CHAPTER I

C.P. SOW

AND

THE CONFLICT OF CULTURES

In an age of conflict between the two cultures — literature and science — C.P. Snow bristle addresses himself to the task of bringing the literary and scientific worlds together as they gyrate away sharply from each other. One may notice a gradual change in the nature of his art as a novelist but throughout his literary career his basic ideas have remained the same. His concern is with those groups who have assumed power in this century and also take the decisions which affect the pattern of our lives. He may not be as famous as he should have been but as scientist-dan-novelist and like H.G. Wells before him, has found his true vocation in the field of art while being at the same time an administrator where duty entailed upon him to form opinions regarding the claims of the two cultures.

The second of the four sons of William Edward Snow Lord Charles Percy Snow was born on 15 October 1905 in a lower middle class family living in Leicester. Not much is known about his early life. His grandfather was a foreman in the Leicester Tramways Department, and his father a clerk in a shoe-factory. His father played on
the organ in the church like Lewis Eliot's father in *Time of Huna*, who was a devoted member of the choir.

Having specialized in science at Alderman Newton's grammar school, Snow later worked there as a laboratory assistant while studying for a university scholarship. After winning the scholarship he entered the University College, Leicester in 1923 and pushed out with first class honours in Chemistry. When he received a grant for research he decided to work in the field of infra-red spectroscopy. In 1928 he got his M.Sc. in Physics and was awarded a scholarship which enabled him to enter Christ's College, Cambridge as a research student. Here he came to be regarded as a great emancipator by many undergraduates and this aspect of his life is reflected in his character called *George Passant*. He received his Ph.D. in 1930 and the quality of his research was such that he was elected a fellow of Christ's college, Cambridge. Like Arthur Miller in *The Search*, he was talked among scientists as a bright young man and his future career in scientific research seemed settled, when he himself became convinced that his future career lay elsewhere. Though he knew his 'ultimate vocation' as a writer when he was nearly eighteen, he still worked hard at science and between 1929 and 1935
published a good number of scientific papers, particularly on infra-red investigation of molecular structures. His many articles on scientific subjects like *The Enlargement of Science, Science of the Year, What We Need from Applied Science, Rejuvenation Promises an End of Old Age,* were published in the *Scientific*.

However, science could not hold Snow for much longer and in 1932 he came forward with his first detective novel, *Death Under Sail*. Though it is not a great work still it is an indication that his interest lay in art rather than science. His *New Lives for Old*, published in 1933, was not a very successful novel. The same year saw a turning point in his life when a piece of research went wrong through oversight as a result of which he decided to leave the research work. Thus it was that he finally made his choice between the two careers. In the year 1934 he wrote his first serious novel, *The Search*. As Jerome Thalst says:

"The Search is in many ways a conventional novel, but it suggests a number of Snow's later concerns and key ideas." ¹

In 1935, he was appointed Tutor in Christ's College. It was on the first day of that year when the

original idea for his chain of novels - Strangers and Brothers - appears to have come to his mind. Regarding The Search and this series William Cooper, his friend, writes:

"It is clear now that whereas The Search was a study of individual character against a back-ground of society, Strangers and Brothers is a study, at once more penetrating and more revealing, of individual character acting upon society and reacting to it." 2

By 1939, Snow had already decided upon the general pattern and had also written the first volume when suddenly he had to leave the project as the World War II broke out. In the same year he was appointed to Royal Society Committee on the employment of scientific personnel. In 1940, when the function of this committee was taken over by the Ministry of Labour he became a civil servant continuing for nearly twenty years in that capacity. He was made a C. B. E. (Commander of (the order of) the British Empire) in 1943 and was knighted in 1957. This brought him into public affairs. His chief role during the War was to see how the talent of the individual scientist might be best utilized. After the war, he became consultant for the recruitment of scientists to the government services. In 1944 he was invited to act as

personal adviser to the English Electric Company, and in 1947, he joined its Board of Directors. He worked as a Civil Service Commissioner from 1945 to 1960. He was considered an important person in matters of official policy regarding scientific non-power and technological education. More also he always tried to bridge the gap between the scientists and the men of affairs. It was in the year 1960 that he retired from civil service, perhaps, to give a full lease to his creative energy.

Not until 1950 did Snow accept the responsibility of family life. He married Pamela Mansford Johnson, the novelist, and in 1963 they had a son, Philip Charles Mansford and it was to him that Snow had dedicated his Variety of Men. Even when he was busy with public affairs Snow used to reserve a portion of his time for his creative work. Since the War he has been devoting more and more of his time to his 'real vocation,' the writing of fiction. His own account of how he conceived the entire idea for the Strangers and Brothers series confirms this impression:

"I had the idea out of the blue — in what seemed like a single moment — in Marseilles on 1 January, 1926. I was walking down the Canebiere. It was a bitterly cold night, well below freezing point. I was staying in Marseilles for the night, having flown down from London, and was off on a boat to Sicily..."
the next day. I was extremely miserable. Everything, personal and creative, seemed to be going wrong. Suddenly I saw, or felt, or experienced, as whatever you like to call it, both the outline of the entire Strangers and Brothers sequence and its inner organisation, that is, the response or dialectic between Lewis Eliot as observer and as a focus of direct experience. As soon as this happened, I felt extraordinarily happy. I got the whole conception, I think, so far as that means anything, in a few minutes."

Beginning with Strangers and Brothers, published in 1940, the series was completed with the volume, Last Things, in 1970. The whole series is a personal story, as William Cooper puts it, "the story of a man's life, through which is revealed his psychological and his moral structure - yet by extension and implication it is an enquiry into the psychological and moral structure of a large fraction of the society of our times." The novels in the series, in order of publication, are


3 C.P. Snow: Quoted by Jerome Thale in C.P. Snow from 'Interview with C.P. Snow.' (1962) P.95

4 William Cooper: C.P. Snow: p.11.
and In Their Wisdom, which is the story of a struggle in
and out of court over a disputed will and shows the condi-
tion of an England obsessed by money. These are Snow's
major achievements as a novelist.

Snow, a scientist and a novelist, has always thought
of science and literature as co-related to one another and
he is worried when he finds a widening gap between the two.
His concern has always been to bridge this gap in every
walk of life. Whether it is a novel or an article in any
journal or a University lecture he expresses his worries
over the conflict between the two cultures. Snow does not
stop at that but goes on to suggest ways of eliminating
this conflict. Though this is a controversial matter he
makes his ideas very clear in his Rede Lecture on 'Two
Cultures' which he delivered in 1959.

Michael Yudkin, very rightly, divided Sir Charles's
argument into three stages -

"First, that there exists a mutual failure of
contact and comprehension between scientists
and non-scientists. Next, that this failure
is at least unfortunate, and probably dangerous.
Finally, that it is possible to find ways of
crossing this chasm of understanding, and that's
all efforts should be made to close the gap."

Objections were raised against the title 'The Two
Cultures,' but Snow clarified his stand-point that

Michael Yudkin: 'Sir Charles Snow's Rede Lecture'
Richmond Lecture (London: Chatto &
"The term culture in my title has two meanings, both of which are precisely applicable to the theme. First, 'culture' has the sense of the dictionary definition, 'intellectual development, development of the mind'... The word 'culture' has a second and technical meaning... It is used by anthropologists to denote a group of persons living in the same environment, linked by common habits, common assumptions, a common way of life." 6

Further, he points out that any refined definition, from Coleridge onwards, could be applied as well to the development of a scientist in the course of his professional vocation as also to the non-scientist or the literary intellectuals. It is therefore wrong to describe either of the cultures as sub-culture as some have suggested. After clarifying the meaning of the term and giving reasons for choosing that term Lord Snow very aptly remarks:

"...it isn't often one gets a word which can be used in two senses both of which one explicitly intends. For scientists on the one side, literary intellectuals on the other, do in fact exist as culture within the anthropological scope. There are... common attitudes, common standards, and patterns of behaviour, common approaches and assumptions." 7

As for the number of cultures Lord Snow is not certain, though 'two' seems fairly sensible to him. One could argue that there are one thousand and two cultures and some would like to draw a clear line between pure science and technology but Snow points out that the


scientific process has two motives: one is to understand the natural world, the other is to control it. Either of these motives may be dominant in any individual scientist; fields of science may draw their original impulses from one or the other. There can be sub-division after sub-division with the scientific culture but the phrase 'The Two Cultures' still seems adequate to him for the purpose.

In his The Two Cultures: A Second Look C.P. Snow accepts that there is a group of persons in a variety of fields - social history, sociology, demography, political science, economics, government (in the American Academic sense), psychology, medicine and social arts - who, in their approach to cardinal problems, display at least a family resemblance and they come out as a third culture. All of them are concerned with how human beings live or have lived and they are held together by an inner consistency. They have not yet established their existence as a whole. Snow hopes that this third culture would come into existence as it would prove as a link between the two different and so-called hostile cultures. While analysing the Rede Lecture Michael Yudkin included this group of persons in 'traditional culture' and raised a few questions like: 'Do they not, like the scientists, believe the works of art to be irrelevant to their interests?'. But when Snow himself categorises them

as a different group there cannot be any scope for argument.

C.P. Snow wants to create a common culture among these two groups of intellectuals who have almost ceased to communicate with each other as a result of the existence of a gulf of mutual incomprehension. Though T.S. Eliot does not view the conflict of cultures as mainly a confrontation between the two polar groups (Literary intellectuals and the scientist), he too speaks of the danger of disintegration which threatens society, a danger which proceeds from "a lack of contact between people of different areas of activity - between the political, the scientific, the artistic, the philosophical and the religious minds." 9 Showing the importance of mutual contact Eliot is very much worried that in growing weakness of our culture has been the increasing isolation of elites from each other, so that the political, the philosophical, the artistic, the scientific, are separated to the great loss of each of them, not merely through the arrest of any general circulation of ideas, but through the lack of those contacts and mutual influences at a less conscious level, which are perhaps even more important than ideas. 10


Eliot analyses the situation with his usual keenness that

"Cultural disintegration is present when two or more strata so separate that these become in effect distinct cultures; and also when culture at the upper group level breaks into fragments each of which represents one cultural activity alone." 11

T.S.Eliot, of course, does not deign to tell us about the causes that have brought about this isolation or the lack of contact between the cultural groups. Snow's analysis has this edge upon Eliot's, that he is nearer the heart of the problem when he says:

"I believe the intellectual life of the whole of Western society is increasingly split into two polar groups...literary intellectuals, at one pole, at the other, the scientists." 12

The basic difference between the scientist and the nonscientist is that nonscientist has an impression that the scientist is shallowly optimistic, unaware of man's condition while the scientist believes that the literary intellectuals are totally lacking in foresight, that they are peculiarly unconnected with their brother men and anxious to restrict both art and thought to the existential moment. According to Snow, the gap between the two cultures exists because of the confusion between the individual


experience and social experience. Snow is in agreement with both the scientist as well as the non-scientist that the individual condition of each of us is tragic, each of us is alone. Sometimes, we may escape from solitude through love or affection but that is momentary; each of us dies alone. But at this point, he separates himself from the non-scientist and voices the feelings of the scientist when he says that because the individual condition is tragic we should not believe that the social condition would also be the same. This specific note creeps into a good deal of what he has written. While choosing the title for his sequence of novels Snow was fully aware of these feelings of the scientist and he, therefore, remarks:

"...it is not an accident that my novel sequence is called Strangers and Brothers."

Scientist, being optimistic, tries to see if something can be done to remove the tragic condition of the individual while non-scientist has no hope of removing that tragic condition. This leads them to regard each other's attitude as contemptible.

In his book The Impact of Science on Society Bertrand Russell makes a significant remark that bears out Snow's point. To the question what can the cold rationalism

of science offer to the seeker after salvation? Russel’s answer is: "It is not the happiness of the individual convert that concerns me; it is the happiness of mankind." ¹⁴

It is characteristic of the man of science to dismiss the whole tragic dilemma of man as "certain forms of ignoble personal happiness." Dr. Bronowski, another scientific thinker, considers the contribution of science towards the amelioration of the human condition. Science, he believes, is not only a "material code." He believes that science alone can heal the "neurotic flaw" in us, 'the spiritual cleft' that the two great wars have uncovered.

"I believe that science can create values... Science will create values, I believe, and discover virtues, when it looks into man, when it explores what makes him man and not an animal, and what makes his societies human and not animal packs." ¹⁵

It is not very difficult to see how the man of literature finds such optimism and categorical attitudes as expressed here, too far-fetched on the one hand and too uncompromising on the other.

Snow stresses that this conflict between the two cultures creates practical and intellectual loss not only to the individuals concerned but to the society as a whole.

¹⁴ Bertrand Russell: *The Impact of Science on Society* (Bombay: Blackie and Son : 1954) p.142

The aversion of the scientist to the pursuit of literary study is based not only on any lack of interest in moral, psychological or social life, but on a sense of its irrelevance to these interests. This leads to their lack of imaginative understanding and impoverishment of the self. On the other hand, the intellectuals of the other group believe that the 'traditional' culture is all the culture as if the exploration of the natural order is of no interest in either its own value or its consequences. Thus they too are impoverished to the extent that they exclude the scientific outlook. They criticize the scientist for not having ever read a major work of literature but they themselves never feel worried about their sheer ignorance of ordinary scientific terms. This mutual exclusion of each other leaves no scope for a communication between the two cultures on the basis of which a larger harmonious culture can be evolved.

Snow remarks that this cultural divide exists all over the western world but he points out that it seems at its sharpest in England. Snow finds two reasons for this: first is the belief in specialization in education and the other is a tendency to let social forms crystallise. In Snow's opinion, a reorientation of education is necessary in order to minimize the conflict between the two cultures.

Snow points out that the industrial revolution brought the biggest transformation in society since the
discovery of agriculture. Traditional culture did not try to understand this revolution. One of the far-reaching consequences of the exclusiveness of the two cultures is to be seen in the attitude of the literary class towards the industrial revolution. Because of their indifference, and lack of understanding, industrial revolution failed to achieve its highest good - viz. to carry health, food and education to the lowest stratum of society.

Snow distinguishes industrial revolution from the scientific one. By the industrial revolution, he means, the gradually increasing use of machines, the employment of men and women in factories. Closely connected with this came another change which was more scientific. This change came from the application of real science to industry. It is this transformation that is entitled to the name of 'scientific revolution.' Snow believes that we have not come to terms with the scientific revolution as the most important step towards such a confrontation should be marked by a change in the old pattern of training.

According to Snow, the main issue of the scientific revolution is that the people in the industrialised countries are getting richer, and those in the non-industrialised countries are at best standing still,
So the gap between the industrialised countries and the rest is widening everyday. This disparity between the rich and the poor can only be removed by the spread of the scientific revolution in non-industrialised countries. Unless the rest of the world attains scientific maturity there will always be instability which may prove our undoing. The West has got to help in this transformation, but the trouble is that the West with its divided culture finds it hard to grasp just how big, and above all just how fast, the transformation must be. According to Snow, it is technically possible to carry out the scientific revolution to the poor countries.

Finally in his *The Two Cultures: A Second Look*, C.P. Snow admits that changes in education will not, by themselves, solve the problems; but he firmly believes that without those changes it would not even be realised what the problems are. The division of culture creates difficulty in communication which can, to some extent, be repaired. In his words of Snow:

"with good fortune, however, we can educate a large proportion of our better minds so that they are not ignorant of imaginative experience, both in the arts and in science, nor ignorant either of the endaments of applied science, of the remediable suffering of most of their fellow humans, and of the responsibilities which once they are seen, can not be denied".

16 C.P. Snow, 'The Two Cultures: A Second Look' in *Public Affairs* p.77
Dr. P. R. Lewis does not accept snow's theory of the two cultures. In his Richmond Lecture 'Two Cultures? The significance of C. P. Snow', he makes this very clear when he says:

"I can't help remarking that this supposed equivalence must constitute for me, a literary person, the gravest suspicion regarding the scientific one of Snow's cultures. For his 'literary culture' is something that those genuinely interested in literature can only regard with contempt and reserve hostility. Snow's 'literary intellectual' is the enemy of art and life." 17

This does not constitute in any way a refutation of Snow's theory. What Dr. Lewis does achieve in this piece of sophistry is to negate Snow's idea of literary culture which is not the same as the negation of the existence of a literary culture. Besides, Lewis himself admits his own want of neutrality when, in the Prefatory Note to his Richmond Lecture, he says:

"In my lecture, of course, my criticism of the two cultures subserves a preoccupation with a positive theme and advocacy of my own". 18

It is after clearly defining the term 'culture' that Snow presents his views to the world. Bill Lewis,

17 P. R. Lewis: 'Two Cultures? The significance of C. P. Snow': Richmond Lecture (1952) p. 16
18 P. R. Lewis: Prefatory Note to Richmond Lecture.
who does not define the term, finds Snow 'unconscious of the full significance of what he says'. Lewis states that it is 'an illusion on snow's part that he is capable of thought on the problems he offers to advise on'.

While defending Snow's two cultures Martin Green talks of the meaning of the word 'culture' as understood by Dr. Lewis and his various disciples. He states:

"Culture, according to their understanding, is a set of standards, both intellectually and morally rigorous, and socially very conscientious, but socially it is also completely on the defensive, against the influences of mechanization, mass-production, mass-media, but also implicitly, against modern science and technology themselves", 19

What Green finds difficult to accept is Lewis's description of literature as a type of collaborative human creativity. If this is so, what does science signify? Does it mean that science is inferior to literature? - an alienation from the essential conditions of modern society.

In 1970, F.R. Lewis again discussed this problem in his article - Literature Versus Science - published in The Times Literary Supplement. He refers to Snow's lecture and remarks:

"...there's only one culture,..., snow merely - and systematically - abuses the word (a very important one) when he talks about a scientific culture, generated by scientists as such, generated out of the technical knowledge and specialized intellectual habits that scientists have". 20

Further he clarifies:

"I don't by the 'one culture' mean what 'literary culture' in either snow's or Murray's intention implies". 21

The difference between snow and F.R. Lewis is that Lewis is not conscious of the present state and his 'one culture' includes both the cultures of snow. He speaks of the future when he remarks:

"The presence of the diverse studies together, not without significant reciprocal influences is necessary if the University is to be the centre of consciousness for the community it ought to be". 22

Ultimately, snow also wants to wipe out the gap between the two but he cannot shut his eyes to the prevailing situation. Lewis, perhaps only to contradict snow, does not only turn a blind eye to the present situation i.e.

21 F.R. Lewis: ibid. p. 444
22 F.R. Lewis: ibid. p. 444
the conflict of cultures, but is not even ready to accept the dictatorship.

Kathleen Mott, in her article, "The Type to which the Whole Creation Moves", published in *Jesuitica*, remarks that Snow's is objective and behaviouristic approach to the problem. But she finds that Snow misses the essential part of the meaning of 'culture'. As she says, 'to talk about culture is to talk about ways of life'. In other words, 'culture refers to values at least as much as to knowledge'. Here we are unable to see which essential part of the meaning of culture is missed by Snow when we find that whenever he talks about culture he refers to the ways of life of the scientists and the literary intellectuals. It is in their ways of life that Snow finds a 'widening gap' and tries to remove it. Kathleen Mott also, like Snow, feels the presence of this gap. She advocates the help of education in removing 'contempt for the other side'. She is not far from Snow's standpoint when she affirms that the discussion about culture is really about different kinds of mind as it is about the different kind of behaviour.

22 Kathleen Mott, "The Type to which the Whole Creation Moves" in *Jesuitica* (Feb. 1963) p. 87.
Like Snow, Dr. Brunowksi believes that a fundamental unification of cultural outlook is what is wanted. In his *Science and Human Values* Brunowskii is concerned with moral and imaginative attitudes which may be common to scientists, artists, and ordinary men. According to Brumowski, the scientist ought to be, not 'a power-aiditory', but an adult moral influence. His job is not to 'govern' society: 'his duty is to teach it the implications and the values in his work'. 34 Dr. Brunowski's view of scientists' duty is not only idealistic, it is far from convincing, least to the scientist himself. Snow's, on the other hand, sounds more sensible when he says that the scientists should be given due importance in governmental decisions.

Michael Yudkin may not be with Snow when he says that there are dozens of cultures, but, like Snow, he believes that 'the gap between the scientist and the non-scientist is probably the widest'. Michael regrets this gap between the two cultures but he hopes, as he mentions at the end of his 'Sir Charles Snow's Rede Lecture':

34 Dr. Brunowski: *Science and Human Values* (London: Penguin, 1944) p. 78
"It may not be long before only a single culture remains".25

In spite of his belief that much harm is done by the Rede Lecture on 'The Cultures' by new T.R. Nunn stands with him when he states:

"That the 'gap' between arts and science students, and even their seniors, exists and is increasing, I have no doubt whatever, I believe that that it was widened appreciably since 1930s."26

The first step towards healing the rift, according to Nunn is "to inculcate, by every means possible, a thorough-going respect for the other side's discipline, methods, and values... A second step is to try to ensure that each side knows as much as possible of the other's language and techniques".27 To make this possible, as Nunn points out, "a great deal can be done to induce each side to see the other's point of view."28 His methodical approach is, in one way or the other, not far from Anew's view which 'call for a reorientation of education'. His belief that 'one of the more valuable things is to try to arrange for the exchange of ideas.'

25Michael Yahkin; 'Sir Charles Anew's Rede Lectures: Richmond Lecture (1942) p.64
26T.R. Nunn; Arts V. Science ed. Alan S. C. Annes. p.3
27T.R. Nunn; ibid j p.16
28T.R. Nunn; ibid j p.19
the explanation of techniques, in small groups, at the undergraduate or post-graduate level. 23 paves the way towards a better understanding of Snow's solution of the problem.

These different views on culture show that almost all the thinkers are of the view that there exists a conflict of cultures. Snow finds reasons for this in the 'widening gap' between the two cultures - scientist and literary intellectuals. He believes that if any solution is to be sought we will have to essentially alter the patterns of our education.

Since for Snow the conflict of cultures is so vitally linked with the question of education he often represents this conflict as taking place within the precincts of a university or an educational institution. Thus, for instance, in *The Masters* the conflict is spearheaded by the election for the Master. Jago who represents the humanities has nothing to recommend him in the eyes of his colleagues, but his humane qualities which his rival lacks altogether. Crawford is an eminent biologist with international reputation. No compromise is possible between these two because of the 'widening gap' which our author talks of in his lecture, 'Two Cultures'.

The Affair is a story of a young physicist called Howard, who is accused of scientific fraud. Howard's case is reopened and the fellows are divided, as we find in The Masters. Though Bentley Glass cannot agree with certain other reviewers who see in this novel a reflection of Snow's preoccupation with the 'Two Cultures', the inability of men of science to communicate with those in the humanities section, and vice-versa, still he accepts that "this cleavage is present, but remains strictly in the background of 'the affair'." He says:

"Youth versus seniority, the science versus the humanities, liberalism versus conservatism alike fade into minor significance in the struggle that develops." 30

In The New Men, as in many other novels, the conflict is linked up with another vital problem, the conscience of men. Martin Eliot, the hero, rises to the top command of the project at Barford through his administrative skill only to reject the post at the command of his conscience. Martin realises that his voice as a scientist would be in danger of being muffled if he accepted the post. His own laconic comment sums up the hazard:

"If I take the job, I shan't have the trouble of thinking for myself again". 31

Lewis summarises the views of Martin which accord with Snow's views:

"We meant that you could not compromise. If you accepted the bomb, the burnings alive, the secrets, the fighting point of power, you must take the consequences...you were living in a power equilibrium, and you must not pretend the relics of liberal humanism had no place there". 32

Snow's note of hope which he stresses in his lecture, is again heard when Lewis tells us about Martin:

"For to Martin it was not clear that despite its emollients and its joys, individual life was tragic; a man was indubitably alone, and it was a short way to the grave. But, believing that with statistical acceptance, Martin saw no reason why social life lay within one's power, as human loneliness and death did not, and it was the most contemptible of the false-profound to confuse the two." 33

This brings us to another aspect of the conflict of cultures - the clashes between social life and the individual life. This is the underlying theme of his series called Strangers and Brothers. Robert Greacen points this out when he comments:

32 C.P. Snow: ibid p. 220
33 C.P. Snow: ibid p. 229
"Not for nothing has the series been given the general title of *Astronaut and Brother*, for Shaw frequently makes a similar point in his non-fiction. He accepts the brotherhood of men; all men are human, even though some like Pasquet and calvert - are more human than others. Then there is the stark fact of human isolation, inescapable even for the most extravert of men. Each man has these two sides to his nature, the duality fascinates Shaw, and perhaps because it fascinates him, as scientist and artist, he manages to convey much of his interest in the human situation to us, too."

Though a scientist by education, Shaw had a keen awareness of the tragic aspect of man's individual life. This is very evident in his novels, *Astronaut and Brother*, *Time of Hope* which deal with Lewis Eliot's individual life. This sensibility to what Shaw calls the tragic undertones of life, however, does not make him a pessimist. Shaw himself is an example of the reconciliation between the literary sensibility and the scientific objectivity. *Astronaut and Brother* is not only a record of the conflict between the opposing trends of life, but it is also an assertion of his faith in humanity. Speaking of Shaw's optimism, Robert Greacen says:

"He believes we have several good scientific reasons for taking the long term view that humanity is indestructible. That is what Shaw

24 Robert Greacen: *The World of C.P. Snow*
is saying, in both his fiction and non-fiction. The world of C.P. Snow has its tragic undertones, to be sure, but its creator believes that in the end humanity will come out on the side of reason and kindness; and that when some of the contemporary tensions can be vitiated, the strangers and enemies of today may well become the brothers and friends of tomorrow.35

35 Robert Creason: The World of C.P. Snow