

**THE BALANCE OF EMOTION
AND INTELLECT: AN ESSAY
INTRODUCTORY TO THE
STUDY OF PHILOSOPHY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649070817

The Balance of Emotion and Intellect: An Essay Introductory to the Study of Philosophy by
Charles Waldstein

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

CHARLES WALDSTEIN

**THE BALANCE OF EMOTION
AND INTELLECT: AN ESSAY
INTRODUCTORY TO THE
STUDY OF PHILOSOPHY**

ON THE THEORY OF LOGIC :

An Essay. By CARVETH READ.

Crown 8vo. Cloth, price 6s.

ETHICAL STUDIES.

Critical Essays in Moral Philosophy. By F. H. BRADLEY.

Large post 8vo. Cloth, price 9s.

PHYSIOLOGICAL ÆSTHETICS.

By GRANT ALLEN, B.A.

Large post 8vo. 9s.

A DISCOURSE ON TRUTH.

By RICHARD SHUTE, M.A.

Large post 8vo. Cloth, price 9s.

Works by JAMES SULLY, M.A. :—

SENSATION AND INTUITION.

Demy 8vo. Cloth, price 10s. 6d.

PESSIMISM :

A History and a Criticism.

Demy 8vo. Price 14s.

LONDON

C. KEGAN PAUL & CO., 1 PATERNOSTER SQUARE.

○

*THE BALANCE OF
EMOTION AND INTELLECT*

AN ESSAY
INTRODUCTORY TO THE STUDY OF
PHILOSOPHY

BY
CHARLES WALDSTEIN, PH.D.

·C LONDON
C. KEGAN PAUL & CO., 1 PATERNOSTER SQUARE.
1878

~~III. 544~~

Phil 5400.12

1879, Dec. 5.

Walker funds.

PREFACE.

WE frequently hear of the 'Dignity of Science,' and a book is often characterised as falling between the scientific and the popular. What this 'dignity' means, and whether there is this empty space between the scientific and the popular is very questionable.

On closer examination we find that this dignity is frequently merely an anachronism. Science, strange to say, has been very conservative in its constitution. Though it has been the potent agent in bringing on the downfall of the Middle-age caste-spirit, it has still retained many of the outward peculiarities of those ages. The Latin language (*la langue*), which in former days severed erudition from the people, has been abandoned, but to some extent the scientific idiom (*le*

langage) has still been retained and encouraged as appertaining to the aristocratic guild of 'hommes de lettres.' The scholar-guildsman is no longer outwardly distinguishable from the joiner-guildsman, but still great emphasis is laid upon the 'dignity of science.'

Science is for human beings, and reflects upon human life; and there is no reason for disconnecting the two. In the field of the knowable, nothing transcends human life, nothing is more dignified than human life. Hume (in the first Section of his *Enquiry*), has well said: 'Man is a reasonable being, receives from science his proper food and nourishment. . . . Man is a sociable being, no less than a reasonable being—and man is an active being.' We must be sociably-scientific and scientifically-sociable; as Hume proceeds, 'Be a philosopher; but amidst all your philosophy, be still a man.'

In one case this so-called dignity, or rather unpopularity, is admissible, nay, even advisable and necessary:—when it means a saving of time and trouble, when it is a matter of convenience, hastening the progress of knowledge and culture. Science has invented symbols which simplify and

facilitate the thinking process. It has a terminology which contributes to exactness and speed, and in many cases it would be impracticable to translate these symbols into a relatively great mass of terms of common language. But the final test of the utility of scientific truths must be their translation into the language in which our forefathers and we have thought from very infancy.

These being my views, it is highly probable that many scientific readers (should they accord the book any notice) will consider many propositions, examples, and analogies as superfluous and trite; while some of the unscientific will find that certain portions require far greater exertion and expense of comprehensive energy than others. But I think that it is rather a disciplinary advantage when a book varies in the easiness of its style. If possible, a book is to be like life: varied and chequered, appealing to the different faculties and inclinations of man. I contest the view that 'style' means sameness in the manner of expression—nay, I even believe that the desirable style is that which adapts itself to the subjects with which it deals at different moments.

This book has not grown up uniformly; but several facts have contributed to make it a whole. A part has been delivered as a lecture. In the lecture I attempted to counteract one out of the whole group of fallacies which I considered were vitiating correct thought and actions based upon thought, namely, the false opposition of Emotion and Intellect. Later on, I felt that there was need of counteracting other fallacies of the same group, namely, those with regard to the opposition of Science and Common Thought and Philosophy and the Exact Sciences. This being the origin of the book, there will necessarily be several immediate aims. But they all combine in the one ultimate aim: to bring forth the feeling for philosophy, the philosophical spirit and mood, 'der philosophische Sinn,' as the Germans would call it.

Contrary to recently-expressed views, I found that the best means of producing this mental attitude was to give a short history of Philosophy, after giving a matter of present discussion as a fixed point of departure on the historical journey into remote ages. The further removed the