



## Conscience

### John Henry Newman

I assume, then, that conscience has a legitimate place among our mental acts; as really so, as the action of memory, of reasoning, of imagination, or as the sense of the beautiful; that, as there are objects which, when presented to the mind, cause it to feel grief, regret, joy, or desire, so there are things which excite in us approbation or blame, and which we in consequence call right or wrong; and which, experienced in ourselves, kindle in us that specific sense of pleasure or pain, which goes by the name of a good or bad conscience. This being taken for granted, I shall attempt to show that in this special feeling, which follows on the commission of what we call right or wrong, lie the materials for the real apprehension of a Divine Sovereign and Judge.

The feeling of conscience (being, I repeat, a certain keen sensibility, pleasant or painful, — self-approval and hope, or compunction and fear, — attendant on certain of our actions, which in consequence we call right or wrong) is twofold: — it is a moral sense, and a sense of duty; a judgment of the reason and a magisterial dictate. Of course its act is indivisible; still it has these two aspects, distinct from each other, and admitting of a separate consideration. Though I lost my sense of the obligation which I lie under to abstain from acts of dishonesty, I should not in consequence lose my sense that such actions were an outrage offered to my moral nature. Again; though I lost my sense of their moral deformity, I should not therefore lose my sense that they were forbidden to me. Thus conscience has both a critical and a judicial office, and though its promptings, in the breasts of the millions of human beings to whom it is given, are not in all cases correct, that does not necessarily interfere with the force of its testimony and of its sanction: its testimony that there is a right and a wrong, and its sanction to that testimony conveyed in the feelings which attend on right or wrong conduct. Here I have to speak of conscience in the latter point of view, not as supplying us, by means of its various acts, with the elements of morals, such as may be developed by the intellect into an ethical code, but simply as the dictate of an authoritative monitor bearing upon the details of conduct as they come before us, and complete in its several acts, one by one.

Let us then thus consider conscience, not as a rule of right conduct, but as a sanction of right conduct. This is its primary and most authoritative aspect; it is the ordinary sense of the word. Half the world would be puzzled to know what was meant by the moral sense; but every one knows what is meant by a good or bad conscience. Conscience is ever forcing on us by threats and by promises that we must follow the right and avoid the wrong; so far it is one and the same in the mind of every one, whatever be its particular errors in particular minds as to the acts which it orders to be done or to be avoided; and in this respect it corresponds to our perception of the beautiful and deformed. As we have naturally a sense of the beautiful and graceful in nature and art, though tastes proverbially differ, so we have a sense of duty and obligation, whether we all associate it with the same certain actions in particular or not. Here, however, Taste and Conscience part company: for the sense of beautifulness, as indeed the Moral Sense,

has no special relations to persons, but contemplates objects in themselves; conscience, on the other hand, is concerned with persons primarily, and with actions mainly as viewed in their doers, or rather with self alone and one's own actions, and with others only indirectly and as if in association with self. And further, taste is its own evidence, appealing to nothing beyond its own sense of the beautiful or the ugly, and enjoying the specimens of the beautiful simply for their own sake; but conscience does not repose on itself, but vaguely reaches forward to something beyond self, and dimly discerns a sanction higher than self for its decisions, as is evidenced in that keen sense of obligation and responsibility which informs them. And hence it is that we are accustomed to speak of conscience as a voice, a term which we should never think of applying to the sense of the beautiful; and moreover a voice, or the echo of a voice, imperative and constraining, like no other dictate in the whole of our experience.

And again, in consequence of this prerogative of dictating and commanding, which is of its essence, Conscience has an intimate bearing on our affections and emotions, leading us to reverence and awe, hope and fear, especially fear, a feeling which is foreign for the most part, not only to Taste, but even to the Moral Sense, except in consequence of accidental associations. No fear is felt by any one who recognizes that his conduct has not been beautiful, though he may be mortified at himself, if perhaps he has thereby forfeited some advantage; but, if he has been betrayed into any kind of immorality, he has a lively sense of responsibility and guilt, though the act be no offence against society, — of distress and apprehension, even though it may be of present service to him, — of compunction and regret, though in itself it be most pleasurable, — of confusion of face, though it may have no witnesses. These various perturbations of mind which are characteristic of a bad conscience, and may be very considerable, — self-reproach, poignant shame, haunting remorse, chill dismay at the prospect of the future, — and their contraries, when the conscience is good, as real though less forcible, self-approval, inward peace, lightness of heart, and the like, — these emotions constitute a specific difference between conscience and our other intellectual senses, — common sense, good sense, sense of expedience, taste, sense of honour, and the like, — as indeed they would also constitute between conscience and the moral sense, supposing these two were not aspects of one and the same feeling, exercised upon one and the same subject-matter.

So much for the characteristic phenomena, which conscience presents, nor is it difficult to determine what they imply. I refer once more to our sense of the beautiful. This sense is attended by an intellectual enjoyment, and is free from whatever is of the nature of emotion, except in one case, viz. when it is excited by personal objects; then it is that the tranquil feeling of admiration is exchanged for the excitement of affection and passion. Conscience too, considered as a moral sense, an intellectual sentiment, is a sense of admiration and disgust, of approbation and blame: but it is something more than a moral sense; it is always, what the sense of the beautiful is only in certain cases; it is always emotional. No wonder then that it always implies what that sense only sometimes implies; that it always involves the recognition of a living object, towards which it is directed. Inanimate things cannot stir our affections; these are correlative with persons. If, as is the case, we feel responsibility, are ashamed, are frightened, at transgressing the voice of conscience, this implies that there is One to whom we are responsible, before whom we are ashamed, whose claims upon us we fear. If, on doing wrong, we feel the same tearful, broken-hearted sorrow which overwhelms us on hurting a mother; if, on doing right, we enjoy the same sunny serenity of mind, the same soothing, satisfactory delight which follows on our receiving praise from a father, we certainly have within us the image of some person, to whom our love and veneration look, in whose smile we find our happiness, for whom we yearn, towards whom we direct our pleadings, in whose anger we are troubled and waste away. These feelings in us are such as require for their exciting cause an intelligent being: we

are not affectionate towards a stone, nor do we feel shame before a horse or a dog; we have no remorse or compunction on breaking mere human law: yet, so it is, conscience excites all these painful emotions, confusion, foreboding, self-condemnation; and on the other hand it sheds upon us a deep peace, a sense of security, a resignation, and a hope, which there is no sensible, no earthly object to elicit. ‘The wicked flees, when no one pursueth’; then why does he flee? whence his terror? Who is it that he sees in solitude, in darkness, in the hidden chambers of his heart? If the cause of these emotions does not belong to this visible world, the Object to which his perception is directed must be Supernatural and Divine; and thus the phenomena of Conscience, as a dictate, avail to impress the imagination with the picture of a Supreme Governor, a Judge, holy, just, powerful, all-seeing, retributive, and is the creative principle of religion, as the Moral Sense is the principle of ethics . . .

To a mind thus carefully formed upon the basis of its natural conscience, the world, both of nature and of man, does but give back a reflection of those truths about the One Living God, which have been familiar to it from childhood. Good and evil meet us daily as we pass through life, and there are those who think it philosophical to act towards the manifestations of each with some sort of impartiality, as if evil had as much right to be there as good, or even a better, as having more striking triumphs and a broader jurisdiction. And because the course of things is determined by fixed laws, they consider that those laws preclude the present agency of the Creator in the carrying out of particular issues. It is otherwise with the theology of a religious imagination. It has a living hold on truths which are really to be found in the world, though they are not upon the surface. It is able to pronounce by anticipation, what it takes a long argument to prove — that good is the rule, and evil the exception. It is able to assume that, uniform as are the laws of nature, they are consistent with a particular Providence. It interprets what it sees around it by this previous inward teaching, as the true key of that maze of vast complicated disorder; and thus it gains a more and more consistent and luminous vision of God from the most unpromising materials. Thus conscience is a connecting principle between the creature and his Creator; and the firmest hold of theological truths is gained by habits of personal religion. When men begin all their works with the thought of God, acting for His sake, and to fulfil His will, when they ask His blessing on themselves and their life, pray to Him for the objects they desire, and see Him in the event, whether it be according to their prayers or not, they will find everything that happens tend to confirm them in the truths about Him which live in their imagination, varied and unearthly as those truths may be. Then they are brought into His presence as that of a Living Person, and are able to hold converse with Him, and that with a directness and simplicity, with a confidence and intimacy, *mutatis mutandis*, which we use towards an earthly superior; so that it is doubtful whether we realize the company of our fellow-men with greater keenness than these favoured minds are able to contemplate and adore the Unseen, Incomprehensible Creator.

## FOR ANALYSIS

1. In paragraph 1 Newman states that through conscience we can apprehend God. What reasoning does he use to support this statement?
2. According to Newman, conscience as a moral sense is “a sanction of right conduct.” What does he mean?
3. According to paragraph 3, what is the difference between Taste and Conscience?
4. What bearing does conscience have on our affections and emotions?
5. Conscience “is something more than a moral sense,” says Newman. It “always involves

- the recognition of a living object towards which it is directed.” What does he mean by this?  
How does it involve man’s knowledge of God?
6. Conscience “is the creative principle of religion, as the Moral Sense is the principle of ethics,” writes Newman. What does he mean?
  7. What, then, is the higher good, according to Newman?

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John Henry Newman. *An Essay in Aid of a Grammar of Assent*. London: Burnes and Oates, 1870. Questions from Joseph Henry Satin. *Ideas in Context*. Boston: Houghton Mifflin, 1958. Text in public domain.

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