

male costume and a tolerable degree of stability in the female. This is what, up to a point, one would expect: the codes of decency and the consequent avoidance of fashions too loose, or too short, or too low, precluded gross modifications in the basic structure of female attire: a skirt reaching to the feet, and a bodice. Only towards the turn of the 18th century do ladies' fashions really begin to "play". While towering coiffures sprout up in the Rococo period, the spirit of Romanticism breathes in the quasi-négligée, the languishing looks, the streaming hair, the bare arms and the revelation of ankles and more. Oddly enough, the *décolleté* was in full swing centuries before bare arms, as we know from the fulminations of mediaeval moralists. From the Directoire period on, women's fashions stride ahead of men's both in the frequency and the extent of their changes. Previous centuries had known nothing—unless we go back to archaic times—like the crinolines of the 1860's and the bustles that followed. Then, with the new century, the current of fashion sets the other way and carries women's dress back to a simplicity and naturalness unknown since 1300.

## XII

## THE PLAY-ELEMENT IN CONTEMPORARY CIVILIZATION

LET us not waste time arguing about what is meant by "contemporary". It goes without saying that any time we speak of has already become an historical past, a past that seems to crumble away at the hinder end the further we recede from it. Phenomena which a younger generation is constantly relegating to "former days" are, for their elders, part of "our own day"; not merely because their elders have a personal recollection of them but because their culture still participates in them. This different time-sense is not so much dependent on the generation to which one happens to belong as on the knowledge one has of things old and new. A mind historically focussed will embody in its idea of what is "modern" and "contemporary" a far larger section of the past than a mind living in the myopia of the moment. "Contemporary civilization" in our sense, therefore, goes deep into the 19th century.

The question to which we address ourselves is this: To what extent does the civilization we live in still develop in play-forms? How far does the play-spirit dominate the lives of those who share that civilization? The 19th century, we observed, had lost many of the play-elements so characteristic of former ages. Has this leeway been made up or has it increased?

It might seem at first sight that certain phenomena in modern social life have more than compensated for the loss of play-forms. Sport and athletics, as social functions, have steadily increased in scope and conquered ever fresh fields both nationally and internationally.

Contests in skill, strength and perseverance have, as we have shown, always occupied an important place in every culture either in connection with ritual or simply for fun and festivity. Feudal society was only really interested in the tournament; the rest was just popular recreation and nothing more. Now the tournament, with its highly dramatic staging and aristocratic embellishments, can hardly be called a sport. It fulfilled one of

the functions of the theatre. Only a numerically small upper class took active part in it. This one-sidedness of mediaeval sporting life was due in large measure to the influence of the Church. The Christian ideal left but little room for the organized practice of sport and the cultivation of bodily exercise, except insofar as the latter contributed to gentle education. Similarly, the Renaissance affords fairly numerous examples of body-training cultivated for the sake of perfection, but only on the part of individuals, never groups or classes. If anything, the emphasis laid by the Humanists on learning and erudition tended to perpetuate the old under-estimation of the body, likewise the moral zeal and severe intellectuality of the Reformation and Counter-Reformation. The recognition of games and bodily exercises as important cultural values was withheld right up to the end of the 18th century.

The basic forms of sportive competition are, of course, constant through the ages. In some the trial of strength and speed is the whole essence of the contest, as in running and skating matches, chariot and horse races, weight-lifting, swimming, diving, marksmanship, etc.<sup>1</sup> Though human beings have indulged in such activities since the dawn of time, these only take on the character of organized games to a very slight degree. Yet nobody, bearing in mind the agonistic principle which animates them, would hesitate to call them games in the sense of play—which, as we have seen, can be very serious indeed. There are, however, other forms of contest which develop of their own accord into "sports". These are the ball-games.

What we are concerned with here is the transition from occasional amusement to the system of organized clubs and matches. Dutch pictures of the 17th century show us burghers and peasants intent upon their game of *kolf*; but, so far as I know, nothing is heard of games being organized in clubs or played as matches. It is obvious that a fixed organization of this kind will most readily occur when two groups play against one another. The great ball-games in particular require the existence of permanent teams, and herein lies the starting-point of modern sport. The process arises quite spontaneously in the meeting of village against village, school against school, one part of a town against the rest, etc. That the process started in 19th-century England is understood-

<sup>1</sup>A happy variation of the nautical contest is found in *Beowulf*, where the aim is to hold your opponent under water until he is drowned.

able up to a point, though how far the specifically Anglo-Saxon bent of mind can be deemed an efficient cause is less certain. But it cannot be doubted that the structure of English social life had much to do with it. Local self-government encouraged the spirit of association and solidarity. The absence of obligatory military training favoured the occasion for, and the need of, physical exercise. The peculiar form of education tended to work in the same direction, and finally the geography of the country and the nature of the terrain, on the whole flat and, in the ubiquitous commons, offering the most perfect playing-fields that could be desired, were of the greatest importance. Thus England became the cradle and focus of modern sporting life.

Ever since the last quarter of the 19th century games, in the guise of sport,<sup>1</sup> have been taken more and more seriously. The rules have become increasingly strict and elaborate. Records are established at a higher, or faster, or longer level than was ever conceivable before. Everybody knows the delightful prints from the first half of the 19th century, showing the cricketers in top-hats. This speaks for itself.

Now, with the increasing systematization and regimentation of sport, something of the pure play-quality is inevitably lost. We see this very clearly in the official distinction between amateurs and professionals (or "gentlemen and players" as used pointedly to be said). It means that the play-group marks out those for whom playing is no longer play, ranking them inferior to the true players in standing but superior in capacity. The spirit of the professional is no longer the true play-spirit; it is lacking in spontaneity and carelessness.<sup>2</sup> This affects the amateur too, who begins to suffer from an inferiority complex. Between them they push sport further and further away from the play-sphere proper until it becomes a thing *sui generis*: neither play nor earnest. In modern social life sport occupies a place alongside and apart from the cultural process. The great competitions in archaic cultures had always formed part of the sacred festivals and were indispensable as health and happiness-bringing activities. This ritual tie has now been completely severed; sport has become profane, "unholy"

<sup>1</sup>It is probably significant that we no longer speak of "games" but of "sport". Our author may not have been sufficiently familiar with the development of "sport" in the last ten or twenty years, here and in America, to stress the all-important point that sport has become a business, or, to put it bluntly, a commercial racket. Trans. <sup>2</sup>Note G. K. Chesterton's dictum: If a thing is worth doing at all it is worth doing badly! Trans.

in every way and has no organic connection whatever with the structure of society, least of all when prescribed by the government. The ability of modern social techniques to stage mass demonstrations with the maximum of outward show in the field of athletics does not alter the fact that neither the Olympiads nor the organized sports of American Universities nor the loudly trumpeted international contests have, in the smallest degree, raised sport to the level of a culture-creating activity. However important it may be for the players or spectators, it remains sterile. The old play-factor has undergone almost complete atrophy.

This view will probably run counter to the popular feeling of to-day, according to which sport is the apotheosis of the play-element in our civilization. Nevertheless popular feeling is wrong. By way of emphasizing the fatal shift towards over-seriousness we would point out that it has also infected the non-athletic games where calculation is everything, such as chess and some card-games.

A great many board-games have been known since the earliest times, some even in primitive society, which attached great importance to them largely on account of their chanceful character. Whether they are games of chance or skill they all contain an element of seriousness. The merry play-mood has little scope here, particularly where chance is at a minimum as in chess, draughts, backgammon, halma, etc. Even so all these games remain within the definition of play as given in our first chapter. Only recently has publicity seized on them and annexed them to athletics by means of public championships, world tournaments, registered records and press reportage in a literary style of its own, highly ridiculous to the innocent outsider.

Card-games differ from board-games in that they never succeed in eliminating chance completely. To the extent that chance predominates they fall into the category of gambling and, as such, are little suited to club life and public competition. The more intellectual card-games, on the other hand, leave plenty of room for associative tendencies. It is in this field that the shift towards seriousness and over-seriousness is so striking. From the days of *ombre* and *quadrille* to whist and bridge, card-games have undergone a process of increasing refinement, but only with bridge have the modern social techniques made themselves master of the game. The paraphernalia of handbooks and systems and professional

training has made bridge a deadly earnest business. A recent newspaper article estimated the yearly winnings of the Culbertson couple at more than two hundred thousand dollars. An enormous amount of mental energy is expended in this universal craze for bridge with no more tangible result than the exchange of relatively unimportant sums of money. Society as a whole is neither benefited nor damaged by this futile activity. It seems difficult to speak of it as an elevating recreation in the sense of Aristotle's *diagege*. Proficiency at bridge is a sterile excellence, sharpening the mental faculties very one-sidedly without enriching the soul in any way, fixing and consuming a quantity of intellectual energy that might have been better applied. The most we can say, I think, is that it might have been applied worse. The status of bridge in modern society would indicate, to all appearances, an immense increase in the play-element to-day. But appearances are deceptive. Really to play, a man must play like a child. Can we assert that this is so in the case of such an ingenious game as bridge? If not, the virtue has gone out of the game.

The attempt to assess the play-content in the confusion of modern life is bound to lead us to contradictory conclusions. In the case of sport we have an activity nominally known as play but raised to such a pitch of technical organization and scientific thoroughness that the real play-spirit is threatened with extinction. Over against this tendency to over-seriousness, however, there are other phenomena pointing in the opposite direction. Certain activities whose whole *raison d'être* lies in the field of material interest, and which had nothing of play about them in their initial stages, develop what we can only call play-forms as a secondary characteristic. Sport and athletics showed us play stiffening into seriousness but still being felt as play; now we come to serious business degenerating into play but still being called serious. The two phenomena are linked by the strong agonistic habit which still holds universal sway, though in other forms than before.

The impetus given to this agonistic principle which seems to be carrying the world back in the direction of play derives, in the main, from external factors independent of culture proper—in a word, communications, which have made intercourse of every sort so extraordinarily easy for mankind as a whole. Technology, publicity and propaganda everywhere promote the competitive

spirit and afford means of satisfying it on an unprecedented scale. Commercial competition does not, of course, belong to the immemorial sacred play-forms. It only appears when trade begins to create fields of activity within which each must try to surpass and outwit his neighbour. Commercial rivalry soon makes limiting rules imperative, namely the trading customs. It remained primitive in essence until quite late, only becoming really intensive with the advent of modern communications, propaganda and statistics. Naturally a certain play-element had entered into business competition at an early stage. Statistics stimulated it with an idea that had originally arisen in sporting life, the idea, namely, of trading records. A record, as the word shows, was once simply a memorandum, a note which the inn-keeper scrawled on the walls of his inn to say that such and such a rider or traveller had been the first to arrive after covering so and so many miles. The statistics of trade and production could not fail to introduce a sporting element into economic life. In consequence, there is now a sporting side to almost every triumph of commerce or technology: the highest turnover, the biggest tonnage, the fastest crossing, the greatest altitude, etc. Here a purely ludic element has, for once, got the better of utilitarian considerations, since the experts inform us that smaller units—less monstrous steamers and aircraft, etc.—are more efficient in the long run. Business becomes play. This process goes so far that some of the great business concerns deliberately instil the play-spirit into their workers so as to step up production. The trend is now reversed: play becomes business. A captain of industry, on whom the Rotterdam Academy of Commerce had conferred an honorary degree, spoke as follows:

"Ever since I first entered the business it has been a race between the technicians and the sales department. One tried to produce so much that the sales department would never be able to sell it, while the other tried to sell so much that the technicians would never be able to keep pace. This race has always continued: sometimes one is ahead, sometimes the other. Neither my brother nor myself has regarded the business as a task, but always as a game, the spirit of which it has been our constant endeavour to implant into the younger staff."

These words must, of course, be taken with a grain of salt. Nevertheless there are numerous instances of big concerns forming their own Sports Societies and even engaging workers with a view not so much to their professional capacities as to their fitness for the football eleven. Once more the wheel turns.

It is less simple to fix the play-element in contemporary art than in contemporary trade. As we tried to make clear in our tenth chapter, a certain playfulness is by no means lacking in the process of creating and "producing" a work of art. This was obvious enough in the arts of the Muses or "music" arts, where a strong play-element may be called fundamental, indeed, essential to them. In the plastic arts we found that a play-sense was bound up with all forms of decoration; in other words, that the play-function is especially operative where mind and hand move most freely. Over and above this it asserted itself in the master-piece or show-piece expressly commissioned, *the tour de force*, the wager in skill or ability. The question that now arises is whether the play-element in art has grown stronger or weaker since the end of the 18th century.

A gradual process extending over many centuries has succeeded in de-functionalizing art and making it more and more a free and independent occupation for individuals called artists. One of the landmarks of this emancipation was the victory of framed canvases over panels and murals, likewise of prints over miniatures and illuminations. A similar shift from the social to the individual took place when the Renaissance saw the main task of the architect no longer in the building of churches and palaces but of dwelling-houses; not in splendid galleries but in drawing-rooms and bed-rooms. Art became more intimate, but also more isolated; it became an affair of the individual and his taste. In the same way chamber music and songs expressly designed for the satisfaction of personal aestheticisms began to surpass the more public forms of art both in importance and often in intensity of expression.

Along with these changes in form there went another, even more profound, in the function and appreciation of art. More and more it was recognized as an independent and extremely high cultural value. Right into the 18th century art had occupied a subordinate place in the scale of such values. Art was a superior ornament in the lives of the privileged. Aesthetic enjoyment may have been as high as now, but it was interpreted in terms of religious exaltation or as a sort of curiosity whose purpose was to divert and distract. The artist was an artisan and in many cases a menial, whereas the scientist or scholar had the status at least of a member of the leisured classes.

The great shift began in the middle of the 18th century as a

result of new aesthetic impulses which took both romantic and classical form, though the romantic current was the more powerful. Together they brought about an unparalleled rise in aesthetic enjoyment all the more fervent for having to act as a substitute for religion. This is one of the most important phases in the history of civilization. We must leap over the full story of this apotheosis of art and can only point out that the line of art-hierophants runs unbroken from Winckelmann to Ruskin and beyond. All the time, art-worship and connoisseurship remained the privilege of the few. Only towards the end of the 19th century did the appreciation of art, thanks largely to photographic reproduction, reach the broad mass of the simply educated. Art becomes public property, love of art *bon ton*. The idea of the artist as a superior species of being gains acceptance, and the public at large is washed by the mighty waves of snobbery. At the same time a convulsive craving for originality distorts the creative impulse. This constant striving after new and unheard-of forms impels art down the steep slope of Impressionism into the turgidities and excrescences of the 20th century. Art is far more susceptible to the deleterious influences of modern techniques of production than is science. Mechanization, advertising, sensation-mongering have a much greater hold upon art because as a rule it works directly for a market and has a free choice of all the techniques available.

None of these conditions entitles us to speak of a play-element in contemporary art. Since the 18th century art, precisely because recognized as a cultural factor, has to all appearances lost rather than gained in playfulness. But is the net result a gain or a loss? One is tempted to feel, as we felt about music, that it was a blessing for art to be largely unconscious of its high purport and the beauty it creates. When art becomes self-conscious, that is, conscious of its own grace, it is apt to lose something of its eternal child-like innocence.

From another angle, of course, we might say that the play-element in art has been fortified by the very fact that the artist is held to be above the common run of mortals. As a superior being he claims a certain amount of veneration for his due. In order to savour his superiority to the full he will require a reverential public or a circle of kindred spirits, who will pour forth the requisite veneration more understandingly than the public at large with its empty phrases. A certain esotericism is as necessary

for art to-day as it was of old. Now all esoterics presuppose a convention: we, the initiates, agree to take such and such a thing thus and thus, so we will understand it, so admire it. In other words, esoterics requires a play-community which shall steep itself in its own mystery. Wherever there is a catch-word ending in *-ism* we are hot on the tracks of a play-community. The modern apparatus of publicity with its puffy art-criticism, exhibitions and lectures is calculated to heighten the play-character of art.

It is a very different thing to try to determine the play-content of modern science, for it brings us up against a fundamental difficulty. In the case of art we took play as a primary datum of experience, a generally accepted quantity; but when it comes to science we are constantly being driven back on our definition of that quantity and having to question it afresh. If we apply to science our definition of play as an activity occurring within certain limits of space, time and meaning, according to fixed rules, we might arrive at the amazing and horrifying conclusion that all the branches of science and learning are so many forms of play because each of them is isolated within its own field and bounded by the strict rules of its own methodology. But if we stick to the full terms of our definition we can see at once that, for an activity to be called play, more is needed than limitations and rules. A game is time-bound, we said; it has no contact with any reality outside itself, and its performance is its own end. Further, it is sustained by the consciousness of being a pleasurable, even mirthful, relaxation from the strains of ordinary life. None of this is applicable to science. Science is not only perpetually seeking contact with reality by its usefulness, i.e. in the sense that it is *applied*, it is perpetually trying to establish a universally valid pattern of reality, i.e. as *pure* science. Its rules, unlike those of play, are not unchallengeable for all time. They are constantly being belied by experience and undergoing modification, whereas the rules of a game cannot be altered without spoiling the game itself.

The conclusion, therefore, that all science is merely a game can be discarded as a piece of wisdom too easily come by. But it is legitimate to enquire whether a science is not liable to indulge in play within the closed precincts of its own method. Thus, for instance, the scientist's continued penchant for systems tends in the direction of play. Ancient science, lacking adequate founda-

tion in empiricism, lost itself in a sterile systematization of all conceivable concepts and properties. Though observation and calculation act as a brake in this respect they do not altogether exclude a certain capriciousness in scientific activities. Even the most delicate experimental analysis can be, not indeed manipulated while actually in progress, but played in the interests of subsequent theory. True, the margin of play is always detected in the end, but this detection proves that it exists. Jurists have of old been reproached with similar manoeuvres. Philologists too are not altogether blameless in this respect, seeing that ever since the Old Testament and the Vedas they have delighted in perilous etymologies, a favourite game to this day for those whose curiosity outstrips their knowledge. And is it so certain that the new schools of psychology are not being led astray by the frivolous and facile use of Freudian terminology at the hands of incompetents and incompetents alike?

Apart from the possibility of the scientific worker or amateur juggling with his own method he may also be seduced into the paths of play by the competitive impulse proper. Though competition in science is less directly conditioned by economic factors than in art, the logical development of civilization which we call science is more inextricably bound up with dialectics than is the aesthetic. In an earlier chapter we discussed the origins of science and philosophy and found that they lay in the agonistic sphere. Science, as some one has not unjustly said, is polemical. But it is a bad sign when the urge to forestall the other fellow in discovery or to annihilate him with a demonstration, looms too large in the work done. The genuine seeker after truth sets little store by triumphing over a rival.

By way of tentative conclusion we might say that modern science, so long as it adheres to the strict demands of accuracy and veracity, is far less liable to fall into play as we have defined it, than was the case in earlier times and right up to the Renaissance, when scientific thought and method showed unmistakable play-characteristics.

These few observations on the play-factor in modern art and science must suffice here, though much has been left unsaid. We are hastening to an end, and it only remains to consider the play-element in contemporary social life at large and especially in politics. But let us be on our guard against two misunderstandings

from the start. Firstly, certain play-forms may be used consciously or unconsciously to cover up some social or political design. In this case we are not dealing with the eternal play-element that has been the theme of this book, but with false play. Secondly, and quite independently of this, it is always possible to come upon phenomena which, to a superficial eye, have all the appearance of play and might be taken for permanent play-tendencies, but are, in point of fact, nothing of the sort. Modern social life is being dominated to an ever-increasing extent by a quality that has something in common with play and yields the illusion of a strongly developed play-factor. This quality I have ventured to call by the name of Puerilism,<sup>1</sup> as being the most appropriate appellation for that blend of adolescence and barbarity which has been rampant all over the world for the last two or three decades.

It would seem as if the mentality and conduct of the adolescent now reigned supreme over large areas of civilized life which had formerly been the province of responsible adults. The habits I have in mind are, in themselves, as old as the world; the difference lies in the place they now occupy in our civilization and the brutality with which they manifest themselves. Of these habits that of gregariousness is perhaps the strongest and most alarming. It results in puerilism of the lowest order: yells or other signs of greeting, the wearing of badges and sundry items of political haberdashery, walking in marching order or at a special pace and the whole rigmartole of collective voodoo and mumbo-jumbo. Closely akin to this, if at a slightly deeper psychological level, is the insatiable thirst for trivial recreation and crude sensationalism, the delight in mass-meetings, mass-demonstrations, parades, etc.

The club is a very ancient institution, but it is a disaster when whole nations turn into clubs, for these, besides promoting the precious qualities of friendship and loyalty, are also hotbeds of sectarianism, intemperance, suspicion, superciliousness and quick to defend any illusion that flatters self-love or group-consciousness. We have seen great nations losing every shred of honour, all sense of humour, the very idea of decency and fair play. This is not the place to investigate the causes, growth and extent of this world-wide bastardization of culture; the entry of half-educated masses into the international traffic of the mind, the relaxation of morals and the hypertrophy of technics undoubtedly play a large part.

<sup>1</sup>Cf. *In the Shadow of Tomorrow*, Heinemann, 1936, ch. 16.

One example of official puerilism must suffice here. It is, as we know from history, a sign of revolutionary enthusiasm when governments play at nine-pins with names, the venerable names of cities, persons, institutions, the calendar, etc. *Pravda*<sup>1</sup> reported that as a result of their arrears in grain deliveries three *kolchozy* in the district of Kursk, already christened Budenny, Krupskaya and the equivalent of Red Cornfield, has been re-christened Sluggard, Saboteur and Do-Nothing by the local soviet. Though this *trop de zèle* received an official rebuff from the Central Committee and the offensive soubriquets were withdrawn, the puerilistic attitude could not have been more clearly expressed.

Very different is the great innovation of the late Lord Baden-Powell. His aim was to organize the social force of boyhood as such and turn it to good account. This is not puerilism, for it rests on a deep understanding of the mind and aptitudes of the immature; also the Scout Movement expressly styles itself a game. Here, if anywhere, we have an example of a game that comes as close to the culture-creating play of archaic times as our age allows. But when Boy-Scoutism in degraded form seeps through into politics we may well ask whether the puerilism that flourishes in present-day society is a play-function or not. At first sight the answer appears to be a definite yes, and such has been my interpretation of the phenomenon in other studies.<sup>2</sup> I have now come to a different conclusion. According to our definition of play, puerilism is to be distinguished from playfulness. A child playing is not puerile in the pejorative sense we mean here. And if our modern puerilism were genuine play we ought to see civilization returning to the great archaic forms of recreation where ritual, style and dignity are in perfect unison. The spectacle of a society rapidly goose-stepping into helotry is, for some, the dawn of the millennium. We believe them to be in error.

More and more the sad conclusion forces itself upon us that the play-element in culture has been on the wane ever since the 18th century, when it was in full flower. ~~Civilization to-day is no longer played, and even where it still seems to play it is false play—I had almost said, it plays false, so that it becomes increasingly difficult to tell where play ends and non-play begins. This is particularly true of politics. Not very long ago political life in~~

<sup>1</sup>January 9th, 1935.

<sup>2</sup>*Over de grenzen van spel en ernst in de cultuur*, p. 25, and *In the Shadow of To-morrow*, ch. 16.

parliamentary democratic form was full of unmistakable play-features. One of my pupils has recently worked up my observations on this subject into a thesis on parliamentary eloquence in France and England, showing how, ever since the end of the 18th century, debates in the House of Commons have been conducted very largely according to the rules of a game and in the true play-spirit. Personal rivalries are always at work, keeping up a continual match between the players whose object is to checkmate one another, but without prejudice to the interests of the country which they serve with all seriousness. The mood and manners of parliamentary democracy were, until recently, those of fair play—both in England and in the countries that had adopted the English model with some felicity. The spirit of fellowship would allow the bitterest opponents a friendly chat even after the most virulent debate. It was in this style that the "Gentleman's Agreement" arose. Unhappily certain parties to it were not always aware of the duties implicit in the word gentleman. There can be no doubt that it is just this play-element that keeps parliamentary life healthy, at least in Great Britain, despite the abuse that has lately been heaped upon it. The elasticity of human relationships underlying the political machinery permits it to "play", thus easing tensions which would otherwise be unendurable or dangerous—for it is the decay of humour that kills. We need hardly add that this play-factor is present in the whole apparatus of elections.

In American politics it is even more evident. Long before the two-party system had reduced itself to two gigantic teams whose political differences were hardly discernible to an outsider, electioneering in America had developed into a kind of national sport. The presidential election of 1840 set the pace for all subsequent elections. The party then calling itself Whig had an excellent candidate, General Harrison of 1812 fame, but no platform. Fortune gave them something infinitely better, a symbol on which they rode to triumph: the log cabin which was the old warrior's modest abode during his retirement. Nomination by majority vote, i.e. by the loudest clamour, was inaugurated in the election of 1860 which brought Lincoln to power. The emotionality of American politics lies deep in the origins of the American nation itself. Americans have ever remained true to the rough and tumble of pioneer life. There is a great deal that is endearing in American politics, something naïve and spontaneous

for which we look in vain in the dragoonings and drillings, or worse, of the contemporary European scene.

Though there may be abundant traces of play in domestic politics there would seem, at first sight, to be little opportunity for it in the field of international relationships. The fact, however, that these have touched the nadir of violence and precariousness does not in itself exclude the possibility of play. As we have seen from numerous examples, play can be cruel and bloody and, in addition, can often be false play. Any law-abiding community or community of States will have characteristics linking it in one way or another to a play-community. International law between States is maintained by the mutual recognition of certain principles which, in effect, operate like play-rules despite the fact that they may be founded in metaphysics. Were it otherwise there would be no need to lay down the *pacta sunt servanda* principle, which explicitly recognizes that the integrity of the system rests on a general willingness to keep to the rules. The moment that one or the other party withdraws from this tacit agreement the whole system of international law must, if only temporarily, collapse unless the remaining parties are strong enough to outlaw the "spoilsport".

The maintenance of international law has, at all stages, depended very largely on principles lying outside the strict domain of law, such as honour, decency, and good form. It is not altogether in vain that the European rules of warfare developed out of the code of honour proper to chivalry. International law tacitly assumed that a beaten Power would behave like a gentleman and a good loser, which unhappily it seldom did. It was a point of international decorum to declare your war officially before entering upon it, though the aggressor often neglected to comply with this awkward convention and began by seizing some outlying colony or the like. But it is true to say that until quite recently war was conceived as a noble game—the sport of kings—and that the absolutely binding character of its rules rested on, and still retained, some of the formal play-elements we found in full flower in archaic warfare.

A cant phrase in current German political literature speaks of the change from peace to war as "das Eintreten des Ernstfalles"—roughly, "the serious development of an emergency". In strictly military parlance, of course, the term is correct. Compared with

the sham fighting of manoeuvres and drilling and training, real war is undoubtedly what seriousness is to play. But German political theorists mean something more. The term "Ernstfall" avows quite openly that foreign policy has not attained its full degree of seriousness, has not achieved its object or proved its efficiency, until the stage of actual hostilities is reached. The true relation between States is one of war. All diplomatic intercourse, insofar as it moves in the paths of negotiation and agreement, is only a prelude to war or an interlude between two wars. This horrible creed is accepted and indeed professed by many. It is only logical that its adherents, who regard war and the preparation for it as the sole form of serious politics, should deny that war has any connection with the contest and hence with play. The agonistic factor, they tell us, may have been operative in the primitive stages of civilization, it was all very well then, but war nowadays is far above the competitiveness of mere savages. It is based on the "friend-foe principle". All "real" relationships between nations and States, so they say, are dominated by this ineluctable principle.<sup>1</sup> Any "other" group is always either your friend or your enemy. Enemy, of course, is not to be understood as *inimicus* or *ἐχθρός*, i.e. a person you hate, let alone a wicked person, but purely and simply as *hostis* or *πρόλεμπος*, i.e. the stranger or foreigner who is in your group's way. The theory refuses to regard the enemy even as a rival or adversary. He is merely in your way and is thus to be made away with. If ever anything in history has corresponded to this gross over-simplification of the idea of enmity, which reduces it to an almost mechanical relationship, it is precisely that primitive antagonism between phratries, clans or tribes where, as we saw, the play-element was hypertrophied and distorted. Civilization is supposed to have carried us beyond this stage. I know of no sadder or deeper fall from human reason than Schmitt's barbarous and pathetic delusion about the friend-foe principle. His inhuman cerebrations do not even hold water as a piece of formal logic. For it is not war that is serious, but peace. War and everything to do with it remains fast in the daemonic and magical bonds of play. Only by transcending that pitiable friend-foe relationship will mankind enter into the dignity of man's estate. Schmitt's brand of "seriousness" merely takes us back to the savage level.

<sup>1</sup>Carl Schmitt, *Der Begriff des Politischen*, Hamburg, 1933.



itself once more. We have gradually become convinced that civilization is rooted in noble play and that, if it is to unfold in full dignity and style, it cannot afford to neglect the play-element. The observance of play-rules is nowhere more imperative than in the relations between countries and States. Once they are broken, society falls into barbarism and chaos. On the other hand we cannot deny that modern warfare has lapsed into the old agonistic attitude of playing at war for the sake of prestige and glory.

Now this is our difficulty: modern warfare has, on the face of it, lost all contact with play. States of the highest cultural pretensions withdraw from the comity of nations and shamelessly announce that "pacta non sunt servanda". By so doing they break the play-rules inherent in any system of international law. To that extent their playing at war, as we have called it, for the sake of prestige is not true play; it, so to speak, plays the play-concept of war false. In contemporary politics, based as they are on the utmost preparedness if not actual preparation for war, there would seem to be hardly any trace of the old play-attitude. The code of honour is flouted, the rules of the game are set aside, international law is broken, and all the ancient associations of war with ritual and religion are gone. Nevertheless the methods by which war-policies are conducted and war-preparations carried out still show abundant traces of the agonistic attitude as found in primitive society. Politics are and have always been something of a game of chance; we have only to think of the challenges, the provocations, the threats and denunciations to realize that war and the policies leading up to it are always, in the nature of things, a gamble, as Neville Chamberlain said in the first days of September 1939. Despite appearances to the contrary, therefore, war has not freed itself from the magic circle of play.

Does this mean that war is still a game, even for the aggressed, the persecuted, those who fight for their rights and their liberty? Here our gnawing doubt whether war is really play or earnest finds unequivocal answer. It is the *moral* content of an action that makes it serious. When the combat has an ethical value it ceases to be play. The way out of this vexing dilemma is only closed to those who deny the objective value and validity of ethical standards. Carl Schmitt's acceptance of the formula that war is the "serious development of an emergency" is therefore

correct—but in a very different sense from that which he intended. His point of view is that of the aggressor who is not bound by ethical considerations. The fact remains that politics and war are deeply rooted in the primitive soil of culture played in and as contest. Only through an ethos that transcends the friend-foe relationship and recognizes a higher goal than the gratification of the self, the group or the nation will a political society pass beyond the "play" of war to true seriousness.

So that by a devious route we have reached the following conclusion: real civilization cannot exist in the absence of a certain play-element, for civilization presupposes limitation and mastery of the self, the ability not to confuse its own tendencies with the ultimate and highest goal, but to understand that it is enclosed within certain bounds freely accepted. Civilization will, in a sense, always be played according to certain rules, and true civilization will always demand fair play. Fair play is nothing less than good faith expressed in play terms. Hence the cheat or the spoil-sport shatters civilization itself. To be a sound culture-creating force this play-element must be pure. It must not consist in the darkening or debasing of standards set up by reason, faith or humanity. It must not be a false seeming, a masking of political purposes behind the illusion of genuine play-forms. True play knows no propaganda; its aim is in itself, and its familiar spirit is happy inspiration.

In treating of our theme so far we have tried to keep to a play-concept which starts from the positive and generally recognized characteristics of play. We took play in its immediate everyday sense and tried to avoid the philosophical short-circuit that would assert all human action to be play. Now, at the end of our argument, this point of view awaits us and demands to be taken into account.

"Child's play was what he called all human opinions", says late Greek tradition of Heraclitus.<sup>1</sup> As a pendant to this lapidary saying let us quote at greater length the profound words of Plato which we introduced into our first chapter: "Though human affairs are not worthy of great seriousness it is yet necessary to be serious; happiness is another thing. . . . I say that a man must be serious with the serious, and not the other way about. God alone is worthy of supreme seriousness, but man is made God's

<sup>1</sup>Fragments, 70.

playing, and that is the best part of him. Therefore every man and woman should live life accordingly, and play the noblest games, and be of another mind from what they are at present. For they deem war a serious thing, though in war there is neither play nor culture worthy the name, which are the things *we* deem most serious. Hence all must live in peace as well as they possibly can. What, then, is the right way of living? Life must be lived as play, playing certain games, making sacrifices, singing and dancing, and then a man will be able to propitiate the gods, and defend himself against his enemies, and win in the contest". Thus "men will live according to Nature since in most respects they are puppets, yet having a small part in truth". To which Plato's companion rejoins: "You make humanity wholly bad for us, friend, if you say that". And Plato answers: "Forgive me. It was with my eyes on God and moved by Him that I spoke so. If you like, then, humanity is not wholly bad, but worthy of some consideration."<sup>1</sup>

The human mind can only disengage itself from the magic circle of play by turning towards the ultimate. Logical thinking does not go far enough. Surveying all the treasures of the mind and all the splendours of its achievements we shall still find, at the bottom of every serious judgement, something problematical left. In our heart of hearts we know that none of our pronouncements is absolutely conclusive. At that point, where our judgement begins to waver, the feeling that the world is serious after all wavers with it. Instead of the old saw: "All is vanity", the more positive conclusion forces itself upon us that "all is play". A cheap metaphor, no doubt, mere impotence of the mind; yet it is the wisdom Plato arrived at when he called man the playing of the gods. In singular imagery the thought comes back again in the *Book of Proverbs*, where Wisdom says: "The Lord possessed me in the beginning of his ways, before he made any thing from the beginning. I was set up from eternity, and of old before the earth was made . . . I was with him forming all things: and was delighted every day, playing before him at all times; playing in the world. And my delights were to be with the children of men."<sup>2</sup>

<sup>1</sup> *Laus*, 803-4; cf. also 685. Plato's words echo sombrely in Luther's mouth when he says: "All creatures are God's masks and mummeries." (Erlanger Ausgabe, xi, p. 173).

<sup>2</sup> viii, 22-3, 30-1. This is the Douay translation, based on the Vulgate. The text of the English A. V. and R. V. does not bring out the idea of "play".

Whenever we are seized with vertigo at the ceaseless shuttlings and spinnings in our mind of the thought: What is play? What is serious? we shall find the fixed, unmoving point that logic denies us, once more in the sphere of ethics. Play, we began by saying, lies outside morals. In itself it is neither good nor bad. But if we have to decide whether an action to which our will impels us is a serious duty or is licit as play, our moral conscience will at once provide the touchstone. As soon as truth and justice, compassion and forgiveness have part in our resolve to act, our anxious question loses all meaning. One drop of pity is enough to lift our doing beyond intellectual distinctions. Springing as it does from a belief in justice and divine grace, conscience, which is moral awareness, will always whelm the question that eludes and deludes us to the end, in a lasting silence.