

**PEOPLE AND THINGS, AN
ATTEMPT TO CONNECT
ART AND HUMANITY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649245062

People and things, an attempt to connect art and humanity by H. J. Massingham

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

H. J. MASSINGHAM

**PEOPLE AND THINGS, AN
ATTEMPT TO CONNECT
ART AND HUMANITY**



PEOPLE
AND THINGS

□ *An Attempt to connect
Art and Humanity*

By
H. J. MASSINGHAM

*"It all comes back to
people and things"*
—Charles Marriott

LONDON
HEADLEY BROS. PUBLISHERS, LTD.
72 OXFORD STREET, W.1

1919

To
CHARLES MARRIOTT
and
FRANCIS MEYNELL

P R E F A C E

THIS book was written in the spring and early summer of last year, at one of the darkest periods of recorded history. Since then, history has turned vorticiſt and three events of a ſupreme importance have taken place. Men's ſlaughter of their fellows has ceaſed; the German people has overthrown its Moloch and here, in our own dear land, has come the final expoſure of the conſpirators who aim at *our* life and the beginning of the poſſibly final reaction of the English people againſt them. The practical queſtion for me is—do theſe prodigious phenomena outpace the argument contained in the firſt three chapters? Authors have their vanities, whatever they may proteſt to the contrary, but I think I can ſay without humbug that I ſhould not be the laſt to welcome the day when the intereſt of that argument had become retrospective and academic. That day has not yet arrived, nor may it for years, nor, even when it comes, may it be a happy one. But it is no longer a caſtle in the air; that diſtant purple ſhape which ſo many of us have taken for a cloud, is, after all, a mountain. What has come to us in the laſt month, or is immediately coming, is not change, but at laſt, the lively hope of change. Therefore, almoſt inſenſibly, our perſpective is ſhifting. Before, we only knew the imperative need of change; now, we begin to aſk ourſelves of the temper, quality and deſtination of the change in actual proſpect. What is our choice of it, what is its moſt deſirable form, in what way will our preſent attitude towards it affect its direction and ſecure its fortunes, to what port or deſolate open ſea will it lead us and how can it be made moſt worthy both of the noble volunteers who have fought and died for it in the war, and of thoſe who have been perſe-

cuted for it at home, of the martyrs for it yesterday, and of Blake, Shelley, Morris, and their fellows who lived for it in a remoter past? Therefore, because I have made an attempt, however insignificant, both to answer those questions and to contemplate what they are an answer to, I have made no alteration in the manuscript, and will ask the reader himself to substitute a "was" for an "is," on the very few occasions when some fact, apart from its relation to ideas, has mercifully slipped into the past.

H. J. M.

January, 1919.

TABLE OF CHAPTERS

I.	Introductory	P. 9
II.	The Word and the Mob	P. 15
III.	Man was Made for the Sabbath	P. 45
IV.	The Sabbath was Made for Man—I	P. 59
V.	The Sabbath was Made for Man—II	P. 79
VI.	Two Sabbath-Breakers	P. 101
VII.	A Type of the Chosen	P. 119
VIII.	And His Mental Exodus	P. 141
IX.	Christ and His Christians: The State and Its Poets	P. 159
X.	Communal Art:	
	1. Expression and Decoration	P. 169
XI.	Communal Art:	
	II. A <i>Lingua-Franca</i> and Work for Its Own Sake	P. 185
XII.	Communal Art:	
	III. Good Work and a Common Understanding	P. 213

HYPOCRISY and custom make their minds
The fanes of many a worship, now outworn.
They dare not devise good for man's estate,
And yet they know not that they do not dare.
The good want power, but to weep barren tears,
The powerful goodness want: worse need for them,
The wise want love; and those who love want wisdom;
And all best things are thus confused to ill. *Shelley*

BEHOLD thyself by inward optics and the crystalline of
thy soul. *Sir Thomas Browne*

INTRODUCTORY

IF books could be left to speak for themselves, rather than the author for himself, there would be fewer "Forewords." All I have to say here is by way of caution, not summary or exposition. The argument must be left to stand on its own legs or fall without prefatorial excuse or support from me. But I ought perhaps to try and clear away one or two possible misunderstandings. To begin with, there are a few verbal ones.

Commerce, for instance, is obviously not the same thing as Commercialism. But, as I am discussing the modern transformation of commerce, all my references to it should be taken in that sense. Other references to the "Commercial State" may be more ambiguous, since modern states are not really states at all, but the implicit representation of commercial oligarchy. Again, is it necessary to point out that other references I have made to the liberty of the individual do not mean the liberty to housebreak? In W. H. Hudson's "Birds and Man" there is a chapter upon the imminent extinction, by a rabble of collectors and their parasites, of the little furze-wren. A law to prohibit private collections, the author writes, is the only remedy. The Committee appointed by the Government to consider bird protection would not, he thinks, recommend that law, because it "would be aimed at those of