L.H. Myers' Mystical Visions

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In fact, Myer’s mystical experience in America made him retain a sense of power, extra - human and transcendental. His concern with the spiritual life took the form of seeking answers to the question, "why do men choose to live?" His chief opponents in his pursuit of answer were aesthetes of the Bloomsbury group who left moral experience to look after itself while they cultivated enjoyment of 'States of Mind'. Not only this, he found Marcel Proust's influence on English writings highly injurious and malevolent, because Proust, Like the Bloomsbury - Coterie, esteemed experience aesthetically and not morally.

Myers's refers to this in his preface to The Root and the Flower:

"When a novelist displays an attitude of detachment from the ordinary ethical and philosophical preoccupations of humanity, something in us protects, Proust, for instance, by treating all sorts of sensibility as equal in importance and all manifestation of character as standing on the same place of significance adds nothing to his achievements, but only draws attention to himself as aiming at the exaltation of a rather petty form of aestheticism."

This petty form of aestheticism was responsible for trivializing of life. In his novels Myers has sagaciously ascertained the contradistinction between those who interpret experience - through moral discrimination and those who vulgarize it by regarding it as a means to aesthetic experience. The latter gives birth to all sorts of pernicious ideas and ideologies. He deplored the moral indifference and spiritual vulgarity that lay at the heart of modern civilization. He investigated through his serious characters the possibility of a way life which should at once stand the test of a morally fastidious taste and end his feeling of social and personal isolation."

Myers stood apart from all practical interests of the Group and looked with distrust on their movements. They delighted in material comforts; he in moral virtues. His tastes and standards did not assess the moral value of those states favor from them, he found himself quite unfit for their company.

He wrote to Mr. L.P Hartley in 1927:

"The taint of the wolf will have worn off a bit, I hope, by the time we get there... how tactless of-say the best company in the world," we know she is not."

Myers was a naive and honest man who admired Virginia wolf but also felt allergic to her. the introduction of the "pleasance of the art " in The Root and The Flower' reveals his distance for the Bloomsbury ethos. In this connection Mr. Bantock has Pointed out that in the 'Pleasance of the Arts' he was getting at the intellectuals of Chelsea and Bloomsbury:

"Their cliquishness was their chief crime, I believe their intellectual snobbishness, their exclusiveness, back-scratching, and jealousy," writes a friend who knew Myers in those years... Nevertheless, it was moral rather than aesthetic worth that attracted Myers: and it was precisely here that be found Bloomsbury wanting."

Myers stood apart from all practical interests of the Group and looked with distrust on their movements. They delighted in material comforts; he in moral virtues. His tastes and standards were entirely different from them. He was not at all interested in their values and ethics are as they were affected and conceited. Their art and works lacked livelihood and experience. Their books were not 'live'. Myers wrote to stampledon (28 May,1941):

Works Cited