really thought that she would die of grief. However, the next day at the annual local race meeting, the girl was laughing and joking, and showed no signs of the loss. Here we have the catharsis of tears. In a primitive race, as in a child, the complete expression

(1) Expression of the Emotions. All that

of emotion is easier and hence the cathartic effect is reached sooner. We see this in the oscillation between tears and laughter in the child. This cathartic effect of tears is known to the poet - "She must weep or she will die"

Resignation is a more conceptual acceptance of the results of loss. It succeeds the expression of grief. "If you were quite certain that your number was up, you'd have at least the tranquility of resignation". (1)

Admiration + Wonder plus the feeling that the object of wonder is in some respects worthy of emulation. There is temporary empathy into the object, and then a feeling of smallness in some respect compared with it.

Awe = Admiration plus an element of fear which hinders empathy. The Gothic Cathedrals have gargoyles to give the necessary fear element.

Respect - Admiration in some respects with a mild fear in others. As the admiration is not whole-hearted, the empathy is not complete, and one's view is more conceptual.

Gratitude = Knowledge of indebtedness, plus tender emotion.

Reverence = Awe plus gratitude.

Scorn = Disgust plus anger.

(1) R. Graves "Good Bye to All That".

Contempt - Disgust plus knowledge of superiority.

Loathing - Fear plus disgust.

Hate - Anger directed in a certain direction and become habitual, because its expression is ineffective to remove the slight to the ego; or because the expression has been inhibited - usually through fear. Hate is the anger of the weak.

Envy - Anger or Hate, with perhaps an admixture of fear; and the knowledge that one is inferior to the object of envy. Envy is really an attempt to rationalise away one's inferiority by belittling the object.

Reproach - In this sentiment there are - a feeling of tenderness towards the object which make it part of one's larger self, together with anger which tends to separate it. One may reproach one's self by separating the real self from the ideal self.

Pity - Tender emotion plus sympathetically felt pain.

Resentment - Anger at blow at one's self respect, effecting oneself or one's larger personality - one's ego.

This tendency to live into an experience is known as empathy when it is into an inanimate pattern; sympathy when it is into the emotions of humans or animals; imitation when it is of an action, and suggestion when it is of a belief. We tend to accept suggestion unless we have ground for not doing so. Hence during partial dissociation, such as fatigue or illness, we are more suggestible, and the same applies to the child compared with the adult, the gregarious person compared with the less gregarious. If we are antagonistic to a person our attitude tends to be one of

side their development, and is a sublimation. This is seen particularly in the case of the predatory pattern and in sex. In the latter for instance, - dancing, the play of courtship, etc., are a sublimation of direct sexual desire, and at the same time increase the understanding and control of behaviour by, and towards the opposite sex, thus preparing for the love life of permanent sexual union. Susan Isaacs says that "Dramatic make-believe play helps to

contra-suggestion - his actions and beliefs, everything associated with him, tend to have an unpleasant affect for us and we react in the opposite direction to these.

Pleasure, Happiness and Joy : We speak of a pleasure but not of a happiness. The one is the feeling tone that accompanies the expression of any of our positive instincts or reflexes, or of an ego enlarging percept; or from the proper functioning of the body. It is of but momentary direction and involves but a fragment of one's being. Joy is an abstraction. We should speak rather of joyous emotion. This accompanies from the harmonious operation of an organised system of sentiments, that constitute a considerable part of our whole being. Happiness arises from the harmonious operation of all the sentiments of a well organized and unified personality, one in which the principal sentiments support one another in behaviour tending towards the same or closely allied harmonious ends.

A Note on Play

The first play of the child is the random exercise of his limbs: waving his arms, crawling, running. All positive activity is play. Later the expression of the partly awakened instincts finds expression in play. This both aids their development and is a preparation for life, (Groos' theory), and is a sublimation. This is seen particularly in the case of the predatory pattern and in sex.. In the latter for instance, -dancing, the play of courtship, etc., are a sublimation of direct sexual desire, and at the same time increase the understanding and control of behaviour by, and towards the opposite sex, thus preparing for the love life of permanent sexual union. Susan Isaacs says that "Dramatic make-believe play helps to

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lessen inner tension arising from the earlier anxieties, and so to free the child's interest from real events and real objects. Imaginative play builds a real bridge by which the child can pass from the symbolic values of things to active inquiry into their objective characters". (1)

The ultimate distinction between play and work is that the former is relatively free from conflict, it is its own satisfaction. The latter, however, is preparation for a remote end. Hence it can be seen that the two shade into each other; is, for example, the activity of the artist or creative worker - work or play. - On the other hand, organized games, compulsory games etc., take on the aspect of work.

So far we have regarded play from the point of view of expression. We have seen how there is a tendency to live into the percept, and the younger and least integrated the person is, the more this occurs. The young child learns to understand himself and to comprehend experience by living into it. He plays being an engine or its driver, a horse - almost anything that attracts attention - and imitates the parts of the pattern that are significant for him. This Nunn (2) calls experimental self building; it explains why children delight in acting.

- (1) Proceedings of the British Association, 1930.
(2) Education - The First Principles.

MALE and FEMALE.

As each sex possesses the glands of the other in a more or less dormant state, there are all stages of masculinity of the female sex and vice versa. However, the principal psychological differences are :- Women seeks more confluence with the environment and security. A man can live in opposition to his environment or by ignoring it more than a woman can. For example it is almost impossible for a woman to face the years of discouragement of a Balzac unless she has some guide. Wonder and active curiosity are less present in the female. Stern finds that from the earliest years with children playing with blocks, boys make patterns of their own, while girls follow the set pattern given in the book of instructions. In the same way, woman tends to rely on tradition and custom, with their fixed standards, more than men does. The instinct of appeal is stronger in woman, and the telling of "white lies". While this is partly due to the economic and legal subjugation of woman, and her inferior physical strength, it is also due to her curiosity and wonder being personal rather than constructive. As Burdock says "Women take truth as they find it, while men want to create truth" (1). This is illustrated very well in the career of Mrs. Besant. No one can doubt her honesty, but any study of her biography will show that she went holus bolus into the acceptance of different beliefs, in each case under the influence of some dominant individual - Bradlaugh, Mrs. Blavatsky, Leadbeter etc. There was no attempt to dissect any of these newly professed faiths and to integrate them with the rest. The whole of past beliefs were thrown overboard if incompatible with the new. In the same way, woman while more prone to admiration and therefore disinterested sacrifice than the man has less capacity for respect. Either one is on her side or he is not. There can be no half measures. For that reason woman has often been accused of being incapable of loyalty. The truth is that if she can completely identify herself with a cause she can be more loyal than any man; but there must be no half measures - if she cannot completely identify herself with it, it means little to her. Yet paradoxically enough it has been said that a woman can see the failings of her beloved

(1) Quoted by Havelock Ellis in Man and Woman.

and yet love him; while the male in the same position would become disillusioned. Here the facts of tender (parental) emotion and rationalisation come in. Women thus tend to be more conservative. They are too more practical in the narrow sense of the word. There is less variation between their close focussed and far focussed aspect of life. They tend to keep an even focus. The man is closer to the boy all his life than is the woman to the girl.

The woman's sex urges though more diffused and close focussed are connected with parental emotion. Hence the adolescent girl finds sublimation of these impulses in the family, by tending younger children. Usually there is less of the storm and stress in her case.

The predatory pattern, which in the male makes him a success as a soldier, a lawyer, a politician or a business man, makes him fight for his beliefs, in the female tends to go through the stage of riddles and puzzles to personal rivalry, keeping up appearance, etc. "Because Mrs. Jones has a new dress I must have one. The Browns have a car, we must have one." I have known many men who sacrifice clothing for books and intellectual food. I have never met women who would do so, though I know many who would sacrifice food to keep up appearance and perhaps even for intellectual food.

Women are more suggestible and therefore more gregarious. Though usually they shrink from bloodshed, it has over and over again been noticed that in warfare, civil wars and periods of blood lust, it is the women who out-distance the men in cruelty. Writing of the Gangs of New York, Herbert Asbury tells us the women fought in the ranks of the Gangs "and many of them achieved great renown as ferocious battlers. They were particularly gifted in the art of May hem, and during the Drift Riots it was the women who inflicted the most fiendish tortures upon Negroes, soldiers and policemen captured by the mob, slicing their flesh with butchers knives, ripping out eyes and tongues, and applying the torch after the victims had been sprayed with oil and hanged to trees". (1)

Casanova (2) declares that he found seduction easier when he was with two girls, because if one went a certain direction in response to his advances, the other not to be outdone would go a little further. Hence he would work

- (1) The Street Gangs of New York.
- (2) Memoirs.

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one against the other till he had attained his end. Here we see the effect of suggestion and the rivalry, which is the feminine aspect of the predatory impulse.

Being thus both far focused in outlook, i.e. practical but in a limited sense - more imitative and suggestible - they are better letter writers and conversationalists. They are more at home in company. What Lawrence says of the Italians - "They are not passionate, passion has deep reserves. They are easily moved, often affectionate, but they rarely have any abiding passion of any sort", - (1) applies very much to women.

They are more observant in personal details, but their observations are more subjective, tend more to personal relations than to lifeless things, more to the objects than to qualities and relations, and more to spatial relations than to colours.

The male tends to remould his environment to suit his needs; hence curiosity, wonder, the predatory and constructive instincts are strong. The female seeks one with whom she can live in confluence, hence suggestibility, appeal, and tact are stronger. The romanticism of the male tends to be rebellious, that of the female is wistful and often sentimental. When the male falls in love he sees the woman through the very spectacles of his imagination. It is an artistic process. The female does this only in her first adolescent loves; she can see all the faults of her lover and still love him. This is partly because she is more practical, but partly because of the parental instinct and the tender emotion of her attitude.

Women show a facility of seizing and retaining facts, with a clearness that strikes the examiner. Hence their success in the Sciences is much greater in those the basis of which have been formulated, and much routine work is to be done. They are more attentive to the fact than to the law, to the particular than the general idea. They are appliers rather than generalizers. Buckle says that most men are naturally inductive, and women deductive.

The pride of the male becomes the vanity of the female. The former is self contained, the latter is directed to an audience. It could well be defined as the sentimentality of pride, for while the former expresses the whole organism the latter is more an appeal against a feeling of inferiority., or one for attention, for confluence. "When a man

1. Lady Chatterley's Lover.

is attacked by general paralysis he usually displays an extravagant degree of egoism and self-reliance; when a woman is the victim of the same disease, it is not self-reliant egoism but extreme vanity which she displays. "

Finally, there is far less range of variation between females than males. The former conform more to a norm both in regard to physical and mental attributes, and abnormalities.

Probably the most striking difference in mental activity and attitude between the sexes is to be found in the matter of the imagination. The male imagination is more active and more varied than the female. The male is more likely to be imaginative in his thinking and in his actions. The female is more likely to be practical and to be concerned with the details of life.

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1. Psychological Types.
2. Outline of Abnormal Psychology.
3. The Re-creation of the Individual.

CHAPTER XV.

PSYCHOLOGICAL TYPES

We have seen that every percept is a relationship between the ego and the object. According to the placing of the emphasis - on the ego or the object - we have the introvert or the extrovert type. The extrovert tends to dissociate unpleasant stimuli while the introvert tends to brood over them. The former tends to hysteria and the latter to schizophrenia. As Jung says "in one case the libido is turned inward and in the other it is turned outward" (1).

Probably an innate difference in neural plasticity and glandular reactions is responsible for this, for the traits of type are shown from birth. However, environmental influences, too, have an effect in modifying types. McDougall (2) shows that the introverted type becomes extroverted under the influence of alcohol and other drugs, and usually he can 'carry his liquor' much better than the other type can. He too is difficult to hypnotise; he usually finds it difficult to get to sleep and sleeps more brokenly than the extrovert who by shutting out external stimuli can usually get to sleep at once.

After making the fundamental division of these two types, Jung made further divisions of each into the feeling, the sensational, the thinking and the intuitive. This savours too much of the old faculty psychology. Beatrice Hinkle (3) offers a more suitable division of each type into the subjective and objective. What follows will be a modification of her theory preserving her designations of the types.

We have seen that there is a movement from the close focused to the far focused or more symbolic point of view. The close focused view gives us the emotional or subjective subdivision, and the far focused the objective.

The Emotional Introvert : His intuitions regarding reality are so subjectively coloured as to have little objective value, and the result is often distortion rather than revelation of the object. He falls in love not so much with a woman as with his limnal image or image of her. If the object can carry the symbol all is well, unless, of course,

1. Psychological Types.
2. Outline of Abnormal Psychology.
3. The Re-creation of the Individual.

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he changes in his attitude towards the symbol. He is thus always a searcher and a dreamer. In love he "apparently surrenders, but for a brief period only" (1) His life is deep but often lacks breadth. Blake is an excellent example of this type. These people are as a rule artistic possessing a warm sympathetic attitude and appeal when they please.

Of The Objective Introvert - Einstein, Kant, Hegel and Schopenhauer are good examples. Generally speaking, as the concept is more limiting in outlook, more narrowly directed, this type is less restricted in its range, i.e. less self-centred than the emotional. Otherwise this type is not fundamentally different from the former except that it expresses its intuitions in concepts rather than in images.

made by Prof. K. H. H. H.

The Emotional Extrovert : lives for the stimuli of life. In art he tends to be a devotee to form. "He turns from the unpleasant aspect when it is forced upon him and in the recoil places his interest on another object when he can again forget and ignore the unpleasant". (2) The introvert plays with his own ego, projected upon the object; the extrovert plays with the object itself. Generally speaking the emotional experience has more effect on the personality than the conceptual; this type therefore has more personality than the objective extrovert, though of course much less than the introvert. Lloyd George is a typical example. Robert Graves describing one of his speeches says "I knew that the substance of what he was saying was commonplace, idle and false, but I had to fight hard against abandoning myself, with the rest of the audience. The power I knew was not his, he sucked it from his hearers and threw it back to them. Afterwards I was introduced to him and when I looked closely at his eyes they were like those of a sleep walker". (3)

(1) Beatrice Hinkle.

(2) Ibid.

(3) Good Bye to All That p.253.

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The Objective Extrovert type is beautifully illustrated by President Roosevelt. They are usually men of action, and want facts not theories..... They can quickly adapt themselves to any change in the environment for they have little inner life. The only thing they cannot tolerate is being thrown back on themselves. They are gregarious and their values are those of their environment. However many men of science - particularly the plodding methodical kind rather than the makers of wide generalizations - are of this type.

Besides the innate factors in the formation of these types, there is the influence of fear and complexes of which this emotion is a constituent.

The introvert being less in contact with reality has in many respects less control over the external world. He cannot enjoy the jostle of new stimuli. He therefore tends to withdraw into his inner life when in an unsympathetic environment; or he may make an hysterical attempt to compete with it. He thus tends to either over value or under value it, thus showing that in reality he overvalues the object and undervalues himself. An over-emotional reaction to a stimulus can only be brought about by lack of adaptation to it, hence the release of the stored up unadapted libido overwhelms it. Therefore in neurosis he may exhibit similar symptoms as the extrovert. On the other hand, being less dependent on his environment he can tolerate an unpleasant or fearful environment more than the extrovert, particularly the emotional extrovert, can. All he asks is that it must not be too bad for him to be able to ignore it. He is more sensitive to these blows of the environment in that he cannot dissociate the experience of them. The extrovert while less sensitive to a blow to the ego is on the other hand lost without some aspect of the environment from which to receive stimuli. He therefore is more prone to the development of an inferiority complex in an environment which thwarts him - (the person of weak physique in a farming community). On the other hand he can overcome his inferiority feelings by rationalisation. Failing this he tends to withdraw into himself (artificial introversion). The extrovert too is more prone to form an authority complex. By this term I mean that attitude to a leader of respect with an element of fear - classified by McDougall as self-abasement. This may be to a herd leader or General, or to a Deity regarded as a glorified herd leader or "Great Taskmaster". This makes one mould himself after the ideal formed by the leader, and inhibit reactions irrelevant to the ideal. There is always present at least an element of fear that he is not satisfying the ideal.

Consequently such an individual is always restricted in outlook and tends to be self conscious. He is often classed as an introvert because of his habit of weighing his actions. Thus we see that the effect of fear may make the extrovert seek a hysterical orientation with the objective world. On the other hand, the extrovert may be driven to the semblance of introversion or of this same impulsive extroverted behaviour. An authority complex tends to make him observe his behaviour and restrict his range of interests. Therefore in such a case he tends towards the behaviour of the introvert. Thus often the effect of fear is to turn the type from its natural reaction into its opposite or to force it into hysterical reactions.

Thus to give a more complete diagram of types we should include the natural reactions as well as the amount of fear or its compounds...Inferiority complex, authority complex, shame etc. A person's place on the prism could then be shown by marking his place on the E.I.O.S. plane, and connecting that with the line showing the amount of fear complexes in his psyche.

Another classification of types could be made from the predominant instinctive patterns that form the self regarding sentiment. We would then have :-

The Predatory Type : Which enjoys battle for itself, typified by the Norse hero, and the Maori Chieftain.

The Predatory Type with an authority complex : Here the predatory pattern is subjected to the service of a leader, a god or an ideal. The Duke of Wellington would typify this type as Napoleon would the preceding one. The former type is typical of the "Epic Age", which according to Chadwick (1) follows an Age of Migration (a young and vigorous people under the pressure probably of population leave their own Country and force their way fighting into a land inhabited by an older, richer, and partly decadent civilization). It is also found in a period of revolution or some such transvaluation of values.

The Predatory Collective : Typified by the Captain of Industry, who enjoys fighting his rivals as much as he does making money.

The Collective Type : Of which the extreme is the miser.

The Constructive Curiosity and Curiosity Construction

Types : Typified by the inventor and discoverer. In the first the laborious work of construction is most important, the curiosity being merely supernumerary; in the latter starting with wonder, broad sweeps of intuition are made, a Darwin or an Einstein. In art these two types are known respectively as the classic and the romantic.

1. The Epic Age.

A NOTE ON ART

To confess a fault partially relieves one of the burden of a sense of sin. Before tohunga in Polynesia could attempt a cure for a breach of tapu the patient had to confess any breaches he had made, and, in reality, the confession was the most important part of the cure. Again, a child will often welcome punishment, in order to have the sense of guilt removed; and we have all experienced the relief of communicating our grief, sorrow or dejection to lighten the burden on ourselves.

In the same way, expression given artistic form relieves tension. This is well expressed by Donne :-

I thought, if I could drown my pain
Through rhyme's vexation, I should them allay.
Grief brought to numbers cannot be so fierce,
For he tames it, that fetters it in verse.

The macabre in art allows one to lighten horror and thus familiarise oneself with it. Much of Mexican Art is of this type and Beddoes furnishes a good example in English poetry. According to Worringer (1), the conceptual art of barbarism, as well as the early Gothic and Byzantine art is the outcome of "space-fear". Because the barbarian had little control of nature he found danger lurking everywhere, and the early Christian did in the temptations of the world and the lusts of the flesh. The art of these people was conceptual and non-empathic. Dangerous things were given form to make them innocuous and pleasing, things of permanent enjoyment and communication. The art which is the expression of pure joy and wonder, by being expressed can be enjoyed again and again both by the artist and the spectator. Thus we see that art is both a means of controlling the fearful and horrible in life, and of expressing its joys.

(1) Form in Gothic. laughter. (2) There is a series of gradations from the faintest and most decorous smile up to the full explosion of the laugh, making it impossible for a hard and fast distinction.

(1) Form in Gothic.

LAUGHTER

I have set out in the first part of this thesis a brief plan of how the child differentiates himself from his environment, builds up a personality and an ego. I now wish to show that a smile is a diffused form of the laugh and that the latter is an expression of the well being of the ego - of euphoria, and at its triumph against shock or any attack on its security. It is, then, intimately connected with the ancillary instincts of appeal, fear with its relations and anger. A relatively severe shock tends to produce the reaction of appeal or fear, a milder one - anger, and a relatively slight one - laughter.

THE SMILE AND THE LAUGH

Smiling involves a complex group of facial movements, including the drawing back and slightly lifting of the corners of the mouth, the raising of the upper lip, thus partially uncovering the teeth, and the curving of the furrows between the corners of the mouth and the nostrils which these movements involve - "To these must be added the formation of wrinkles under the eyes - a most characteristic part of the expression - which is a further result of the first-mentioned. The increased brightness of the eyes is probably the effect of their terseness, due to the contraction of the adjacent muscles and the pressure of the raised cheek - though an acceleration of the circulation within the eyeball may have something to do with it." (1)

The facial expression is approximately the same in the broad smile and the gentle laugh - "It is only when laughter grows immoderate that there is a marked addition of other features, viz - the strong contraction of the muscles about the eyes leading to frowning and the shedding of tears. How closely connected are smiling and moderate laughing may be seen by the tendency we experience when we reach the broad smile, and the fully open mouth to start the respiratory movements of laughter." (2) There is a series of graduations from the faintest and most decorous smile up to the full explosion of the laugh, making it impossible for a hard and fast distinction.

1. Sully - An Essay on Laughter p.26
2. Ibid. p.28

The sound of laughter is caused by sharp, short inhalations, and broken exhalations of breath. "The full process of laughter is, like coughing, sobbing, and other actions, a violent interruption of the rhythmic flow of the respiratory movements affecting the chest and especially of the diaphragm." Hence we hear of laughter holding both her sides'. From the shaking of the body, the head moves to and fro, the lower jaw often quivers up and down, as is likewise the case with some species of baboons when they are much pleased. In the young child there is often movements of the limbs up and down, a kind of dancing with laughter. During intense laughter these reactions survive in some adults. The reaction of laughter begins with the finer levels of consciousness and with the finer muscles, and passes downwards to lower levels and more fundamental and earlier developed musculature, although sometimes in children this order is exactly inverted. As such its function seems to be limited to that of an interruption. Even a perpetual ^{smile} quite apart from its insipidity for other than the smiler would, strictly speaking ~~can~~ hardly be compatible with the smooth onflow of the vital processes. A smile then is a diffuse laugh - it usually lasts longer than the sudden laugh for it savours less of the ~~all~~ of none reaction of the other.

THE FIRST SMILE AND LAUGH

The general verdict is that the date of the first smile is at about the third week, and that of the first laugh at about the end of the third month. Darwin's children did not smile till they were over six weeks old but the youngest child laughed twenty days after the first smile. (1) Preyer's child showed the first true smile at twenty-six days. (2) There is a big difficulty in fixing on a criteria for the first smile because its lip movements are a development from the partly opened mouth in sucking. The only safe sign is in the bright eyes peculiar to the smile, but here again the brightness seems to be less when the eyes of the smiler are not fixed on some perceptual pattern.

1. The Expressions of the Emotions
2. Preyer. Feeling and the Will.

With Darwin's children "the smiles arose chiefly when looking at their mother, and were therefore probably of mental origin, but this infant often smiled then and for some time afterwards from some inward pleasurable feeling, for nothing was happening which could have in any way excited or animated him." On the tenth day Preyer's child showed a purely mechanical smile after a full meal and his first true smile after feeding when "he smiled, opening his eyes and directed his look to the friendly face of his mother." Miss Shinn's Ruth (1) smiled in the second month when a familiar face bent over her. This smile of special pleasure expressing much gaiety, occurred when she was lying fed, warm and altogether comfortable.

The babble of the second and third months may prepare for laughter as it does for speech. Miss Shinn writes of Ruth, "Between the advent of a smile and a laugh, the child frequently made gurglings, cooing and chuckling sounds accompanying her smiles; then on the fourth month came the definite laugh. From early in the month she acquired an ecstatic ^{LITTLE CHUCKLE} and once or twice even broke into a genuine laugh when she was playing with a little more boisterousness than usual.

LAUGHTER AND FEAR.

One of the first objects of the child's laughter is a strange noise - one that is not bad enough to be fearful. This is not surprising when we bear in mind that hearing is one of the most primitive of the senses and seems to require very little cerebral development. Often a baby will in chattering to itself make weird noises and then laugh at them. He is developing his throat muscles, preparing for complete vocalisation by playing with his voice, and as the activity is but dimly conscious he has no idea of the sounds he is going to produce or that he is their cause. When these sounds occur, if they are rhythmic and pleasing he laughs (a) from the delight of a sudden new stimuli or (b) if it is weird enough to give him a shock he laughs to express his relief. The adult reacts in the same way to a sudden unexpected noise of anyone behind him. He will suddenly give a jerk and experience fear, then laugh saying, "Oh, you frightened me!"

The connection between laughter and the slight stimulus of falling can be easily seen by watching people on swings, hurdy-gurdys, scenic railways and other contrivances at country fairs. The same laughter succeeding fear is expressed by the

1. Shinn. Notes on the Development of a Child.

child when one throws it up and catches it.

The connection between laughter and the mysterious is illustrated by the following:
 "Mademoiselle Parodis, a protege of the Empress Maria Theresa, had lost her eyesight from paralysis of the optic nerve. After treatment and recovery, we are told "The appearance of the human form, seen for the first time, distressed her greatly, the nose on the human countenance moved her to laughter. Speaking of noses 'they seem,' she said, 'to threaten me as though they would bore my eyes out.' " (1)
 To Helen Keller who approached the comic through touch and feeling the bulge of a water melon felt ludicrous i.e. strange and she was amused at "the puffed-up roundness" of squashes. (2)

Again we regard as "funny" the customs and ideas of those separated from us by space and time, and the dual meaning of this word can be seen by the following anecdote. A young girl was told that she was a funny girl. Her response was, "Do you mean funny ha! ha! or funny peculiar?" The word then has the two meanings (a) mysterious or peculiar and (b) ludicrous. To the child and the rustic they are not differentiated. Because their outlook is limited their standard is the measure of all things; ^{said} their rules and customs are right. As the Cockney ^{said} when he went to France, "Why can't they talk like Englishmen?"

We find one of the earliest forms of laughter in the incongruity of names and punning on them. It must be remembered that to the child and the primitive mind names are more than mere signs. They are part of their owners' nature and personality. To have an unusual name is to be as queer i.e. as funny as to have an unusual face or to wear unusual clothing. For example, a group of a dozen children in a country school, varying from five to ten years of age, burst into loud laughter when they heard one of their number read in a story of a sick boy and his nurse the name of the latter as Sister Marie. There was a Marie in the class. The child, at the age at which he is developing the use of language is intensely interested in words and makes puns on them. His approach to them is rather close focused.

1. Rider Mesmer
2. Story of My Life

The laughter of greeting, too, manifests itself very early in life. In the baby before recognition proper can be said to occur it is the expression of joy; later it is the expression of the joy of relief at recognising as familiar and benevolent, a face that might be strange and hostile. Later the laugh at making a new acquaintance is the expression of bashfulness overcome and bashfulness we have seen is a form of fear. The propensity to laugh at the not too sudden appearance of a face increases till about the twentieth week; from then till about the fortieth week there are more and more negative responses after which time it is again successful in eliciting a smile. "Its period of ineffectiveness coincides fairly closely with the period during which the infant is becoming increasingly aware of strangers" (1). Adults do not laugh on meeting people whom they see every day or people with whom they have no emotional bond. One notices the laughter of greeting in particular in courting couples, with old friends reunited after many years or during a meeting with a distinguished person. In the former case it is an expression of relief from bashfulness and the fear of the other "being different to-day", or not keeping the appointment, for the more one is in love the more one fears the loss of that love. In the case of the renewal of an old friendship there is the conflict between the old pattern and the new percept. "Will he be the same? How am I to greet him?"

TICKLING

Tickling spots are developed on the lateral chest walls, abdomen, the loins, the neck and the soles of the feet. Different theories have been propounded to explain the biological utility of the tickle squirm - such as to dislodge vermin, to wriggle out of the clutch of an enemy - and as a form of rude courtship (resistance yet invitation) the tickle spasm precedes the laughter in chronological development in the individual and in the race; therefore to judge the former by the latter aspect is like judging the sneeze by saying that it can be evoked by a straw. Bacon noted that "In tickling, if you tickle the sides and give warning, it does not love laughter so much." (2).

1. Washburn Genet. Psy. Monog. 1929
2. Natural History VIII 721.

2. The Book of This and That.

Darwin remarks that : "The mind must be in a pleasurable condition; a young child if tickled by a strange man would scream from fear - the touch must be light." (1) It follows that the tickler must be known. If I creep up to a person and tickle him from behind his reaction will be fear, with perhaps a scream, or anger, but not laughter, till he at least sees who it is. This form of laughter, then, is due to the discovery that the sudden shock is not a cause for alarm. The first shock draws on the reserve of psychic energy which is expended in laughter. It is interesting to note that the adolescent girl is most sensitive to tickling and its consequent laughter, and likewise ambivalent to the approach of the male.

Another factor in this type of laughter - particularly in young children - is suggestion from the laughter or merry mood of the tickler whose behaviour is imitated. Should the tickler maintain a serious countenance the result might be quite different.

THE LAUGHTER OF NONSENSE : When one is bored he either deliberately or more or less unconsciously seeks some stimulus, some experience that will refresh him, whether it be push pin or poetry. For this reason these activities - art, even, - have been called a way of escape. However, as Lynd says : "We hear much about a literature of escape, too often with the implication that escape must be from life to make-believe, from fact to falsehood. The truth is that you can escape from one true thing into another, as a field with a bull in it into a field with flowers." (2). Indeed it might be into a higher reality.

Nonsense may be described as humour which has for the moment renounced its connection with wit. It is humour that abandons all attempts at intellectual justification, and does not really jest at the incongruity of some accident or practical joke, as a by-product of real life but extracts it for its own sake.

Nonsense rhymes and stories, like imaginative play, are an escape into a world out of space and time, out of cause and effect, rules and customs which weigh heavily on the child. Hence his joyous laugh at the thrilling episodes in "Alice in Wonderland" and the "Adventures of the Snark". As in play there is also the element of experimental self building, in that the child learns reality better by contrasting his nonsense world with it.

1. The Expression of the Emotions.
2. Lynd.: The Book of This and That.

There is a big element of this escape from boredom in much of the play and activity of children. Here probably lies the explanation of Kimmins : "In most of the recording of detached observers on the first year of child life, it is noticed that at certain periods the childish play becomes unduly vigorous, and an element of rowdiness makes its appearance, accompanied by loud and sometimes sharp laughter. The desire for boisterous fun at certain intervals does not appear to be entirely associated with an unduly robust state of health". (1)

Thus "L" aged 7, highly intelligent but neurotic, abnormally sensitive and with a fairly strong inferiority complex, watching Peggy Chadwick, (known as Chaddy) playing, suddenly burst out with, "Chaddy, Chaddy Chimbo jumped down a jimbo", and laughed. Again, the same child in playing ran up a grass embankment with a fence at the top; on striking this the impact threw him backwards, resulting in his rolling down the slope before he could stop himself. He rose, looked foolish for a moment, laughed and then purposely went through the whole series of activities again, laughing greatly at the end. Here he was making himself the centre of attention (there being adult spectators) and wiping out the disgrace of his ludicrous accident. The laughter probably contained an element of bashfulness as well.

Kimmins says : "In some cases, the passage from naivete to humour is materially influenced by the effect produced upon the child as a result of the amusement caused by his words which were uttered with no humorous intent". (2).

Thus punning and clowning and pretended stupidity are all means of exhibitionism or appeal to be noticed or attended to, etc.

1. Springs of Laughter. p.87

2. Ibid. p.78

1. Samuel Butler. Jones and myself.
Life and Letters. 1932. p.123

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Another aspect of the appeal element is illustrated by the following from Samuel Butler : "Jones asked me a mere passing question whether I knew anything about the stars. This frightened me. If there is one thing I dislike more than another, it is Astronomy, so I said, perhaps a little sternly "Certainly not". Jones said no more. Then after a moment or two, I suppose I felt I had been too severe, for I added in a more conciliatory tone "I know the moon". This type of humour is used by the male, who would scorn to use the more obvious instinct of appeal motive, such as making excuses, begging for forgiveness, and by the female when she knows her excuses or rationalisations are too obviously false.

In the laughter at the breaker of rules and conventions there is as much laughter of triumph with the breaker of the rule as at his breach of decorum. Hence such a laugh is ambivalently both a laugh in defence of custom; and an escape from such restriction.

The laughter of triumph may be expressed after the successful expression of the predatory instinct such as victory at games, a success in the hunt or war. Here we must remember that fear and anger are so closely connected with the predatory pattern that McDougall has interpreted the latter emotion as the expression of that impulse and fear as the expression of thwarting it. Only a long schooling at "playing the game" has taught us to restrain our anger when beaten in a predatory game; and anyone who has watched football played by Maoris who have not had the tradition schooled into them, will see how easily it is for a game to break up into groups of free fights.

Another expression of the laughter at the predatory impulse is in competitive wit exemplified by Wildes - "I wish I had made that epigram" "You will, Oscar, you will" of Beerbohm. It is a system of turning the table, of rapier like duelling - both with an individual, as in the above, or an idea or institution as in the Chinese student's definition of an American University: "A place where opportunities for study are offered to those of weak physique."

1. Samuel Butler. Jones and Myself.
Life and Letters. 1932. p.128

However, there is also the laughter of pure triumph unconnected with any predatory impulse as in the baby aged (1.6) who laughed when he succeeded in taking off his shoe, or in the following : "G" aged 13.6 (I.Q.90) cannot do a fraction. I show him. He follows my working with knit brow till the answer flashes upon him - He then laughs as his look of bewilderment suddenly disappears.

Laughter at the misfortune of others is typical of Hobbes theory of "sudden glory". The peal of laughter of the savage over the fallen foe, and that of the child when someone else hurts himself, are given to illustrate this egocentric theory. However, it is not the misfortune in itself that is the subject of laughter; the laughter of Hobbes savage is one of triumph; fear, anger or activity being no longer necessary. It is only indirectly laughter at the fallen foe. The child has not made the distinction between "laughing at" and "laughing with". When he sees his companion's accident he feels sympathetic fear, at least momentarily, and then on seeing that it is not dangerous he laughs.

We are shocked at the delight in dwarfs and fools, shewn in the Middle Ages; because we see the thing from a different aspect. We have the knowledge of physiology and biology to know these freaks for what they are, but in the Middle Ages they were regarded, no doubt, with an element of fascination and awe as well as wonder. Most savage tribes regard the idiot as being divinely inspired because he does not show fear in a situation that would cause alarm to a normal person. He is therefore mysteriously imbued with "mana", to use the Polynesian word. In the Middle Ages the horrors of life and the supernatural were much closer to the individual than they are to-day. They partly freed themselves by expressing their horror in the taste for the macabre in art which by giving the horrible and fearful artictic form robs it at least partly of its power.

Now in the Middle Ages one could free himself, partly, of the weight of awe attached to idiocy and abnormality by turning the poor victims of these abnormalities into butts - a catharsis by laughter. Similarly the young Goethe cried at the sight of an ugly face, and later he freed himself by the use, at times, of the macabre in his art.

A small nephew of mine, aged 5.0, born on a farm and quite fearless with animals was terrified with the elephant he saw at a circus. He would not go near them, but afterwards, asked if they were "made of meat" (i.e. of flesh and blood). For the next few days he laughed and joked about them and asked many questions. He then wanted to go to

see them. He showed the same reactions to a Santa Claus at a shop door - even to asking if he was made of meat. Vida aged 9 read in her history book about the execution of Charles I. She was horrified at the idea of "cutting a man's head off" and questioned why it was done etc. For the next two days she joked about the matter; and after that regarded with indifference such execution as she encountered in her history.

HYSTERICAL LAUGHTER

Hall and Allin relate how "A frontiersman, in a well authenticated case, came home to find his dearly beloved wife and children all lying dead, scalped and mutilated by the Indians. He burst into a fit of laughter, exclaiming repeatedly "It is the funniest thing I ever heard of" and laughed convulsively and uncontrollably till he died of a ruptured blood vessel". (1) Evidently the shock caused dissociation and regression to a childish level of perception, where only the queer-ness of the sight would be comprehended. Except for its absolute uncontrollability this laughter is paralleled in many respects by that of the children in the following instance: About 20 years ago a teacher, newly appointed to a village of Half-castes and Maoris on a small Island off the coast of New Zealand, told the children the story of the Crucifixion. Much to his surprise they laughed heartily at the idea of "Nailing a man on to a tree", and a few days afterwards they captured a small penguin on the beach and attempted to crucify it. Their experience of life was not sufficient for them to imagine the suffering of one so punished and therefore instead of stimulating horror and pity, the story aroused only the sense of the ludicrous. Another illustration pointing in the same direction is "On the night before her execution Anne Boleyn said that the people would call her 'Queen Anne sans fête', laughing wildly as she spoke; if one pronounces these words in the French manner, without verbal accent, they form a sort of verbal jingle, as if one should say "ta-ta-ta-ta" and this foolish jingle seems to have run in her head, as she kept repeating it all the evening, and she placed her fingers round her slender neck saying that the executioner would have little trouble, as though it were a great joke." (2)

1. American J. Psy. Vol. IX.

2. Post Mortem MacLauren

The dissociation of fear, too, makes anything that attracts the attention appear in a new light. Thus Lady Macbeth immediately after the murder when her husband's nerve fails, says:

'Tis the Eye of Child-hood
That Feares a Painted Devill. If he doe bleed,
He guild the Faces of the Groomes withall,
For it must seeme their Guilt. (Act.II. Scene II.)

We see a milder form of the same phenomena in the giggling of stage fright - a proneness to see the ludicrous and an inability to control the resulting laughter.

Again Ninon de Lenclos said that she was unable to sustain a lover's quarrel. Sometimes she found herself engaged in one but before she had uttered half a dozen angry sentences she overheard herself, and as if it were another person it struck her as irresistibly absurd; she always burst into laughter. When angry with a class of children I have often found myself in the same predicament. In the excitement, one's actions seem to be divorced from the personality which seems to be a calm onlooker (as described in the section on Fear in part I). One then sees the ludicrousness in one's behaviour.

There is another type of laughter of dissociation in which the dissociation is made deliberately; by sheer act of will one attempts to see the humorous aspect of what is painful but unavoidable. Figaro says, "I always hasten to laugh at everything for fear that I may be obliged to weep." (1) Byron wrote, "And if I laugh at any mortal thing, 'tis that I may not weep." Nietzsche expressed the same view in: "Perhaps I know best why it is Man alone who laughs; he alone suffers so deeply that he had to invent laughter." (2) This, however, is a most sophisticated special type of laughter; and I cannot agree with McDougall's making it the basis for a theory of laughter. (3)

1. Beaumarchais. The Barber of Seville. Act.I. Scene II.
2. Will to Power. page 91.
3. An Outline of Psy. page 165.

EMBARRASSMENT

Madeline aged (6.2) is highly intelligent, from back-block environment, her parents being Syrians who did not learn English till they were adults. The vocabulary of her environment is therefore very limited. After a fire had damaged a few boards of the school ceiling, she entered with two other children. One of these said to me, "the school looks funny now". Madeline said "Yes, it does look strange". She then looked slightly embarrassed and laughed. Evidently this was the first time she had used the word. Here we have a parallel to the bashfulness of Stern's child when using new words, and reciting a new piece.

A recent article in a contemporary newspaper draws attention to the fact that the emotional scenes in recent talkies have aroused as much laughter as tears. There was a moment in "The Singing Fool" when the singer and his wife stood by the bedside of their little boy. The child died, and the wife uttered a piercing shriek. Immediately after the shriek there came a shout of laughter from the audience. Heart-breaking scenes in talkies have nearly always occasioned laughter. Why? Because they were too real. Laughter - uncomfortable and resentful laughter - was the only escape.

Before talkies came, tears made the actress seem remote, tragic and beautifully. Talkies made the actress too uncomfortably life like. For this reason fifty per cent. of the dramatic high spots of recent talkies have taken place in silence.

While a certain amount of the laughter referred to above is hysterical, a large amount of it is from pure embarrassment. The audience is living an artistic experience when suddenly the scream or other expression of the tragic, is experienced - at least momentarily - as so vividly real as to be dissociated from the pattern of aesthetic experience. The result is an incongruity, perhaps a feeling of sympathetic fear and then laughter.

The same effect is produced by swearing, a breach of decorum, a meal or kiss on the stage and (at any rate to the members of the audience who are over sex conscious). It is a sudden contrast between artistic sublimity and raw life.

Many primitive races object to waking a sleeper suddenly for fear that his spirit will not have time to return to the body; and so the dramatist avoids a too sudden fall back to earth from the heights of sublimity. The Greek dramatists concluded their tragic trilogy with a satyric play, a half serious half mocking dramatization of a

legendary subject which was thus divested of its heroic quality and presented in an atmosphere more closely corresponding to that of real life. Shakespeare uses the grave-digger scene in Hamlet for the same purpose.

Dewey has emphasised the fact that perception is a giving of meaning, which gives some control over the object or pattern of perception. Consequently any break in this tends to cause a shock and momentary fear. If, for example, the pillar box in which one was going to post a letter were to suddenly move, fear would certainly be felt. In most incongruity the transition from the percept to the laugh is so quick that the element of fear is not brought into consciousness, but in the child the appearance of shock with its consequence, fear or embarrassment, can often be noticed. Thus we see that the perceptual incongruity is a milder form of shock.

The ludicrous is any percept that gives a conflict between expectation and result; that is a conflicting pattern - repetition of a reaction, mechanical behaviour; taking a figurative expression literally, calling attention to the physical when it is the moral side that is concerned, attributing characteristics of living things to objects, of humans to animals. To the child these may not appear ludicrous because his experience is so limited and the world is not patterned into water-tight categories. Besides repetition is more necessary to him to fix an experience.

Ultimately then, the ludicrous is the perception of conflicting patterns that are accepted as such. Boasting is ludicrous because of a conflict between what we know of a person and what he advertises himself to be; and in art a lack of unity between content and form - the failure of an attempt at sublimity - is ridiculous.

Dorothy, a merry cherub aged 5, was taking one by one butter beans from a heap and putting them in a tin. Suddenly she came to a kidney bean mixed with the rest and of course about five times the size of the others. She bursts out laughing. When she quietened down, I asked her what she was laughing at. At first she would not tell me and then she said, "That is a daddy bean and the others are the children". As she laughed immediately she set eyes on the bean, I think that was a rationalisation (not unlike the myth according to Malinowski's explanation of it) and that it was the sudden sight of the big bean, the disturbing of expectation that made her laugh, particularly as kidney beans were unfamiliar to her.

We have seen that there is joy in any new pattern of experience and we know that the aesthetic appreciation of a rhythm depends on there not being so much variety as to break the unity of the pattern nor so little as to make it monotonous. Likewise with a pattern which the child would compare with something else as "just the same only different", - if the minor differences are merely enough to impress the pattern on the attention it is still a unity, but if the differences are enough to cause a conflict of two courses of reaction, of beliefs, this state of shock contains at least a mild element of fear. Of course the greater one's experience, the less this chance of a violent conflict of reactions.

I find in a contemporary newspaper an account of two Eskimo boys, aged nine, taken from Southampton to Canada. "Trains, steamships, factories, automobiles" left them unmoved, but horses which they called "big dogs" terrified them. Now, the Eskimo dog is rather savage, and they no doubt know how to handle it. But their reactions to the dogs were unsuitable for the new "Big dogs" - yet the similarity brought the images, and feeling of insecurity to the ego.

In George Meredith's "Harry Richmond", the hero's father agrees to pose as the rider in an unfinished equestrian statue which could not be finished in time for the unveiling ceremony. All goes well till he unexpectedly sees his son in the audience and in the excitement he turns his head. The spectators, particularly the more ignorant, are panic stricken at the statue coming to life. To understand this, one has only to imagine how he would feel if the pillar-box in which he was going to post a letter were to suddenly move away.

In short, there is danger in any situation where one cannot put forward the appropriate reaction. For that reason men of action are usually people of a few simple ideas, and they show great hostility towards anyone who questions their simple faiths - for doubt or scepticism are dangerous to them.

Again, suspense or bafflement, within limits of course, means a welling up of energy, and in this rests the value of the paradox. This at first appears an absurdity before it is seen to be an illumination, and the more dynamic paradoxes are those that do not yield their meaning at once, but which intrigue and act as a challenge. There is thus a period of puzzlement, of shock. The gist of one species of funny stories is contained in the raising of expectation and holding it at its height for a while and then by a sudden insignificant conclusion disappointing expectation. Comparisons that reach from the sublime to the ridiculous are abbreviated forms of this mechanism but while the former type are planned and depend largely on the telling, the latter often contains unconscious humour. (The humour of understatement - Mark Twain's "The story of my death has been greatly exaggerated" - or of overstatement has the same effect). The Irish Bull, while relying on an accentuation of interest is the very opposite of the paradox. It is a remark that may for the moment appear meaning-ful enough, but as we dwell upon it we see that there is nothing there, or that its meaning is platitudinous.

Cumulation undoubtedly produces astonishment. It may also with great facility produce laughter, particularly when, as is often the case, the condition is affected by a repetition of the same type of incident, or of the same formulae. Sharp contrast, great power with little size, huge bulk with little wit, vast effort and little done are also extremely comic. The effect of such contrasts may be heightened by elliptical and metaphorical modes of expression such as the substitution of "his looks spoke encyclopaedias" for the more conventional phrase. The sudden contrast of the metaphorical and the real is here more accentuated. If one is a member of the group he is more likely to laugh at a joke made by a member than if he is not. Sitting in a railway carriage one hears travellers relating to one another stories which make them laugh heartily; not being of the group one has no desire to do so. Also the fuller the house, the more uncontrolled the laughter of the audience - while in a group one is both more relaxed and more suggestible.

"A smile is the usual accompaniment of the subject entering hypnosis; and remembering Jastrow's description of the hypnotic consciousness "a release from the restraining influences of fear, hesitation, and the ideals of reason and propriety", we see why this should be." (1)

1. Sylvia Bliss Am. Jl. Psy. 1915.

We find this same smile of regression "in the first phase of peaceful sleep". It is depicted, too, in many of the statues of the contemplative Budd-ha. During regression or peaceful contemplation much of the bodily activities, the stress and strain of action or active thought are absent and consequently there is more energy for the unregressed part of the ego, with consequently a greater well being.

During a holiday, or period of leisure, too, it is easier to raise a laugh. When one is idle and happy the slightest joyous stimuli may cause the laugh or smile of "joie de vivre". To this extent Spencer's theory of surplus energy is true; but it should apply to all the positive instincts. The laughter of children in a schoolroom, an audience at a church or on any solemn occasion can be explained in a similar manner. Their impulses are repressed and concentrated in one direction. Any slightly laughable stimuli gives relaxation from the strain, and an outlet for the repressed energy. This behaviour is analagous to that of the hen-pecked husband who is very valuable and important when away from his wife and in more congenial company. Here too we have the essential core of Freud's theory of tendency wit as release from repression. (1) There may be a strong affect of an ambivalent nature attached to certain ideas and words, such as a sex symbol, swear word etc. The perception or utterance of the word releases the energy which finds an outlet in laughter; usually at or with the person who utters it. It is not, however, purely because of a repression that this occurs. Three years ago, just after a severe earthquake in the South Island, causing a good deal of damage, and while the scare was still on, a lecturer in logic gave out of the text book an example containing the word earthquake. At once there was a laugh - a slightly nervous one - from the female students. The word earthquake caused a momentary shudder of fear to be followed by the laugh when the real absense of danger was felt.

1. Freud - Wit and the Unconscious.

LAUGHTER AND TEARS.

We have seen that the expression of grief is a means of reconciling one to a loss, to facing the inevitable and thus avoiding the stress and strain of continuing to remedy the irreparable; and that pity is tender emotion from sympathetic feeling with the pains and troubles of others. If it were merely the latter as some have maintained, one would merely avoid meeting the sufferer from misfortune, and take seriously the joke "Throw him out, his miseries are too great for me to bear" Tender emotion is an extending of the ego.

Pathos is pity with admiration for the object of pity. "Next to the fact of goodness, duty, innocence, or heroism in the sufferer, contrast is the chief factor in artistic pathos. The celestial sadness of Desdemona's death is immensely heightened by the black shadow of Iago. There are few things so pathetic in literature as the story of the supper which Amelia, in Fielding's novel, had prepared for her husband and to which he did not come, and that of Colonel Newcome becoming a Charterhouse pensioner. In each of these cases the pathos arises wholly from contrast of noble reticence with a sorrow which has no direct expression. The same necessity for contrast renders reconciliations far more pathetic than quarrels, and the march to battle of an army to the sound of cheerful military music more able to draw tears than the spectacle of the battle itself" (1).

Thus in grief we find a break in activity and a contemplative attitude; and the same is found in the richer forms of laughter - i.e. in humour. We are now in a position to appreciate Byron's description of life as a pendulum between a laugh and a cry.

After Faust has fallen into deepest despair of all existence and is about to destroy his own life, Goethe puts this exclamation into his mouth, at the sound of the Easter Bells - "Tears burst forth, I am back again on earth". Thus we see that the ego, when it fails to find a satisfactory relation with the outer world has either to arise to inner freedom by laughing, or has to submerge itself in crying, in order to strengthen itself after a loss - or rather to amputate its wounded limbs. Indeed according to Wyndham Lewis "Humour and pathos are such near twins that humour may be exactly described as the most feminine attribute of man" (2)

1. Patmore: Pathos in Principles of Art.
2. Tarr.

Indeed the laugh of the great humourists goes beyond a criticism of life - to a piece of life imaginatively realised. It is not a laugh of the mind, but a laugh from the whole soul. "Gargantuan laughter is man's answer to the fact which imprisoned him in blood and bone, submitting the expression of his finest emotions to hazards of the body -- Falstaff is the most vital expression in literature of man's determination to triumph over the vile body. Fatness is in a high sense the first and last joke of this immortal creature. The laughter he inspires is companionable laughter of all who wear the fleshy impediment". (1).

Small animals, like small people, are more likely to provoke humour than large ones. "The bantams and games are the clowns and Don Quixotes of Poultrydom, while the Plymouth Rocks and Shanghais are the prosaic members. The poodles, terriers and spaniels are the funny members of the kennel, the St. Bernards, the great Danes and bull dogs command our serious respect and sometimes awe. Who, again, could imagine a humourous giant? ". (2). It is the element of tender feeling that the small and fragile awaken in us that allows us to see in small beings the humour that is absent in the great.

LAUGHTER IN THE MALE AND THE FEMALE.

Women are particularly gifted in the wit of light comedy that arises from observation of personal habits, manners and customs. They appreciate the funny side of the familiar and everyday things of life. The wit of man is either of the predatory variety or connected with ideas. Woman's wit tends to be offensive, or at any rate connected with self defence. Shakespeare's women said wise and satirical things, but they were usually sneering things, designed to make somebody uncomfortable; barbed jests, intended to wound, or light duelling of courtship. It was always the personal relationship that counted. Bernard Hollander has rather exaggerated when he said that woman's laugh is a sneer, and that in humour there is no sneer, but still we must recognise that woman's laugh is more personal, concrete, and far focused in its direction. The tongue has been for centuries woman's defence against male strength and the means of overcoming a rival. Woman's wit tends to be tinged with appeal to or against; man's only when it is personal, is predatory. The man is nearer the boy than the woman is to the girl; he therefore keeps the laughter of his childhood to an extent that a woman does not. Thus the humour of exaggeration, of understatement, and of boisterous fun, is absent from her. Indeed, when a young lady shows

1. John Palmer. Comedy.
2. Kline Psy. of Humour. Am. Jl. Psy. Oct. 1907.

boisterous fun her female friends will probably say that she is slightly hysterical. Because woman's intellectual interests are usually secondary, and not derived from pure curiosity and wonder, the laugh of intellectual pleasure is seldom found in her. Again the laugh of escape from reality typified by the delight in nonsense, is much rarer in the female than the male, the reason being that the desire for variety in environment is not so strong in her.

Humour in particular has been denied to woman. Wyndham Lewis says "Humour and pathos are such near twins that humour may be described as the most feminine attribute of man and it is the only one of which Women show hardly any trace - Comedy being always the embryo of tragedy, the director nature weeps". (1).

Thus because woman is more practical and more fully endowed with tender feeling, her feeling of pity, her practical impulse to aid will sidetrack humour. While the male discovers humour in *Bardolph v Pickwick*, she sees the pathos; while he with his zest for more and more life enjoys *Doll Tearsheet*, she is disgusted. However, to the more sophisticated woman the latter might be appreciated for these appreciate, particularly, jokes on the edge of propriety.

Language, we have seen, originally a system of counters of thought, also conditions thought, and keeps it practical and concrete; and women enjoy communication, chatting for its own sake, much more than do men. They are usually better linguists and their language is more concrete in the same way as French is more concrete than English - more suitable for prose than poetry, for the purely comic than the humorous. In short, women are more practical, the desire for security and the instinct of appeal that expresses this are stronger; they accept and love Truth rather than seek it, and live in a world more restricted but closer to them; They therefore excel more in the give and take wit of conversation, having a slight element of satire in it; they are too much given to pity and pathos to feel the deeper humour, and the ludicrous unless it is personal, bores them.

When a woman writer does succeed in producing humour it is usually a combination of wit and satire interspersed with pathos, giving a kind of humour by a "pointillon" effect - exemplified by the writings of Stella Benson.

1. Tarr.

1. *Table Talk*
2. *Marceline - Essay on Comedy*
3. *Gregory - The Nature of Laughter*
4. *Herbert Read - Reason and Romanticism* p.131.

HUMOUR AND WIT.

Wit originally meant wisdom, but later the word took on the meaning of a sudden illumination of a truth, as a house by a searchlight, but it has now degenerated to a sudden flash that causes laughter or at least a smile. Its declension has been from mental insight to the nimble quick apprehension, and from that to the more clever play of fancy. It will seem to be aroused by those relations of ideas which excite surprise, and surprise alone. As a result Coleridge could say "Men of humour are always in some degree men of genius; wits are rarely so, although a man of genius may, amongst other gifts, possess wit, as Shakespeare" (1). On the other hand Lander claims "Genuine humour and true wit require a sound and capricious mind, which is always a grave one". Rabelais and La Fontaine are recorded by their countrymen to have been revellers. Few men have been graver than Pascal. Few men have been wittier." (2). The one was thinking of the light playing with ideas, while the other of wit as reason in the judgement seat.

"Like a lightning artist who portrays in a few strokes, wit concentrates a truth in a few words, or a mass of truth into a moment of vivid illumination - it triumphs with a dagger thrust, like the cruel reply to Pope that an interrogation mark is a little crooked thing which asks questions". (3). Brevity is its soul and the sudden contrast of meanings are its expression. Wit is of the known and definite, humour is of the unknown and indefinite. Wit is the illumination of knowledge, humour of ignorance. Humour may be broad but whoever heard of broad wit? Wit appeals by a method of abstraction and judgement, humour rather by suggestion. Humour is as it were, the growth of nature and accident. Wit is the product of artistic fancy. Wit, then, is far focused and conceptual. Humour, on the other hand, is near focused, is a matter of feeling, or orientation towards life rather than to the concept. One may show one's humour by gesture - even by silence, but not one's wit. However, "considered objectively as an attribute of a character with of a kind may become one ingredient in a humorous presentation. Humour differs from wit in the degree of action implied.. The more the comic spirit resorts to activity or accident to gain its point, the more it tends to humour, and, in the contrary direction, the more the comic spirit seeks to achieve its effect in abstraction or intellectual play, the better it merits the term wit. This distinction implies a no-man's land where the categories overlap." (4)

1. Table Talk
2. Meredith - Essay on Comedy
3. Gregory - The Nature of Laughter
4. Herbert Read - Reason and Romanticism p.131.

It follows that "wit is a talent which has been expecially developed by a proper exercise of one of the chief functions of the social animal conversation. This has its light and entertaining variety, talk, which when it reaches the perfection of an art becomes a kind of game. A subject is tossed about like a ball and each side then tries to strike it in turn and so keep the game going. Something of serious purpose may be behind, as a half wish to illuminate the subject, but the main interest lies in the game itself" (1) This liveliness is developed particularly in female society. "Where the veil is over women's faces you cannot have society, without which the senses are barbarous and the comic spirit is driven to the gutters of grossness to slake its thirst"(2)

THE HUMANISING OF LAUGHTER.

The comedies of Aristophanes, shorn of their exquisite lyrics, are local satires and burlesques. They correspond to the soap box orations of to-day, and had their utility in acting as a safety valve for the escape of discontent and sedition. Later, as Greece became cosmopolitan and more extraverted in outlook the comedy of Manners of Meander made its appearance. The Romans added nothing new.

In some of the Miracle Plays, however, there is the beginning of true humour, - in the episodes of Noah and Mrs. Noah and the Ark etc. These Biblical characters were so familiar that they became close focused and real; the people began to project their own emotions into them and to laugh with them. These were, however, merely humorous episodes, mere humour of situation, and probably we see much more humour in them than their writers intended :- Much of it is unconscious humour. Indeed, the humorous play could develop only with the idea of personality and with the breaking down of fixed standards, for the great humourist is essentially serious and profound, a giver of values. It is not an accident that Rabelais, Cervantes and Montaigne were heralds of a new attitude to life and tradition. Humour meant an interest in the individual as an individual and not a type. Consequently its development was slower and because the language was more or less standardised before this form of the laughable was differentiated, there is no word in our language for humorous comedy, but the very origin of the word humour shows an interesting development. From the old Greek doctrine of the humours the word was given a secondary meaning of singularity of character as used by Jonson, and later to the sense of the keen perception or the un-

1. Sully. P.355.

2. Meredith.

conscious expression of the odd and incongruous. In this latter sense it appeared in France first, but in that Country it lost currency about the middle of the 17th Century and later when used absolutely, it came to signify bad humour. Thus Gregory (1) said that the French had no word to signify what our word humour does. Compare for example Molière and Shakespeare. The Frenchman in a perfectly calm collected and rational manner is viewing the follies of the time and judging them more or less from a set code. He is so detached, that, generally speaking, hypocrisy meanness and the other vices do not anger him, they merely amuse. Shakespeare is emotionally closer to his characters. He lives their lives. Sometimes he is laughing at, sometimes with, them; his laughter is broader, moister (i.e. more emotional), more sympathetic and less intellectual. He is not seeing from any external standard of values, but judging by intuition, by the affects he feels.

To borrow the term of Bullough (2), Molière "distances" his characters till he can regard them dispassionately. R.F. Forster (3) divides character in fiction into 'flat' and 'round'; the former being constructed around a single idea or quality, and approaching caricature, while the latter are of many facets. The flat character can be expressed in one sentence as Mrs. Macauber's "I will never neglect Mr. Macauber", and Uriah Heap's "I eat 'umble pie with a happetite"; while the round character is less clear for he is felt rather than thought into existence.

Now the flat character, being largely conceptual, can be laughed at in a purely disinterested manner, as a type; and we therefore have no deep emotional interest in him. However, as he becomes more multifocal, more individual and real, we are more intrigued by him, become closer to him, and live his experiences with him. Though we know the failings of Falstaff and Panurge, we wish them no harm; we become attached to them as to our own family. It follows that in the truly comic as distinct from the humorous we must keep the distance perceptive and the characters therefore must be of the stock type - the Miser, the Hypocrite, the Braggart etc. Failing this comedy of action or situation the dramatist may adopt the technique of the Comedy of Manners in which the characters are merely

1. The Nature of Laughter
2. Psychical Distance. Brit.Jl.Psy.1912-13, p.87.
3. Aspects of the Novel.

props to which the dialogue is attached. Congreve and Wilde are the best English examples of this style.

The evolution from the ludicrous (burlesque etc.) through the comic, the humorous to tragedy can be illustrated from representative characters in literature. When we first meet him Don Quixote is ludicrous, but before long Cervantes had become so interested in him that he made him "round" and hence humorous with, too, a touch of pathos that makes him close to being tragic. Again, Pickwick in the early chapters is a mere butt but he develops into a humorous personality as the author grows more in love with him. Take again the Punch and Judy show. Because the characters are merely puppets they are comic; make them more like people of flesh and blood and they become humorous; but if they are really made to live in our imagination they become tragic.

CHILDREN'S LAUGHTER

"The laughter of young children may be clearly shewn to be of two kinds - the laughter of pleasure in the general well being of the child especially at the completion of any experiment successfully performed; and the laugh of amusement at comical incidents, in which the incongruous plays a very important part. Funny sights, strange sounds, and unfamiliar combinations of domestic arrangements, all enter into the field of laughter-provoking incidents. The spectacle of other children playing, jumping and romping about stimulates the laughter of six to eight weeks' old infants. Sound particularly of a rhythmical kind evokes delight, and articulation particularly of the explosive kind such as boo-boo, poo-poo etc. Alice Meynell tells us that "children, who always laugh because they must, and never by way of proof or sign, laugh only half their laughs out of their sense of humour; they laugh the rest under a mere stimulation, because of abounding breath and blood, because someone runs behind them for example, and movement does so jog their spirits that their legs fail them; for laughter, without a jest" (1)

The earliest smile of the child is that of satisfaction on being fed; later this appears at the prospect of being fed, at sight of the mother etc., then at pleasing sights. During the age of defiance period roguish laughing at doing something forbidden, or thought to be forbidden, appears and lasts for sometime. This is both a laugh of triumph and of

relief against possible danger. Thus, Dorothy aged five asks me if she can wipe some work off the blackboard so that she could draw on it; I being busy do not reply for a moment. She without waiting looks at me, suddenly rubs it off, turns towards me and laughs.

During the period of stability laughter is more of the Hobbes 'sudden glory' type, and of the misfortunes of others variety. This approaches its acme between 7 and 9. During this period punning with words is common as playing with words was common in the earlier stage. Kimmins (1) says that from 7 to 9 with girls, and 8 to 10 with boys, the riddle is the popular form of amusement.

At the period of rapid growth from about 12.6 to the end of the thirteenth year there is a great falling off in the sense of humour; particularly of the verbal kind - but this is gradually regained when the curve of growth flattens out again. During early adolescence, particularly in the case of girls, giggling is rather common, and being somewhat hysterical is very contagious. Incidentally, it is far from uncommon in the other emotional period, that preceding the age of stability.

Visual humour does not develop with maturity as conceptual humour does; that is the 'funny story of misfortune to others' type practically disappears after the age of ten, while the picture or scene of the same type is enjoyed at all ages. (2). The reason is that the former gives its meaning at once while the latter is raw experience that must be interpreted. Consequently it is more emotional, more close focused, and divorced from the schematization that is imprinted on conceptual thought in the course of the development of the child. The confusion between funny peculiar and funny ludicrous, too, lasts much longer in visual than in verbal humour. The kind of verbal humour laughed at gives a fairly good criterion of intellectual development; but this of course does not apply to visual humour.

1. Kimmins. The Springs of Laughter

2. Ibid.

SOME FORMS OF THE LAUGHABLE

			PROVINCE	METHOD OR MEANS	AUDIENCE
		ef	Object on situation	Observation	Mankind, Ideas Animals
		ef	People & animated things	Observation	More select group One's own ego
			-do-	Observation	-do-
			Morals & Manners	Assertion	-do-
			Faults & Follies	Attack by suggestion	The self satisfied
			Misconduct	Direct attack	The Sympathetic Victim & bystanders

AIM	PROVINCE	METHOD OR MEANS	AUDIENCE
ess	Statements of Fact and Belief	Mystification	The public
ficat- wal	Morals, Beliefs, Customs	Stripping of its adornment	One's own ego
	Adversity	Pessimism	The Respectable
on	Words & Ideas	Surprise	The Intelligent
	Human Nature	Observation	The Sympathetic

THE VALUE OF LAUGHTER

Every call upon the body for action prepares it internally by causing glandular secretions, particularly sugar. "The call for action with which the situation resulting in laughter begins increases the sugar in the blood. This sugar, and the other associated secretions, supply an extra source of energy. When action is called off the extra store of energy producers would remain in the body and become, since unrequired, waste products. These waste products would clog the body, which would be like a fire with too much fuel. Laughter, therefore, Dr. Crile (1) suggests substitutes for action BY the body action OF or IN the body and this consumes the energizing secretions." In this sense laughter is a release.

Another factor is given by Buche who says "It has been shown.....that when the head is thrown back, shoulders up and the body generally is bent backward, the blood tends to flow from the arteries, where pressure is high, into the veins, where pressure is low. If laughter is more often associated with the latter position and crying with the former, this would go far to account for the subjective difference between the two and would connect the relief of a laugh with the remission of arterial tension" (2). In short, it would cause a regression of the higher faculties, with the consequent increase of energy directed towards bodily well being. Cannon tells us "The conditions favourable to proper digestion are wholly abolished when unpleasant feelings such as vexation, worry and anxiety, or great emotions such as anger or fear, are allowed to persist" (3).

In addition, laughter like singing "may be a therapeutic agency in reference to pulmonary exercises, blood oxygenation and general bodily nutrition. The deeper inspirations which the singer and laughter are compelled to make cause a distension of a number of air vessels ordinarily in a condition of semi- or almost complete collapse. As a result in the laugh the circulation is hurried on through them and the lungs are developed to their fullest capacity. The well developed lungs, by facilitating the process of oxygenation, favours the nutrition of the body in general" (4)

1. The Origin and Nature of the Emotions p.99
2. Buche quoted by Allin Psy.Review May 1903.
3. Bodily Changes in Pain, Hunger, Fear and Rage.
4. Allin On Laughter Psy.Review May 1903.

Laughter furthers pity and the tender emotions. If we take, for example, Hobbes savage, laughing over the fallen foe, he will cease bodily activity and stare at the fallen man while laughing at him, or at any rate cease to feel anger towards him. In the former case, we have seen that the contemplation of any object tends to bring us into confluence with it. He will therefore sympathetically experience his suffering and pity ~~for~~ him. In the latter case, his rage at least will abate.

Hazlett says "Perhaps laughter is given to sinners as a compensation for sins; it makes us tolerant by making us cheerful, and if we could really laugh at murderers and indecencies, we should possibly end in thinking that they are far less black than they are painted. So I imagine the unlovely saints reason. Again, the act of laughing gives one the feeling of bodily well being. Therefore to laugh in the group is the surest means of feeling social solidity with the group; and laughing oneself into the group finds its parallel in laughing oneself into the acceptance of ideas".
(1)

"The humorous philosopher is rare" says Desmond McCarthy, "but when he does appear his influence quickly spreads. We laugh with him, not taking him seriously and lo, we have already caught his way of thinking." (2)
Figaro laughed away feudal France as no argument nor rhetoric could have shaken it, for these awaken counter suggestion, the instinct of appeal and attempts at rebuttal, while laughter does not. Humour and the best types of wit, too, are ambivalent or rather multi-valent, as the following instance from Freud will show: Two unscrupulous Americans succeeded in amassing a large fortune and then attempted to establish themselves in good society. They had their portraits painted by one of the leading artists of the day, had them hung side by side on the wall of a saloon, and gave an evening reception to show them off. Among the guests was a celebrated art critic who was asked by the two plutocrats to give his expert opinion on the portraits. After examining them carefully for a long time, he pointed to the bare space of wall between them and asked "And where is the Saviour?"

1. Robert Lynd. The Book of This and That p.42
2. Life and Letters. Oct. 1931.

"Two boys faced one another with angry looks; a fight was rapidly accumulating in their words and gestures. Suddenly a small onlooker perceived the ludicrous in the situation and laughed. The laugh spread through the group of onlooking boys and then, probably unintentionally on their part and perhaps to their chagrin, incapacitated the two opponents from fighting by spreading to them." (1)

The socialising effect of laughter can easily be seen by a glance of the works of the French theorists on Laughter, notably Bergson who regards laughter as a social gesture with an absence of feeling, the comic demanding "Something like a momentary anaesthesia of the heart". (2) It restrains eccentricity, keeps constantly awake and in mutual contact certain activities of a secondary order which might retire into their shell and go to sleep, and, in short, soften down whatever the surface of the social life may retain of mechanical inelasticity. The laughable in short is a parody of what is correct, normal, proper. This is how a classical society, with "patriotism but no public spirit, foresight but no vision, wit but no humour, personality but no individualism, discipline but no order; logical without being consequent, consistent without being concentric, generous without being liberal - unable to proceed except in grooves" (3), perceives laughter; its conservative function.

Just as language originally a gesture becomes a means of patterning thought, manners and customs, and therefore an upholder of a classical tradition and outlook, so laughter, besides its expressive function (the theories of Hobbes and McDougall and the English Humourists) has, also, its conservative function, of restraining breaches of the mores and norms (Bergson and Moliere).

Certain writers have expressed a hostility to humour, like H. G. Wells in "The World of William Clissold" -- "Let the failures have their damned sense of humour, cuddle

1. Greig. The psychology of Laughter and Comedy.
2. Essay on Laughter.
3. Nicholson : Verlaine.

it and nurse it. They need it. Let them snigger and sneer, and make funny faces behind the backs of the men in earnest. That's their road, the low road. But for us - things have been put before us - and we have to take toll of them."
(Vol.2 p.376)

Perhaps the best expression of this point of view can be found in the study of Mr. Gladstone in Desmond McCarthy's "Portraits", where he says : "He had no humour, and to this generation which ridiculously over-rates this quality, this has appeared as a grave blemish. But humour was inconsistent with his mastery faculty of making men feel the urgency of the matter in hand. It is at bottom an easy way of coming to terms with poverty and pettiness. If we cannot get the better of life, at any rate we can be as free as to laugh at it; if we cannot help being insignificant we can at any rate acknowledge the fact gracefully with a joke; thereby keeping in touch with a larger sense of things than our preoccupations and passions viewed alone might appear to justify. But of those whose souls are on fire it is unintelligible to demand humour. Disraeli, without it, would have been hideous; Gladstone, with it, would have been what his enemies delight to think him - a hypocrite, conscious or unconscious, it matters little."

Just after reading the above, I happened to glance at "Gladstone as Financier and Economist" (1), and found that in 1843 Lord Howick protesting against the restrictions on trade, quoted Gladstone to the effect that if 50,000 head of cattle were imported, this would in return produce an export trade. He appealed to Gladstone to say whether his argument would not hold equally well with respect to coffee, sugar and corn. To this argument Gladstone, not yet ready to repeal the Corn Laws, replied with the following tissue of evasions :

"The answer... is the simple fact that the Corn trade in this Country has been dealt with, not merely for a series of years, but for a series of centuries, in a different manner from the trade in any other article. Hon. gentlemen may quarrel with my allegation, and I admit that I do not think that there mere existence of a law or a practice for a length of time is a sufficient reason for its being perpetuated; but if objections be made and even if their validity were acknowledged, even that would not, in my mind, justify immediate and violent changes....The noble lord was pleased to quote a passage from a speech of mine last year in which I made a reference to the possible importation of 50,000 head of cattle.

1. F. W. Hirst ; Gladstone As Financier and Economist.

"I am willing to make every concession to the noble lord, and to allow him without grudging all the advantage that he may be able to extract from that observation of mine. On the occasion adverted to by the noble lord, I venture to say that the increase of our imports by the admission of foreign cattle would produce, either by direct or indirect means, and not at once, but in the course of time, a corresponding extension of our exports. I do not shrink from the avowal of this proposition; but still I think that, according to the particular circumstances of each case, the adoption of the principle must be watched and guarded, and carefully adjusted by a careful consideration of those circumstances....

Obviously a sense of humour would have saved Gladstone from such humbuggery.

Mr. McCarthy would doubtless find support in his argument from Harold Nicholson who writes on Verlaine "He had unlike most Frenchmen, a quite Anglo-Saxon sense of humour. It led in his case, as in its extreme forms it always leads, to the complete annihilation of all will power". (1). Here we have an explanation of this hostility to humour. The man of action has no time for leisure, or idleness. He plays fiercely, works fiercely, and even finds a grim joy in renunciations. (Expression of will power). His life is lived in half tones and he suspects the fulness of colour and all empathy into objects as akin to weakness. He must never doubt himself or his mission for a moment. He succeeds because of his fanaticism, his intolerance, and limited outlook. Consequently had the Mussolinis and the Hitlers doubted themselves a little more, their achievements would have been much less in volume but greater in value.

Not unconnected with the above is the charge that "The humourist, if he analyses to the end, is a sceptic. The tolerance of the wretchedness of humanity by which he is characterised can only come from a weakening of idealism in him. For him, the fact eclipses the ideal, to which the fact corresponds so imperfectly, and so awkwardly. Whence it comes that our humourist is very apt to play with his subject; he does not take very seriously a spectacle which to him is only a spectacle, hollow enough, and petty enough. After all, his heart is but half in his business as a

moraliser; his sincerity is not unmixed: his first object is to amuse himself and other people." (1)

This is similar to the argument brought against realism in art by conventional critics, who forget that to close one's eyes to an evil does not in any way negate that evil.

Humour is not necessarily irreverent - indeed the great humourists were prophets and not mere fun-makers - but it is incompatible with awe, - "Its essence is flexibility instead of fixedness, its food is not unity but variety. It is superior to religion in its hospitality towards the continual arrivals of Truth. It is a more congenial companion of science." (2) - for it never loses sight of facts. It holds together at the same moment, the profound and superficial, the doubtful and the obvious, the serious and the indifferent aspects of things. The favourite virtue of the humourist is always toleration. It is pluralistic rather than monistic in its outlook and this attitude of acceptance, with no system of set beliefs or eternal institution on which to lean for support, requires some courage. Inner freedom has one infallible exponent - a sense of humour, - the man who is incapable of laughing at what he advocates is an inferior sort of person .. Not one among thousands of men is really bent on freedom - what he strives after are hard and fast truths and he seeks them, psychologically speaking, chiefly in order that he may defer to them as to binding authorities.

That the object of laughter, if it is a worthy object, does not suffer from being made fun of, is proved by parody and caricature. Mr Arthur Symonds tells us that admiration and laughter are "The very essence of the act or art of parody". Sir Owen Seaman says "Reverence might seem a strong quality to require of a parodist; yet it was an instinct of the best of them".

1. Scheler - Selected Essays.
2. Eastman : The Sense of Humour.

With reference to Desmond McCarthy's claim that "Humour in its extreme form" leads to "the complete annihilation of the will", it seems to me that there is a confusion of cause and effect here. Verlaine, for example, was "too self centred to be self conscious" (1), he "was soft clay without the power of producing impressions and without resistance." His poems "have their origin in a sultry restlessness of the nerves, in the well-springs of fruitful impulse, in emotions and shadowy presentiments". (2). "The impulse to confession was the most intensive element in his personality". (3). "He had been obsessed by an almost physical need for dependence", which later "degenerated into something approaching masochism." (4). We see, then, that his peculiar humour was not so much the cause of the sapping of the will as the latter was the cause of the former. A parallel sapping of the will together with a need for dependence more than bordering on masochism is found in Dostoevsky who is almost totally lacking in humour - at least of a normal healthy kind. Indeed had Verlaine been more lacking in humour his so called instinct of dependence (the instinct of appeal) would have been greater; and he would have rationalized his weaknesses to justify his lack of will power, or he would have basked in self pity or self pathos.

However, what seems to give ballast to these charges against humour is the fact that numbers of people who are full of humorous anecdotes are really deficient in humour, or they would not tell so many jokes one after the other, to spoil them usually in the telling. Their apparent humour is merely a means of keeping themselves in the lime-light, like the child showing off. This derivative humour is as boring as derivative art; the professional joke maker is too often like the commercial artist, prostituting his soul for material ends. No one has a real sense of humour who cannot, in the words of Kipling, stand aside and watch himself 'behavin' like a bloomin' fool. It was because he could not do this that Lord Chesterfield condemned laughter. One must have a certain amount of individuality, of belief in himself, standing apart from his environment, before he can laugh at his mistakes and at his gods. This is why the young child and the savage cannot bear to be laughed at.

1. Zweig : Verlaine p.5
2. " " p.21
3. Nicholson : Verlaine
4. " " Journal 1923.

"Alienists agree that the schizoid are on the average devoid of humour. Their laughter is apt to be sardonic and somewhat hostile or bitter; and a symptom presented by many schizophrenics is a humourless laughter, for his self is something with which he is so preoccupied that he cannot view it objectively". (1)

There is no word in our language which so precisely covers our subjective attitude to beautiful things as amusement does to funny things, and no abstract word like beauty precisely conveying that quality at which we are amused; for beauty like truth is regarded as independent of the perceiver, while the laughable is not. Beauty gives us that feeling of elevation we have when the mind and the environment are one, when we are no longer left with unsatisfied desires; and the environment is a good in itself, a direct excellence. "Now the environment which comedy and humour present to the mind is previously an evil, full of discord and unrest. The evil comes to us, however, not as an evil but as our slave, bankrupt and stripped of its power to harm. And to it, as to the thing of beauty, we are adapted directly and instantly.. Comedy, then, like beauty, is a relation, but it is a relation in which we are harmoniously and completely adapted, to what is in itself a disharmony, a mal-adjustment. It is a relation which converts evil into goodness. It adapts us adequately to disharmony and mal-adjustment, snatching, as it were, life's victory from the jaws of death itself" (2). To appreciate the comic aspect of real life implies that we have already exercised the aesthetic activity upon it, have in some sense reflected upon our brute existence.

Though generally speaking, laughter is incompatible with sublimity, yet in the greatest humourists - Rabelais, Cervantes and Shakespeare - we do reach a kind of sublimity which if of a less tense kind than that of great Tragedy is none the less as deep.

1. McDougall : Outline of Abnormal Psychology.
2. Carritt : A Theory of the Ludicrous -
Hibbert Journal 1923.

J. C. Powys makes the charge - "Now, although in the hands of Shakespeare or Stern or Dickens or Charlie Chaplin, popular humour can touch the absolute and be as beautiful as the finest poetry, as a rule the part played by what is called humour in our lives is to beat, bully and suppress all that is not original in us. Humour is the cudgel wherewith the average man keeps the imagination of the un-average man in its place." (1). This applies to the alliance of humour and the instinct of appeal directed against what one cannot understand, illustrated by Mark Twain's "The Innocent Abroad" and his other writings of that type, in which he "enables the business man to laugh at art, at antiquity, at chivalry, at beauty, and return to his desk with an infinitely intensified conceit in his own worthiness and well being." (2).

Yet, if we were not sometimes wearied by this type of humour we would be driven to distraction by rationalisations etc.

THEORIES OF LAUGHTER

I have tried to show in the chapters on "Communication and Expression", and on Language, that every sign of emotion can be interpreted as : (a) Expression; (b) Communication and (c) When (distanced and conventionalised, a Counter for communication. Laughter is no exception to the rule. A sign of triumph of the ego, it is primarily expression becoming communication of security and triumph. As a counter, the laughable becomes the ludicrous, i.e. sense of disparity or incongruity.

Now most theories of laughter (pick on) one of these elements.

Of the aspect (a) - Hobbes' theory of "Sudden Glory"; Spencer's "Surplus Energy"; Freud's "Release from Inhibition" Patrick's "Relaxation"; Boris Sidis "Consciousness of a Reserve of Energy" are typical.

The aspect (b) is emphasised by - Bergson's "Social Discipline" and Meredith's theory.

Aristotle, Schopenhauer, and Kant with his sense of incongruity breaking into nothing, are typical theorists of the aspect (c).

1. Defence of Sensuality.

2. Van Wyck Brooks : The Humour of Mark Twain
The Dial 1922.

B I B L I O G R A P H Y

Note : This is merely a list of the books which I found most stimulating while writing the thesis. It is far from exhaustive and, of course, to be anywise full it should contain all the books and articles mentioned in the text or footnotes.

P A R T I

Adler	:	"The Neurotic Constitution"
"Individual Psychology"
Bernfeld	:	"The psychology of the Infant"
Bühler	:	"The Mental Development of the Child"
Dewey	:	"Experience and Nature"
"The Quest for Certainty"
Ellis	:	"Man and Woman"
Freud	:	"Introductory Lectures on Psycho-Analysis"
Hinkle	:	"The Recreation of the Individual"
Jaensch	:	"Eidetic Imagery"
Jung	:	"Psychological Types"
Klages	:	"The Science of Character"
Koffka	:	"The Growth of Mind"
Köhler	:	"The Mentality of Apes"
"Gestalt Psychology"
MacCurdy	:	"The Psychology of Emotion"
"Common Principles in Psychology and Physiology"

- McDougall : "An Introduction to Social Psychology"
 "An Outline of Psychology"
 "An Outline of Abnormal Psychology"
- Nunn : "Education - Its Data and First Principles"
- Ogden : "Psychology and Education"
- Piaget : "The Language and Thought of the Child"
 "Judgment and Reasoning of the Child"
- Rivers : "Instinct and the Unconscious"
 "Conflict and Dream"
- Saxby : "The Psychology of the Thinker"
- Spearman : "The Abilities of Man"
 "The Nature of 'Intelligence' and the Principles of Cognition"
- Stern : "Psychology of Early Childhood"
- Sully : "Studies in Childhood"

P A R T I I

- Eastman : "The Sense of Humour"
- Gregory : "The Nature of Laughter"
- Greig : "The Psychology of Laughter & Comedy"
- Kimmens : "The Springs of Laughter"
- Meredith : "An Essay on Comedy"
- Sully : "An Essay on Laughter"
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BARWELL, J.S.

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