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The Survival of the Unfittest by Unnatural Selection

by JAMES GUTHRIE

(Concluded)

ORGANISATION

"... A constitution is either an organism or an organisation. All organisation is what used to be called magic—and a good deal of it is black magic—the manipulation of metaphysical forces for questionable materialistic purposes. We all know what happens if you put copper wires into a wrong relationship with a powerful electric current, and there is ample evidence to show that our ignorance or disdain of everything but materialism is causing a spiritual 'short circuit' . . ." (C. D. Douglas: *Realistic Constitutionalism*, p. 7.)

"... I am confident that the Devil is backing every horse in the race, at the moment. There is too much drive for similarity in organisation to leave any doubt about that, and too much deception about results.

"That our present plight is due to organisation *per se*, is not, I think, open to discussion. Clearly there could be no war without it . . ." (C. H. Douglas: *The Big Idea*, pp. 19, 20).

Deep in the heart of every man is a hatred of being organised. Instinctively men know that most organisations are of the Devil; they dimly recognise that they are being degraded like dumb animals in a circus, and they feel humiliated. This degradation and humiliation is seen at its worst in large organisations, where there is little sign of loyalty and instead of co-operation, merely dull resignation to overwhelming force.

If there is to be any future for an intelligent individual in what remains of our civilisation then the individual, instead of being a conscript in an organisation, must be there as a volunteer with the power to decide for himself which organisation, if any, he will use, and for how long. Unless the individual is able to decide for himself whether he will, or will not, take part in any activity he is not a free man, and therefore not a moral man; he is one of those strange, unhappy things they call a functionary—a cross between an animal and a robot. He is the logical result of an "efficient" materialistic organisation operating in defiance of the fundamental beliefs of the community; he is a victim of a deserted society where those who are supposed to speak with Authority have retired in safety to their cloisters, and have left a few hard-pressed veterans to fight alone against the reign of Brute Force and Fraud.

If a man were merely a well-trained animal with a larger cranium than an ape, then he ought to be quite happy in his present environment, and there could be no future for rebels. But man is not happy because he has something more than a mind enclosed in an enlarged cranium—he has a Spirit, which fills him with that divine discontent which

will not let him rest. Unlike the animals, for him food and shelter do not suffice. He cannot be made to tolerate the humiliation of seeing all around him evidence of the continuous degradation of the minds of his fellow-men—he cannot tolerate it, even if these men are Americans with houses full of gadgets, and pockets full of drugs.

Everywhere we are witnessing the struggle of the Spirit in man trying to escape from those who would organise him, trying to escape from the degeneration of the organised ant-heap to the regeneration of the man who becomes what he really is—a unique individual.

A man cannot free himself unless he knows the truth, that is, has access to the "facts of life." Animals know where their own interests lie, but civilised man does not. The primitive tribes are taught how to protect themselves from their enemies, but civilised man does not know who are his enemies. His greatest gift from the past, that on which all progress depends—language—has been used to destroy him; he is bewitched by words, words such as Progress and Evolution, Equality and Democracy. In the chaotic state of his mind he has been induced to believe that organised chaos is progress.

In the world-wide struggle for the mind of man which we are witnessing today, the Devil seems to be in complete control of all the instruments of propaganda, and behind the legal powers of the "majority" we are seeing unscrupulous men eliminating all opposition by rendering impotent the intelligent minority. We are witnessing the survival of the unfittest by unnatural selection.

A. M. Carr-Saunders, quoting J. B. S. Haldane, writes: "The course of evolution 'has generally been downwards. The majority of species have degenerated or become extinct, or what is perhaps worse, have gradually lost many of their functions. The ancestors of oysters and barnacles had heads. Snakes have lost their limbs and penguins their power of flight. Man may just as easily lose his intelligence. . . . If, as appears to be the case at present in Europe and North America, *the less intelligent of our species continue to breed more rapidly than the able, we shall probably go the way of the dodo and the kiwi. . .*'" —(*Evolution, Collected Essays*: Edited by De Beer, p. 128.)

In place of the words in italics above I would substitute "the more intelligent of our species are deliberately discouraged from breeding."

Darwin also believed that we are just as likely to see, in the human species, the survival of the unfittest as the survival of the fittest and in the *Descent of Man* (p. 200)

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Personnel—Advisory Chairman: Dr. Tudor Jones. Chairman: Dr. B. W. Monahan, 36, Melbourne Avenue, Deakin, Canberra, Australia. Deputy Chairman: British Isles: Dr. Basil L. Steele, Penrhyn Lodge, Gloucester Gate, London, N.W.1. (Telephone: EUSton 3893.) Canada: L. Denis Byrne, 7420, Ada Boulevard, Edmonton, Alberta. Secretary: H. A. Scoular, Box 3266, G.P.O., Sydney, N.S.W.

A Sum

According to the *Sydney Sun*, June 17, 1959, General Motors-Holden's Ltd., have disclosed a profit of £15 million for the past year, achieving an earning rate of 873 per cent. over ten years of operation. Dividends on ordinary shares to the American Parent Company will be more than £7 million whilst Australian preference shareholders will get the usual £33,696.

The U.S.A. is now importing large quantities of Australian meat. A ship has been specially fitted out to take cattle on the hoof. How many head of cattle, in carcasses or on the hoof, would we have to ship to pay for the privilege of making our own cars?

—Sydney, June 27, 1959.

THE SURVIVAL OF THE UNFITTEST BY UNNATURAL SELECTION— (continued from page 1.)

he said: "It is extremely doubtful whether the offspring of the more sympathetic and benevolent parents, or of those who were the most faithful to their comrades, would be reared in greater numbers than the children of selfish and treacherous parents belonging to the same tribe."

There is plenty of evidence of the degeneration of the mind of modern man—but there is such a thing as regeneration, where man, by accepting the challenge of the Spirit within him, becomes his real self: a unique individual, capable of stepping aside from the materialistic hell which has been organised for him and connecting himself directly with those spiritual realities which produce endless growth.

We are witnessing a titanic struggle between those who are using the institutions of the group to render the individual politically and economically impotent and the individual who believes that no institution has any justification for existence unless it serves to increase the freedom of the individual to choose his own way of life. In this struggle those who rule by Brute Force and Fraud are desperately afraid of the minority, even a minority of one person, because they can never predict what a unique individual will do, although they suspect that the Primordial Spirit in man, when released, may prove more dangerous to their continued existence than the Primordial Energy in the atom—hence their ceaseless activity and their ruthless suppression of the minority.

(Concluded.)

Art for Wealth's Sake

by MARTEN CUMBERLAND

Our epoch, unique in many unpleasant ways, is the first to ignore the wisdom and noumena of the Poet and attempt to live by the observed phenomena and value-less measurement of scientists and scioist. It may be useful to examine how this cultural revolution has been brought about, together with its implications and consequences.

Mere talk of aesthetic notions concerning creative art and its disciplined experience has seldom aroused enthusiasm among practising artists, and it does so even less to-day when those artists are threatened with 'liquidation.' Art is not merely talk about the values surrounding beauty and truth; art is the presentation, and the language of value itself. A few scientists appear to apprehend this fact: thus Professor Herman Levy, in his book, *Thinking*, has written: "The pursuit of fact would lead us to the world of science, the study of values to the world of art."

Wealth-gaining may be conditioned by fact or by illusion, but certainly it will be directed by humanity's desires and impulses. Wealth-gaining cannot be 'raised' or 'reduced' to a science. According to conflicts between wisdom and folly, passion and ennui, good and bad taste, etc., so will a community enjoy its natural wealth or destroy it.

The business of the artist is to discover within his own soul those dreams and desires that he feels to be beautiful and true and then by his work expose these values in a way that will infect others. Even if it were possible he has no wish to impose his will on others. He merely offers, persuasively. The Poet and Maker who shall step down from this honoured position and attempt to play the prophet, moralist, teacher or economist, is at once compromised. Something of virtue has gone out of him. Those who might be moved by his work apprehend some lack of integrity; and so, in varying degrees, the art-work loses its power and validity.

Pure art, honestly conceived and executed, has hitherto been a mightily persuasive force. It is eminently practical inasmuch as it aims at fruition. The artist is the man who finishes a job. Art *satisfies*; and one of its many mysteries is that it may do so when its material is seemingly 'unpleasant.' The human soul frequently discovers ecstasy when confronted with pictures—pitiful, tragic, and even drab—painted by Art against the background-canvas of our eternal dreams and aspirations. Art is the enemy of boredom. Until history is properly written we shall never know the havoc that has been played in human affairs by the inane pettiness arising in some mean, despotic soul. Stendhal has described the *roué*, who boasted that because of his crimes he would be broken on the wheel, but for the fact that he stood above the law. "All power corrupts"* is an historically accurate observation; it is wholly false if transferred to the world of Art.

In opposition to the false power exercised by the blasé, the fetishist, the mad corrupter and destroyer of wealth-values, the artist offers the realities of harmonious function and real living. He implores people to look and fully

* Lord Acton's dictum was "All power tends to corrupt. Absolute power corrupts absolutely."—Ed., T.S.C.

*perceive** the loveliness as well as the terrible grandeur of our daedal earth. He advocates no mere political 'pursuit of happiness' but an identification of wealth-gaining with Joy. To gloat over the power of enjoyment that *might* be indulged and never is—that is to take the road to madness. Identification of wealth with Joy means quite simply that men get wealth—that, in the scriptural sense they *know* it—only when they enjoy it.

There are in fact two, and only two things Man can do with the fruits of the earth. He may live in harmony with Nature and enjoy them; or he may turn freak and suicide and destroy them. There is no middle course.

So far, all through recorded history, the complex civilisations have not hesitated in their choice of behaviour. Progressively they have organised a wholesale destruction of wealth; or, what amounts to the same thing, they have acquiesced in such destruction when debauched by powerful and insane minorities. And civilisations have entombed themselves, beneath the pyramids of Mexico and Egypt and under the bomb-blasted rubble hurled upon the glory that was Europe and the grandeur that was Japan.

The moulding of human desires in order to communicate and maintain real, wealth-gaining values is then the social function of the artist. And these values harmonise with those the educationalist calls Culture, those the religionist describes as the Good Life, and those the technician discovers to be a *workable* order of society. The artist is apt to ally himself with philosopher and moralist in striving for the Good Life, and with scientist and engineer in examining whether or no "a thing will work." It is suggested that this is the essential meaning of the slogan, "Art for art's sake," meaning that a legitimate variation of the phrase will be, "Art for the sake of wealth-gaining."

For at least two centuries there has taken place a mighty struggle, and, although this has been of the greatest importance to humanity, yet, owing to a general ignorance of art-values, the conflict appears to have passed unnoticed. This fight has been between Artist and Machine-Man, between those who would maintain a steady flow of wealth-values, and those who would interrupt the flow to gain despotic power.

To comprehend what has happened, and is now happening in a much-intensified fashion, a picture of the modern, wealth-gaining "economy" must be briefly presented.

Physically wealth must be regarded as a potential *flow*. In a machine-age, of almost literally illimitable production, wealth flows, potentially, in a mighty spate from the Machine, and in a comparative trickle from agriculture. The word, *potentially*, is important. Because superimposed upon all wealth-gaining is a technique (or piece of machinery) that is called costing-accountancy, money, credit, purchasing-power, price-tickets, taxation, etc.

This costing-accountancy of the Machine-Man has never been examined scientifically and unemotionally—except by the artist who today, has no authority. And consequently

society has been brought to the brink of anarchy and chaos. Whilst Man the Maker, working as inventor, discoverer, husbandman, etc., has achieved miracles in empowering humanity to increase a wealth-flow the Machine-Man has contrived to have this potential flow checked, 'processed,' perverted, withheld, and in fact destroyed overtly and covertly. Thus for example any fresh discovery or invention tends to be regarded in the business-world from one viewpoint only: will this thing increase or diminish money-profits? According to the decision arrived at so will the invention be permitted to pass, via the costing-accountancy, into the possession of the community for its enjoyment and usufruct.

This means that real government resides in the power of Price-Fixing. And the implications of this are so stupendous, so far-reaching, that undoubtedly a whole new literature must, one day, be evolved from these implications. Much of that literature will be discovered and garnered from the wisdom of the past, but some of it may hold fresh conceptions for the spirit of Man.

Emphatically conceptions of 'debt' and 'cost' cannot be left to financiers who traffic in money as a commodity; and they cannot be left to 'orthodox economics.*' This so-called 'science' was constituted out of moral philosophy, and its picture of wealth-gaining is now hopelessly entangled in contradictory notions that mix up what is workable with moral rewards and punishments, ending finally in the grotesquerie of "economic warfare"! Economics, in fact, translates wealth into debt, and leisure into 'unemployment.' (Which the moralist only too often dubs 'idleness').

Blandly, the Machine-Man has ignored, and treated as 'amateurish,' the wealth-gaining wisdom of Leonardo, Dante, Bacon, Shakespeare, Goethe, Heine, Defoe, Godwin, Shelley, De Quincey, Morris, Carlyle, Ruskin, Pater, Wilde, John Davidson, Richard Jeffries—in fact the whole tradition of literature—save Bernard Shaw! But, when one is dealing with a wealth-flow dominated by the issue of purchasing-power, it is well to remember the words of Macaulay: "If the law of gravity were opposed to any great pecuniary interests there would be thousands ready to deny the law of gravity."

Orthodox economics represents the power of all the money there is. Perhaps, with respectful and appropriate ceremony, the economists should be buried at Fort Knox.

The artist is not a moralist, or, in any direct sense, a teacher; yet to oppose wealth-destruction is as instinctive to him as saving a child's life will be to the normal woman.

One knows that any system of rewards and punishments devised by men must be fallible; but they need not be grotesque. When they are, and civilised man can do nothing but "plan for survival," the artist is forced, willy-nilly away from his more happy occupations into active criticism of the confusion prevailing.

When the thing called Money, *tout court*, gives access to all wealth-gaining values it becomes absurd and dangerous to regard this Money as something 'merely material.'

* This is precisely what the Social Crediter is trying to do, whilst only too often imagining he is appealing merely to reason. Social Credit is revolution not reform; religion not ethics; living not trading; aristocratic not 'democratic.'

* The moment an author deals with the real wealth-gaining values what he writes approximates to Art and becomes "unorthodox" in the world of economics. Cf. Ruskin; Wilde ("Soul of Man"); and even Henry George.

Money comes through credit-issue, and this word *credit* reveals how the faith, hope, courage, despair of Man are implicated. By its *credit* a people win a war and lose a peace; by his *credit* a man is free or enslaved. Thus, for example, freedom does not lie in your passport and no money, it lies in your money and no passport.

It is necessary not only to observe, measure, weigh, and analyse phenomena; after that someone must *evaluate* it, and in terms of the Good Life for mankind. Also one must discriminate between the 'workable' and the 'unworkable,' the true and the false, the beautiful and the ugly. To the ancient Greek what was 'beautiful' was also 'good.'

When Burke, said, rhetorically: "The price of liberty is eternal vigilance," it is obvious, surely, that cultured civilisation was disappearing, and Man had become a hunted creature? For a continual alertness, against the machinations of power-lust tricksters, is incompatible with the security and leisure intended by a civilised society. "The citizen without property is not free to act," said Belloc. It may be added that the modern citizen, proletarianised, conscripted, over-worked or unemployed, bewildered by propaganda and debauched by ignoble, mechanical entertainment, has neither the sensitivity nor the intelligence, the virility or the heroic virtue to fight against that treachery which must reside "at the top" if it is to work effectively.

At this moment of history the Machine-Man would appear to have won the fight. But, since his is the power that must be abused to be maintained, he is probably threatened with disaster as much as his victims. Perhaps it is really the Machine that has conquered, and so we live in a world that is, as George Bernanos put it, "Yellow with hate and crouched upon the atomic bomb."

It is a world fascinated by a thing called 'proof'; a world hypnotised by numbers and figures—figures in a ledger, figures on a statisticians report, on a tax-demand. The artist *proves* nothing; and so, in an age of mechanistic values, of narrow specialisation, and a divorce between Religion, Art and Science, the legend of the vaguely dreaming and unpractical artist grows to common acceptance.

Yet the greatest discoveries of Science have been visualised and anticipated by Art. It is not etiquette to say such things, but the theory of Copernicus went unnoticed for a hundred years until it was taken up by Galileo. The nebular hypothesis was ignored as long as it was merely Kant's; it was accepted when fathered by Laplace.

Flaubert can scarcely be regarded as a mere 'escapist' when he warned his countryman they would lose the war of 1870 because their armies' rifle was inefficient. Nor was Ruskin an unpractical dreamer when he stated that industrialism produced not wealth but *illth*.

The distinction between 'fine' and 'useful' arts is a modern invention, and it is a false conception. The modern, fragmentary mind is filled with these inane distinctions, such as the 'production' and (that wasting disease) 'consumption' of the economists. Plainly both must be essential and welded parts of wealth-gaining. The final confusion—spelling non-stop war to cure the 'Unemployment problem'—comes with mistaking money tokens for wealth itself.

The basis of such errors lies in an abuse of scientific method, and in false usage of words and figures.

Wilde said: "No artist wishes to prove anything."

Like many of the neglected epigrams of Wilde (Cf. "Nowadays we know the price of everything and the value of nothing") this dictum is subtle and profound. For in Art there are no new truths, only fresh, individual perceptions and aspects of truth. So, in his own idiosyncratic fashion, the artist approaches moralist and religionist, inasmuch as a true art-value must be appreciated as self-evident once it is exposed. And, if this is not so, then it must be bad art, and no artist will wish it to be accepted as valid.

Statements of artists regarding wealth-gaining then may come to resemble the moralists' injunctions as to behaviour. Thus the artist's advice not to permit wealth to be destroyed is analogous to saying "Love your neighbour"; for wealth-withholding comes from greed, fear and hate. An artificial struggle is contrived, and then said to be a *Law* of Nature.

Art-work then is true, and effective, and can move people only when it reveals to them things they know in their hearts already. Everyone knows money is not wealth. Everyone knows that to drive ten thousand ewe-lambs into the sea is inexcusable. No one believes that goods and services are "worth what they will fetch in the money-market." Humanity, in fact, does not act on any such basis of calculation; and, if and when, humanity does so, it must perish.

Works of Art are still spoken of as 'national treasures,' and as being 'beyond price.' When there has started one of our military wars, so necessary for full-time employment, great pains are taken to preserve the nations works of art. Money on the other hand is poured out 'recklessly,' and is even to a great extent replaced by ration-cards. No one really takes seriously the statistician's figures when he says a war *costs* £14,000,000 a day: but everyone knows it costs blood, sweat and tears.

If modern civilisations are to survive men must rid their minds of the incoherencies of value indicated above.* Our minds are not merely fragmentary, they become schizophrenic. We have come to the point of recognising 'warfare' (whatever that may mean) as something far less dreadful than 'unemployment,' and, in fact, 'war' is an essential part of our 'economy.'

There is in Japan a fish carefully kept in a tank because some extraordinary sensitivity enables the creature to give advance warnings of earthquakes and so save villagers from destruction. But it may be noted that the animal's apprehensions cannot function, and its usefulness is gone, if its tank is electrically insulated.

In some ways the modern artist resembles that poor fish.

* Consider this extract from Arnold Bennett's 'Journals.' It is dated, 1st January, 1916. England is at war and fighting for her life, which life is evaluated by certain leaders in terms of financial figures. "Masterman said that in the still-existing crisis, McKenna and Runciman had both actually resigned, as they could not get a guarantee that the army should not be allowed to exceed a given total, they being convinced that we could not financially carry on unless a strict limit was set. Asquith then implored etc."