

TRANSACTIONS
OF THE
SECOND ANNUAL CONGRESS
OF THE
FEDERATION OF EUROPEAN SECTIONS
OF THE
THEOSOPHICAL SOCIETY
HELD IN LONDON
JULY 6TH, 7TH, 8TH, 9TH, AND 10TH, 1905

LONDON
PUBLISHED FOR THE COUNCIL OF THE FEDERATION
1907

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PREFACE

The Editor has to apologise for the delay in the appearance of this volume. The difficulties experienced in organising the machinery for the production of the first volume were very great, but it is hoped that the lost time may now gradually be made up. The general arrangement of this volume is similar to that of the previous one. There is, however, an innovation, namely, the printing of the addresses delivered to the Congress by Members of Kindred Societies and Movements. The speakers, who were not members of the Theosophical Society, were invited as representatives of other modes of thought not necessarily in complete agreement with those of the Society.

Thanks are due to the following members for the help which they have rendered in different ways :—M. L. Girard, M. Ch. Blech, Miss E. Goring, Mr. O. Firth, Mr. J. I. Wedgwood, Miss Bright, Miss A. Melville, Miss Ward.

A scheme of Transliteration for Sanskrit words has been adopted in the index. It is, however, doubtful whether it will be found practicable to secure uniformity in this respect in the body of the volumes, and in fact any advantages thereby gained seem too dearly bought at the price of the difficulties involved.

The Public Address delivered by Mrs. Besant on "The Work of Theosophy in the World" has not been included, as it has already been published in pamphlet form by the Theosophical Publishing Society, 161, New Bond Street.

It may be mentioned that the Society holds itself in no way responsible for the views of the various contributors to these Transactions.

THE EDITOR.

28, ALBEMARLE STREET, W.
LONDON.

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SECOND ANNUAL CONGRESS OF THE FEDERATION OF EUROPEAN SECTIONS OF THE THEOSOPHICAL SOCIETY.

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ANNIE BESANT.

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Mrs. Sinnett.	Mrs. W. Sharp.

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Ethel Mallet.	John W. Sidley.

Hon. Secretary : A. J. Faulding.

"LOTUS-CIRCLE" COMMITTEE.

Marguerite Sidley.	Herbert Whyte.
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Hon. Secretary : Ethel Mallet.

FEDERATION OF EUROPEAN SECTIONS OF THE THEOSOPHICAL SOCIETY. STATEMENT OF ACCOUNTS, 1904-

<i>Dr. Cash.</i>	£	s.	d.	<i>Contra Cr.</i>	£	s.	d.
Balance brought forward ...	...	...	...	British Congress Committee ...	...	...	...
British Section Fees ...	£39	2	6	Printing ...	...	...	48 16 8
French " ...	12	8	7	Stationery ...	...	...	6 3 1
Dutch " ...	15	3	0	Purchase of Books ...	...	...	3 2 1
German " ...	6	11	0	Secretary's Travelling Expenses ...	...	...	0 13 10
Italian " ...	7	18	7	Postage ...	...	...	19 2 0
Interest on money deposited in Bank ...	...	...	...	Sundries ...	...	...	5 19 2
Scandinavian Section Fees, 1905-6 ...	...	...	...	Balance ...	...	...	1 8 3
							34 12 10
							<u>£119 17 11</u>

TRANSACTIONS ACCOUNT.

Colonel Olcott, donation ...	...	...	...	Printing ...	...	...	1 16 6
				Stationery ...	...	...	0 13 6
				Postage ...	...	...	4 18 7
				Balance ...	...	...	42 11 5
							<u>£50 0 0</u>

Audited and found correct, Sept. 19, 1906.
Ch. BLECH, *Hon. Auditor.*
KATE SPINK, *Hon. Treasurer.*

RECEIPTS AND EXPENDITURE ACCOUNT, CONGRESS, 1905.

By Grant from British Section ...	...	...	...	To Rent, etc. ...	...	...	£101 13 6
" Donations ...	...	...	...	" Expense of Conversaciones ...	...	...	59 12 0
" two-thirds Federation Fees ...	...	...	...	" Secretary's Expenses ...	...	...	22 17 0
" Sale of Tickets ...	...	...	...	" Programmes ...	...	...	45 8 6
" Exhibition Tickets ...	...	...	...	" Printing and Stationery ...	...	...	18 4 8
" Surplus from Dramatic Committee ...	...	...	...	" Postage and Telegrams ...	...	...	9 5 3
" Balance from Travelling Committee ...	...	...	...	" Office and Sundries ...	...	...	3 19 8
				" Grant to Arts and Crafts Committee ...	...	...	81 5 10
				" " Music Committee ...	...	...	10 0 0
				" " Travelling Committee ...	...	...	10 0 0
				" " Press Committee ...	...	...	7 4 8
				" Balance ...	...	...	163 15 2
							<u>£533 6 3</u>

Balance disposed of—
To Treasurer of Federation...
" " of British Section, to be invested for future Congress account ...

I certify that the above account is in accordance with the vouchers and books of the Congress, 1905, which I have audited in detail, Nov. 9, 1906.

A. M. GLASS, *Hon. Auditor.*
EDITH WARD, *Hon. Treasurer.*

Opening Meeting.

On Saturday, July 8th, at 10.30 a.m., the Second Annual Congress of the Federation of European Sections of the Theosophical Society was opened in the Large Hall of the Empress Rooms, Kensington, London. Over 600 members were present. The Meeting was informally opened by the singing of an ode, especially written for the occasion by Mrs. L. N. Duddington, and set to music by Dr. Alfred King, of Brighton, by a choir under the direction of Mr. B. G. Theobald.

Mr. Keightley (General Secretary) welcomed the Congress to London in the name of the British Section.

Mrs. Besant then delivered her Presidential Address.

The Secretary read out the names of those who had been invited to act as Chairmen and Vice-Chairmen of the various Departments, and of the meetings at which Addresses by Members of Kindred Societies and Movements were to be read.

Words of friendly greeting were addressed to the Congress by the following representatives of the different countries, each speaking in his own language :—Professor Zipernowsky (Hungary), Der Heer Fricke (Holland), Fru. Sjöstedt (Scandinavia), Dr. Pascal (France), Dr. Steiner (Germany), Señor Xifré (Spain), Dr. Weekes Burnett (America), Mdle. Kamensky (Russia), Signor Sulli Rao (Italy), Hr: Pekka Ervast (Finland), Mr. Sultan Singh (India), Dr. Nyssens (Belgium), Mr. G. R. S. Mead (England).

The Secretary of the Federation (Mr. Johan van Manen) read his report, and also, at the President's request, the various letters and telegrams of greeting received on behalf of the Congress.

The President, with the consent of the meeting, instructed the Secretary to send a telegram of greeting to the President-Founder, and suitable replies to all other letters and telegrams.

Addresses by Members of Kindred Societies and Movements.

At 2.30 p.m. on Saturday, July 8th, in Room I, where the following were officers :—

Chairman : Mr. B. Keightley.
Vice-Chairman : Señor José Xifré.
Secretary : Der Heer S. van West.

Mr. E. Wake Cook, representing the Spiritualistic Movement, spoke on the "Philosophy of Spiritualism."

A discussion was opened by Archdeacon Colley, who gave some illustrations of materialising spirit writing.

This was followed at 3.30 by the Rev. Dr. Cobb, who, as a representative of the Christian Mystic movement, spoke on "Christian Doctrine as seen by the Mystic."

Mr. Mead proceeded to discuss the points raised in Dr. Cobb's lecture. Without the Mystic side of Christianity he could not see how the doctrine of Christ could be realised. Whatever historical criticism had taken away Mysticism was bringing back with both hands.

Simultaneously, in Room II, under the direction of :—

Chairman : Mrs. Besant.
Vice-Chairman : Miss Kate Spink.
Secretary : Mr. W. Becker.

Mr. Harold Bayley, as representing Rosicrucianism, read a paper entitled "Bacon and the New Atlantis." When he had finished Mr. Edward Spencer put before the audience his views on the Arts and Crafts movement in a paper on "Gilds Old and New."

Mrs. Besant heartily concurred with the views of the lecturer. She stated that in India old crafts were being killed by commercialism, but that an attempt was being made by Theosophists to revive those crafts, and to establish new Art Gilds with the object of fixing fair prices and preventing underselling. In olden times the nobles had supported the craftsmen, who did not then work for a living as at present, and could, therefore, put the whole of their time, thought, and energy into craftsmanship.

Meetings of Departments.

The meetings of Departments took place on July 8th, 9th, and 10th, and were held simultaneously in three rooms of the Empress Rooms.

Papers and addresses were read, being dealt with under the following heads:—

Department A.—Brotherhood.

Department B.—Comparative Religion, Mysticism, Folklore, etc.

Department C.—Philosophy.

Department D.—Science, including "Borderland" Sciences.

Department E.—Art.

Department F.—Administration, Propaganda, Methods of Work, etc.

Department G.—Occultism.

Some forty papers were sent in, most of which were accepted. Some of these are not included in this volume, either by reason of their having been published elsewhere or from the subject not being considered of sufficient permanent interest to warrant it.

DEPARTMENT A.

BROTHERHOOD.

(a) HISTORICAL. (b) PHILOSOPHICAL. (c) PRACTICAL.

Chairman : Mr. W. B. Fricke.

Vice-Chairman : Mrs. Hooper.

Secretary : Mr. Max Gysi.

PAPERS CONTRIBUTED TO THIS DEPARTMENT.

(b) "Essai sur l'égalité." Liévin Revel (Paris).

(c) "Droit ou Devoir." Com: D. A. Courmes (Paris).

"One of the Uses of Altruism." Edgar Loam (Birmingham).

This meeting was held in Room II on Sunday, July 9th, at 7 p.m.

Com: Courmes' paper was summarised in French by M. Blech. He next read the paper by M. Revel. Mr. Loam's paper was taken as read.

MEETINGS OF DEPARTMENTS

DEPARTMENT B.

COMPARATIVE RELIGION, MYSTICISM, FOLKLORE, Etc.

Chairman : Mr. B. Keightley.
 Vice-Chairman : M. Ch. Blech.
 Secretary : Mrs. Webb.

The papers contributed to this Department were :—

- "The Myth of Man in the Mysteries : A Hellenistic Source of Gnosticism Underlying Successive Jewish and Christian Overworkings, as Discovered by the Analysis of a Patristic Refutation of a Gnostic System." G. R. S. Mead.
 "Note sur les Gunas." G. Chevrier.
 "That Thou Art." Purnendu Narayana Sinha.
 "The Religion of our Forefathers : I. The Mythology of the Germans in the Light of Theosophy." A. von Ulrich.
 "Notes on some British Mystics." M. L. Browne.
 "A Mystic View of the Volkslieder." M. S. Duncan.

This Department met in Room I at 10.30 a.m. on Sunday, July 9th.

Mr. Mead opened the meeting with an address on "The Myth of Man in the Mysteries." There was no discussion.

M. Blech then read the paper by M. Chevrier on the "Gunas."

Mr. Sultan Singh read the paper by Mr. Purnendu Narayana Sinha.

The remaining papers were taken as read.

DEPARTMENT C.

PHILOSOPHY.

Chairman : Dr. J. J. Hallo.
 Vice-Chairman : Mr. W. H. Thomas.
 Secretary : Dr. A. G. Vreede.

The papers contributed to this Department were :—

- "Die Occulte Grundlage in Goethes Schaffen." Dr. Rudolf Steiner.
 "Le Fondement de la Morale Théosophique." Horace Choisy.
 "Esquisse d'une étude du Sentiment de la Réalité." Prof. L. Desaint.
 "Analogical Diagrams." A. W.
 "Instinct et Conscience ; Hygiène et Morale." Pierre E. Bernard.
 "Essai sur l'Alternance." J. Méliion.
 "The Nature of Peace." Frau Grüntke-Knauff.

At 10.30 a.m. on Monday, July 10th, this Department met in Room II. Dr. Steiner opened the proceedings with an address on the same lines as those of his paper.

M. Méliion then gave a *résumé* of his paper.

Frau Knauff gave an address on the "Nature of Peace."

The other papers were taken as read.

MEETINGS OF DEPARTMENTS

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DEPARTMENT D.

SCIENCE (including "Borderland" Sciences).

This Department met in two Sections.

SECTION I.

Chairman : Mr. G. R. S. Mead.
Vice-Chairman : Mdlle. M. Weyer.
Secretary : Dr. Ernest Nyssens.

The papers contributed were :—

"Essai sur le Mécanisme de la Clairvoyance Astrale chez l'Homme et les Animaux." Dr. Th. Pascal.

"L'Espace : L'Hyperespace et son Expérience." Prof. L. Desaint.

"Notes on the Fourth Dimension." W. J. L.

"Physical Evidences of Atlantis and Lemuria." Percy Lund.

The meetings were held at 7 p.m. on Sunday, July 9th, in Rooms I and II.

Dr. Pascal's paper was read by M. Ostermann, and the diagrams were exhibited.

Mr. Lund read his paper, which was followed by a discussion.

The paper of Prof. L. Desaint was read by M. de Fontenay.

The remaining paper was taken as read.

SECTION II.

Chairman : Mr. A. M. Glass.
Vice-Chairman : Hr: Arvid Knös.
Secretary : Mr. Philip Tovey.

The papers contributed were :—

"The Scientific Principles Underlying 'Reincarnation' and 'Karma.'" W. C. Worsdell.

"Astrology." Alan Leo.

"The Rationale of Spiritualism." Florence M. M. Russell.

"Vibratory Capacity the Key to Personality." C. H. H. Franklin.

"Ett Bidrag till Studiet af Reinkarnationen." Hans Erlandsson.

Mr. Worsdell gave a summary of his paper, as also did Mr. Alan Leo.

Miss Russell gave a *résumé* of her contribution on "Spiritualism."

Mr. Franklin read extracts from his paper.

The other paper was taken as read.

DEPARTMENT E.

ART.

Chairman : Mr: A. J. Cnoop Koopmans.
Vice-Chairman : M. Alberie Deswarte.
Secretary : Miss Hilda Hodgson Smith.

MEETINGS OF DEPARTMENTS

The following papers were contributed :—

- "On the Artistic Inspiration." Montague Fordham.
- "The Modern Symbolist Movement." Lilian Lloyd.
- "Guilds : Visible and Invisible." A. W. Waddington.
- "The Theosophical Society and Music." Edward Maryon.
- "Essai sur le Pouvoir Educateur de la Musique." A. André-Gedatge.
- "Art as a Factor in the Soul's Evolution." C. Jinarājadāsa.
- "Music as a Factor in Evolution." A. M. Alexander.

This Department met in Room I at 10.30 a.m. on Monday, July 10th.

Mr. Fordham read his paper.

Miss Lloyd gave an address on "The Modern Symbolist Movement."

Mr. Waddington read his paper.

The paper of Mr. Jinarājadāsa was read by Mrs. Hooper, and that of Mrs. Alexander by Miss Hodgson Smith.

The other two papers were taken as read.

DEPARTMENT F.

ADMINISTRATION (Propaganda, Methods of Work, etc.).

Chairman : Fräulein M. von Sivers.

Vice-Chairman : Dr. Ernest Layssens.

Secretary : Mr. A. P. Cattanach.

The papers contributed were :—

- "On Theosophical Propaganda in France." J. Decroix.
- "The Relation of the Theosophical Society to the Theosophical Movement." I. Hooper.
- "A Plea for a More Practical Wisdom for Theosophists." Katherine Weller.
- "A Newspaper Scheme." W. Wybergh.
- "On the Education of Children : Physical, Moral, Intellectual, and Religious." E. J. Lauder.
- "Some Danger Points in the New Thought Movement ; a Suggestion to Theosophists." J. B. McGovern.
- "A Tribute to Madame Blavatsky." F. T. S.

The meeting was held in Room II at 10.30 a.m. on Sunday, July 9th.

Mr. Cattanach opened the meeting by reading "A Tribute to Mme. Blavatsky," by F. T. S.

Fräulein von Sivers (on behalf of Miss Elsie Goring) gave a short account of a scheme of combined research which was being inaugurated by some students on the connection between the works of H. P. B. and Science. This was intended as an invitation to any one who cared to help. The results would be brought forward at a future Congress.

Mrs. Hooper read her paper.

Mrs. Lauder gave a summary of her paper, which was followed by an interesting discussion.

Mr. Cattnach read Mrs. McGovern's paper.

The others were taken as read.

LOTUS MEETING.

On Saturday afternoon, at 3 p.m., a meeting for the discussion of Lotus work was held under the chairmanship of Mr. Johan van Manen. The CHAIRMAN, after a few remarks in which he expressed his pleasure at the holding of this meeting, called upon Mr. Herbert Whyte to open the discussion.

Mr. WHYTE spoke of Lotus work in London, explaining that it was initiated in 1893 by Miss Anna Stabler, and after her departure it was continued by other workers. During these twelve years some forty or fifty girls and boys had been at one time or another regular attendants at the meetings. A collection of suitable songs had been gathered together, some being specially written, and music had been found or composed for these. In 1903 the *Lotus Journal* was started to help the work of the Lotus movement. An International Correspondence Bureau was also organised, which now numbered over fifty members, who exchanged letters with one another, and thus helped to forge links in the great chain of goodwill with which Theosophy was encircling the world. There was a great want of really suitable literature; by the publication of "First Steps in Theosophy" by Miss Ethel M. Mallet a step had been taken in this direction.

The Congress was felt to be a unique opportunity for meeting the workers who came from different countries, and discussing with them ways and means of work. To economise the time of the meeting, Mr. Whyte suggested the following as being the chief points upon which expressions of opinion would be especially welcomed:—

1. The general question as to the desirability or otherwise of "Lotus" work.
2. Its possibility in the different countries represented.
3. Methods of work.
4. The value, or otherwise, of music.
5. Suggestions as to suitable literature, both serious and entertaining.

The CHAIRMAN then called upon Mdlle. von Blommestein, the Secretary of the Branche du Lotus Blanc, Brussels, to read a paper by Mdlle. L. E. Carter.

Mdlle. CARTER wrote that the Branche du Lotus Blanc had grown out of the Golden Chain group which was held in Brussels. As the children grew older and could no longer be treated as infants their parents came forward to help, and, in response to their application, a charter was granted

to them, and they began to work regularly as a Lodge of the Theosophical Society. Their twenty-two members were divided into two classes, one for those over sixteen years of age, and one for those who were younger. The senior class was carried on as a regular Theosophical meeting, and its work did not call for special comment; the junior class—to which any senior members who desired to do so were permitted to come—had dealt with subjects which Mdle. Carter detailed. Briefly they were:—

A. Simple ethical subjects.

B. Simple Theosophical subjects—for instance, the meaning of Theosophy, a short history of the Theosophical movement, Re-birth, the difference between the Thinker and his bodies, the Unity of Life, cause and effect.

C. The practical side of Theosophy. How it might be worked out at home and at school. Examples were taken from Science, Literature, and Art, and these were found interesting and useful.

D. A suggestion was made that the members should ask questions, and it was found that very soon their natural timidity wore off and questions came frequently and willingly.

Mdle. CARTER added that the work done by the London Lotus Lodge had proved useful to them, and that one of their hopes was to have a French magazine of their own. They cordially supported all means for linking together the Lotus movement, and would gladly co-operate in any way they could, so that, if possible, at the next Congress a general Report of all the Lotus work might be presented, which should act as a stimulus and guide to those who were labouring in this field of work.

The CHAIRMAN next called upon Mdle. M. Weyer to summarise in English a French paper contributed by Madame Siegfried.

Madame SIEGFRIED, speaking of Lotus work in France, said that up to the present it consisted rather of projects for work than of work done, and she contributed some notes for the meeting rather to show her interest in the Lotus movement than to speak of their germinal activities. Up to the present the great differences of age between those who might attend a Lotus class had been a barrier in Paris. On the one hand were some young men and women who really could appreciate an ordinary Theosophical lecture, and on the other were children who were too young to give long and close attention to a serious subject. For the latter, friendly and entertaining meetings seemed to be the most fitting thing, and during the coming year they hoped to hold them regularly.

She did not think it well to give any kind of dogmatic teaching to children, who were all too ready to believe anything any one told them. Let them have the liberty of thought denied to so many of us.

She thought that some way might be found of linking together the

Golden Chain members, and wondered if something could not be started amongst them on the lines of a little Society called the "Digne du Bien."

Fräulein SCHOLL, who was next called upon, remarked that there was as yet no actual Theosophical work for children in Germany. She said that in German literature much might be found which would be suitable for children who were Theosophically inclined.

Dr. WEEKES BURNETT, of Chicago, spoke of Lotus work in America. She did not think that much was actually being done, but felt that there were many children who might be reached; in England the work lay chiefly among the children of members of the Theosophical Society, but in America its scope might become much wider. A Lotus Circle which had been started in Chicago, but which had lapsed, had been revived in the previous winter by Mr. Jinarājādāsa, and this they hoped to continue in the coming winter. Dr. Burnett said that she was herself convinced of the value of Lotus work; children who had been taught about Theosophy grew up into good workers. The great need of this branch of Theosophical work was suitable literature. She thought that, if such were provided, she could help the work by getting it inserted in certain American papers with which she was in touch.

Baroness FRANCHETTI explained that as yet there was no Lotus work in Italy; she felt, with Dr. Burnett, that good literature was the most pressing need.

She described some work that she was trying to carry out amongst the peasants in Italy, and said she herself was ready to try to introduce more definitely Theosophical ideas amongst the children with whom she came into touch.

Mr. D. N. DUNLOP, who spoke from the point of view of a "mere parent," voiced the same opinion, and thought that efforts should be made to secure the services of good writers and of artists to illustrate their work.

Miss E. M. MALLET added that the Editors of the *Lotus Journal* would be very glad to hear from any one who felt they could help in any way. A little had already been done in this direction, but more helpers were wanted, and would be welcomed by those who were already at work.

Mdlle. KAMENSKY said that the only activity in Russia of which she could speak at this Lotus Meeting was that two or three children had joined the Golden Chain, and that some of their companions had asked to have the daily promise translated into Russian. She thought that in Russia the best means of spreading Theosophical teachings among the young would be by books and magazines. Writings which voiced the ideas of respect for life, of protection of the weak, of the care of animals, of tolerance for people of other nationalities and creeds, would all be useful, as would also short historical and scientific sketches into which the ideas of Reincarnation and

Karma might be woven. Lives of great men, inspiring love for the heroic, and accounts of the lives of children in other countries, showing how child-life is similar the whole world over, and thus unconsciously fostering the spirit of Brotherhood, would be suitable for the work in Russia.

Mr. G. DYNE pointed out that, in London at least, education was very different now from what it was twenty or thirty years ago. He had found, for instance, that in studying science children were being encouraged now far more than formerly to try to grasp *principles* and not merely to acquire painfully a knowledge of groups of facts, and he thought that this tendency in education rendered the children especially responsive to Theosophical ideas, which dealt with the principles of things. He had found in his own experience that children were able to grasp the fundamental ideas of Theosophy, and he believed that these ideas would arm them against many of the difficulties of the world.

In bringing the meeting to a close, Mr. JOHAN VAN MANEN said that the fact that it had been so well attended showed that many felt the importance of the question of Theosophical work among the young.

It was not enough to rest content with the mere presentation of Theosophical ideas to children ; we should fail in our endeavour if we confined ourselves simply to the teaching of a Theosophical system, in the way that lessons were often given and learnt, *i.e.*, by rote. Our Theosophical teachings should not be an end in themselves, but should rather be an instrument to be placed in the children's hands to enable them better to grapple with life. If we applied our Theosophical teachings to the world and to the inner man, then we should discover that, on the form side we found morality, and on the life side we found not morality only, but soul-growth too. To take an illustration from the Churches ; there we find that as long as a religion is truly living the Church itself recognises that its teachings are means to an end. So long as there is a real desire for spirituality the life side is strong, but when that inner power dies down then the form side asserts itself more and more.

We must bring children into contact with the form side, truly, but we must take care that a Theosophical religion is not the primary end, but a complementary end ; we should remember that we are at the beginning of a great movement, and should not teach too much of the form, should not teach after the manner of our time, but should rather teach the spirit. There is a need of Theosophical teaching for children, but only as long as we understand that Theosophical teaching is a means whereby we may bring about the awakening of an old soul in the young body. We think that because we happen to have reincarnated sooner than another soul we can teach and guide that soul which is as old as we are, or even older ; but the fundamental problem is not one of teaching, it is concerned with the bringing

about of the reawakening of the old knowledge by stimulating the power of response in the bodies. We find in the child none of that poetic innocence which is sometimes imagined. On the whole children are young barbarians ; they are the great brigands of the past once more : there is not an innocence, a purity, and an absolute want of vice in children, but there is in them that which we find in the young animal—an indescribable charm of movement. If we are to solve this problem we must be careful to preserve this charm.

Let us be courageous enough to discriminate between the child who is ripe for Theosophy and the child who is not. In the first place, then, having the right child, our business should be to awaken the old soul beautifully and gradually, and not to the *Ancient Wisdom* or the *Secret Doctrine*, but to Life. The way in which a young man or a girl of eighteen or twenty is often swept out from a sheltered home circle into the strife of the world is one of the greatest cruelties of our modern civilisation. Now we as Theosophists can do something in this direction—we can play the friend's part, and speak as those who have had experience of life, and say that it is one of the duties of life to be strong and to be heroic ; we can help the child to make his life a success in the real sense of the word—through ourselves we can give him some touch with life.

His ideal Lotus work would be this work of reawakening the old soul, in order that he may first find himself to some extent and then face the world.

Theosophical teachings may be used as an instrument by the teacher, but his main plank should be the law of Reincarnation, and the remembrance that the child may really be his equal.

One other point : personally he did not like schools and classes ; the ideal relation between pupil and teacher was that of close friendship—the name of teacher should be a synonym for that of friend.

This was his ideal, roughly sketched, of what Lotus work should be ; not the making of our children into walking encyclopædias of Theosophical facts. We should try to see the child before us as an ever unfolding book, of which we can never get tired. Here in London we “get accustomed” to so many things, and so miss their meaning and significance. It is a pity if we soon get accustomed to children ; we should see them as examples of humanity opening before our eyes, and in this sense it is we who are the pupils, and who should be humble and should learn.

Let us hold before children the ideals of strength and fortitude, of the heroic and of holiness ; let us make these the centre of our Lotus work, and then our work would, he thought, be good work, and we should be helping to form an army of workers who would be ready to place themselves at the disposal of the great ones behind, so that the future of our world should unfold more rapidly.

DEPARTMENT G.

OCCULTISM.

Chairman : Mr. A. P. Sinnett.

Vice-Chairman : Dr. Rudolf Steiner.

Secretary : Mr. J. M. Watkins.

This meeting was held in Room I at 8.15 p.m. on Sunday, July 9th, and Mrs. Besant spoke on the "Conditions of Occult Research."

Exhibition of Arts and Crafts.

On July 6th, at 3 p.m., Mrs. Besant opened a small Exhibition of Arts and Crafts at No. 1, Tor Gardens. It remained open till July 11th, admission being by Congress ticket. The public were also admitted by ticket, obtainable at a small charge.

The pictures and other craftsmanship were, in the main, the work of members of the Society and their friends.

The Dutch, German, Belgian, Irish, and Indian exhibits had been selected by the Committees of their respective countries, and the British work, which, with the Belgian, was exhibited in the rooms on the ground floor, had been arranged by the British Committee, who were responsible also for the general management.

It was hoped that this exhibition might be the means of definitely directing the attention of members to the value of the artistic inspiration as one of the most profoundly influential factors in life, though much neglected in the present generation.

Public Meeting.

At 8 p.m. on the evening of Friday, July 7th, a public meeting was held in connection with the Congress, in the large Queen's Hall, members being admitted by Congress ticket and the public by tickets at various prices.

The meeting opened with an Organ Recital by Mr. J. I. Wedgwood.

Mrs. Besant then gave a lecture on "The Work of the Theosophical Society in the World."

The lecture was received with great enthusiasm by the very large audience, which filled the Hall.

The lecture has been published, as a pamphlet, by the Theosophical Publishing Society, 161, New Bond Street.

Receptions and Entertainments.

DRAMATIC PERFORMANCE.

On Saturday evening, July 8th, at the Royal Court Theatre, Sloane Square, S.W., were presented two plays under the direction of Miss Florence Farr (a member of the Theosophical Society). The first was entitled "The Shrine of the Golden Hawk," and was written by Miss Florence Farr and Mrs. O. Shakspear.

ARGUMENT.—The scene is laid in a cave on Mount Bakhua, near Sinai, about 4000 B.C. Gebuel, the Magician of Fire and Metals, makes a Talisman to Heru, in the form of a Golden Hawk, in the hope of overwhelming the power of Zozer, King of Egypt, builder of the step-pyramid at Sakkara. Zozer finds this out, and sends his daughter, who is skilled in the sombre mysteries of Isis, to win for Egypt the Golden Hawk, giver of exultation of heart.

CHARACTERS :

Gebuel (the Magician of Fire and Metals) ...	Mr. Sidney Paget.
Priest of the Floods and Storms	Mr. B. G. Gunn.
Priest of the Harvests and Famines	Mr. Jules Shaw.
Nectoris (Daughter of Zozer)	Miss Italia Conti.
The Ka (or other Self of Nectoris)	Miss Dorothy Paget.

The second play, "The Shadowy Waters," by Mr. W. B. Yeats, had not before been presented in London. Intentionally symbolical, the story expresses the desire for a perfect and eternal union that comes to all lovers, the desire of Love to "drown in its own shadow." For those who, like the Theosophist, love symbolism, it was (to quote the explanatory note in the programme) "a play that will be more a ritual than a play, leaving upon the mind an impression like that of tapestry, in which the forms only half-reveal themselves amidst the shadowy folds." The characters were represented, with adequate suppression of personality, by Mr. John Farquharson, Mr. Jules Shaw, Miss Florence Farr, and others, with Miss Astrid Yden as harpist. During the interval between the plays a string orchestra, under the direction of Mr. B. Theobald, performed

selections from Handel, Dolmetsch, Rameau, Boccherini, Tschaikowsky, and Grieg, also an Eastern melody especially arranged by Max Tanner.

Admission, both for members and the public, was by ticket at various prices. There was a very full house, all the tickets being disposed of long before the date.

CONVERSAZIONE.

On Sunday, July 9th, at 3 p.m., the members met for social intercourse at the Empress Rooms.

During the afternoon selections of music were given at intervals. Two choirs, one under the direction of Mr. B. Theobald, the other consisting of Dutch and Belgian members, sang part-songs.

The following performers also contributed: Miss Minnie Theobald (violoncello), Miss Buring (song^s), Mme. Nyssens (pianoforte). Miss Ré Levie and Mrs. Whyte accompanied.

CONCERT.

On Monday, July 10th, at 3 p.m., a concert was given in the Large Hall at the Empress Rooms. A cycle of songs by William Blake, entitled, "Songs of Innocence," set to music for four solo voices by Miss Kate Emil Behnke, was given. The singers were Misses Margaret Dobson and Adelaide Lambe, and Messrs. Roy Horniman and Frederick J. Blackman. Miss Behnke was at the piano.

After a short interval, Miss Maude MacCarthy played a Chaconne by Bach. There were some songs by Mrs. Frank Bailey and Mrs. Cnoop Koopmans-Waller.

The concert then ended about five o'clock with a quartet by Brahms :—

Pianoforte	...	...	...	Miss Clara Hollick.
Violin	...	...	...	Miss Ethel Mallet.
Viola	...	...	...	Mr. B. Theobald.
Violoncello	...	...	...	Miss Minnie Theobald.

Accompanist : Miss Ré Levie.

Closing Meeting.

On Monday evening, July 10th, at 8 p.m., members assembled in the Large Hall for the closing of the Congress.

The following announcements were made: That Mr. Johan van Manen had been re-elected Secretary and Editor of the Transactions, and M. Ch. Blech Treasurer.

That the French Section had invited the Congress to Paris in 1906, probably in May, when it was expected that Colonel Olcott would preside.

That a prize had been offered for the best manual of Theosophy for children, and another prize for one for parents and teachers.

Further letters and telegrams of greeting were read.

The Representatives of the different countries were asked to try and get reports of the proceedings of the Congress inserted in the newspapers and magazines of their own countries.

Mrs. Besant thanked the various Committees, and especially the Musical Committee, for the excellent work they had done.

Mr. Mead then spoke on "The Gnosis of the Past and Theosophy of the Present."

After this was finished Mrs. Besant delivered her closing address, and the rest of the evening was spent in social intercourse.

Meetings of the Council of the Federation.

Meeting held at the Empress Rooms, London, 11 a.m., July 7, 1905.

PRESENT.

Annie Besant, *in the Chair*.

Dr. Th. Pascal	W. B. Fricke
Dr. Rudolf Steiner	Ch. Blech
Mr. A. J. Cnoop-Koopmans	G. R. S. Mead
B. Keightley	M. Weyer
M. Scholl	M. von Sivers
C. Dijkgraaf	K. Spink

Johan van Manen, *Secretary*.

The statement of accounts was read.

The President-Founder's letter, announcing the donation of £50 towards the expenses of the Transactions under specified conditions, was read.

A letter from the General Secretary of the Scandinavian Section, announcing the decision of that Section to join the Federation, was read, and also a letter from the General Secretary of the Italian Section on the question of Italian delegates.

Mr. Mead proposed,

Mr. Keightley seconded:

"That the sum of £25 be placed in the hands of the Secretary each year for the rent of an office."

Unanimously agreed.

Dr. Pascal, as General Secretary of the French Section, invited the Federation to hold its Congress in Paris in 1906.

The invitation was cordially accepted.

Mr. Mead proposed,

Mr. van Manen seconded:

"That notice be hereby given of a proposal to change Rule 12 next year."

Agreed.

Dr. Pascal stated that if the President-Founder should be in Europe at the time of the next Congress it was the intention of the French Executive Committee to invite him to preside.

This was heartily approved.

Mr. van Manen asked how he was to proceed with regard to representatives of non-federated Sections.

The Chairman suggested that all these representatives should be asked to speak very briefly.

Agreed.

It was decided that, now that the Scandinavian Section was federated, Mr. Arvid Knös should be invited to attend the next Council Meeting.

The next meeting was fixed for 5 p.m., July 10th, in the Empress Rooms.

The Chairmen and Vice-Chairmen of the Departments, and of the Meetings in which addresses were to be given by Members of Kindred Societies and Movements, were elected.

(Signed) DR. PASCAL.

Meeting held in the Empress Rooms, Kensington, London, at 5 p.m., July 10, 1905.

PRESENT.

Annie Besant, *in the Chair*.

W. B. Fricke	Arvid Knös
Dr. Rudolf Steiner	B. Keightley
Ch. Blech	M. von Sivers
G. R. S. Mead	M. Scholl
M. Weyer	C. Dijkgraaf
M ^r : A. J. Cnoop-Koopmans	K. Spink

Johan van Manen, *Secretary*.

Chairman: Our first business is the election of a Secretary and Treasurer.

Mr. Mead proposed,

Mr. Keightley seconded:

"That Mr. van Manen be re-elected Secretary."

Unanimously agreed.

Mr. Keightley proposed,

Mr. Fricke seconded:

"That M. Ch. Blech be elected Treasurer."

Unanimously agreed.

MEETINGS OF THE COUNCIL

Mr. Keightley proposed,

Miss Dijkgraaf seconded :

"That the Secretary of the Congress be also Editor of the Transactions."

Unanimously agreed.

The Chairman proposed,

Miss Spink seconded :

"That the choice of a printer for the Transactions be left to the Editor."

Agreed.

A letter was read from the President-Founder objecting to the existence of a legislative body within the Society making its own rules and electing its own officers.

The Chairman suggested that Colonel Olcott's objection might be met by a rule to the effect that this Federation possesses no legislative power. This would avoid the difficulty of there being a legislative body within the Society in addition to the legislative bodies provided for in its constitution.

Notice was formally given of the proposal to add a new rule to the effect, That this Federation has no legislative power.

Mr. Keightley referred to the rule that papers which had already appeared or were to appear in book or magazine could not be printed in the Transactions. He moved that Mr. Mead's address be printed even though it was to form part of a book to be published shortly, provided it did not appear in a serial or magazine.

It was agreed that a paper might be included in the Transactions which the author designed to include subsequently in a book, provided the book should not appear until after the publication of the volume of Transactions containing it.

(Signed) DR. PASCAL.

PART II

GENERAL ADDRESSES.

CONTENTS OF PART II.

1. Address of Welcome B. KEIGHTLEY.
2. Presidential Address ANNIE BESANT.
3. Secretary's Report JOHAN VAN MANEN.
4. The Gnosis of the Past and Theosophy of the
Present G. R. S. MEAD.
5. Closing Address ANNIE BESANT.

Address of Welcome.

BERTRAM KEIGHTLEY.

My dear Colleagues and Friends,—

No duty could be more agreeable than that which it falls to my lot to perform as representing the British Section of the Theosophical Society, namely, to extend to each and every one of our friends here present individually, as well as to the official representatives of the Federated Sections of our Society in Europe, the warmest and most cordial of welcomes. This is no mere phrase, no words from the lips only; nay, our welcome comes straight from our hearts, true and sincere from the mind and heart of every member of the British Section. We welcome our guests at this Congress as true brothers, linked to us by that bond of spiritual affinity which is mightier than time, more enduring than space, for we are all in deed and truth one in our real being, and the tie which binds us together will endure and grow ever stronger, however varied the bodies we may wear, however many the transformations and changes which the future holds for each of us.

Our meeting here, gathered together as we are from many lands and many climes—from Finland and Italy, from Scandinavia and Spain, from Russia and Hungary, from Bulgaria, Germany, France, Belgium and Holland, from America and India, from Japan and Australia—our meeting together here is a symbol—nay, more than a symbol, for it actualises in concrete form that unity and brotherhood of our one humanity which swallows up all the divergencies and antagonisms, all the frictions and oppositions which spring from those differences of race, nationality, and creed that weaken the power and fetter the progress of our race—those differences and divergencies which, when thus unified and harmonised in the radiance of the one spirit, become added beauties and glowing colours in that glorious robe of the Divine into which men of all peoples and languages shall be woven in the fulness of time.

This our gathering is one step on the road to that glorious goal; for one common interest, one common aspiration, one common endeavour, bring us here together; and though a few days hence our bodies will be scattered here

and there over earth's surface, yet the spirit and inspiration of our unity will accompany and dwell with us wherever we go. For we are come together seeking for the ideal, for knowledge, for insight, for love, and for power to express and realise that love in our lives. We seek to know and understand in order the better and the more wisely to serve and to help. We desire insight the better to understand, to feel, and to co-operate with our fellow-men; we aspire towards the true love that in union we may find strength, and we strive for power and for wisdom that all may be sharers and partakers therein.

True, we are far from realising our aspirations; true, we are still paralysed, blinded, misled by the personality and its limitations. But let us not think too poorly of even the day of small things, for the mightiest tree of the forest springs from a tiny cell. And thus let us look upon our International Congress as the germ of the future, the living cell from which a mighty, living organism shall grow. Let us feel ever sure and certain of this, that, however imperfect our achievement, however feeble and weak our effort, yet so long as we keep on trying, so long as our wills and our hearts are set true and steadfast upon our ideal, we must and shall realise and actualise that ideal, because that ideal is itself the expression of the Divine within us, and it can never fail of realisation.

Presidential Address.

ANNIE BESANT.

In opening this Second International Congress—the first having taken place in Holland—it seems well that we should dwell for a moment on the thought of the value of such a gathering as this.

Most of you will be aware that our work in Europe some few years back was carried on by what was called a European Section, a division of the Theosophical Society in Europe which comprised under a single governing council all the European countries in which Theosophical activities were taking place. As those countries increased their Theosophical work, as members became more numerous and active, as branches multiplied, it became more and more difficult to carry on at a single centre—the centre in London—the multifarious activities in each separate country. So one country after another organised itself into an autonomous Section until Holland, Scandinavia, France, Germany and Italy all found themselves strong enough to have their own governing body, their own council, their own self-contained arrangements.

Under these conditions it was feared the international ideal might be less spoken of, that we might become too purely national and fail in the wider work. Hence three years ago—or four years ago—the idea of an International Congress was set on foot. One, of the nature of an organising Congress, was held in London; then the first definite International Congress was held last year in Amsterdam. This, the second Congress, is being held in London; the Congress next year will be in Paris.

So we trust the international feeling will remain strong and living amongst us, that we may not be limited within our national prejudices, but may keep broad and wide our international foundation.

Such, then, the reason of this gathering. But we have represented here not only the Sections which form the Federation; representatives from other countries in Europe not yet sufficiently strong to form their own autonomous Sections have also come. And in order to mark this internationality of ours not only by the delegates of Sections, but also by the representation of countries not yet sectionalised, we have arranged that, at the conclusion of

the Presidential address, we shall have brief addresses of from three to five minutes from the various representatives of countries here assembled, each man speaking in the language of the country in which he was born, hoping that you, if not quite endowed with Pentecostal gifts of understanding, may yet catch the spirit of the speeches, though perhaps not their language. We can scarcely expect you to understand Finnish, Russian, or Hungarian, nor perhaps, it may be, Dutch, although French, German, Italian, perhaps even Spanish, may be a little more familiar. But we think it worth while, although the words may not be understood by all, to give a lesson of international solidarity at this our International Congress.

For at the present time Europe is showing on all sides a warlike spirit : rumours of war between those closely allied nations Sweden and Norway, a possibility which may God avert ; rumours of war between Austria and Hungary, again let the same prayer be fervently uttered ; rumours of war between France and Germany ; and who can tell, when the spark of war is thrown into the gunpowder magazine of Europe, how far the conflagration may spread ?

Hence it is well that we, who know no antagonisms, no differences of races, no conflicts of nations, should welcome here the representatives of all those nations, bid them hearty welcome, for we Theosophists of Europe, we stand for peace.

I turn now to the work which is going on in Europe in the various branches of life so profoundly interesting to us all. And first in Religion. We notice as we glance over the past year a remarkable movement taking place within the Christian Churches which has its root in the Theosophical idea. I allude to the spirit of revival, to the increase of Christian mysticism in the Churches. That is a movement which is rooted in the Theosophical idea that religion is based on human experience and not on authority. It is a movement to which we are continually contributing, a movement in which we must take the profoundest, the most keen and growing interest. When we see clergyman after clergyman asserting himself on the side of a deeper and more spiritual Christianity, when we find they are beginning to preach from their pulpits ideas that thirty years ago we only heard within the narrow limits of the Theosophical Society, in these modern days, when we see them turning back to the literature of mysticism, so rich in Europe as it is, turning to the mysticism of England and of Germany, and the mystics of countries like Italy, where the Idealist philosophy has so widespread an influence, and those other lands in Europe—and that means every land—where mysticism has its root deeply struck in the past—we cannot but notice with delight this great fact. We see also that other bodies are being formed, under the same Theosophical impulse, more specifically Christian in their character, to aid this movement in the

Churches. That growing Association of St. John the Evangelist which is spreading itself in Church after Church, not only in England but in Holland and in other lands, is a direct offshoot of this movement, and is carrying with it the Theosophical, the Mystical ideas. Nor can I leave out of this brief review the magnificent research which is being carried on in Christian origins by our respected member Mr. Mead. By an important series of volumes, beginning with the "Fragments of a Faith Forgotten," and passing on into work on still more purely critical lines in other books proceeding from his pen, he has placed before Christian Europe the results of work the importance of which in the present and future it is impossible to over-estimate. These books have been welcomed by exclusively Christian organs of the press as throwing valuable light on the origins of Christianity in the world. Their scholarship demands the assent of the critical world of scholarship and criticism, but in his work there is something which is rarely found in this sphere. The higher criticism does not rebuild, it destroys; but in Mr. Mead's work you find the spirit of construction, and not of destruction alone. You find there an appeal to antiquity, to the old foundations, to the wisdom of the Gnostics in the Church on which modern mysticism must be based, but while he helps the work of Christianity in dealing with its documents, he adds to them the mason's trowel which builds, strengthens, constructs; and we look on his line of work as one of the most important in this movement, for it gives a future as well as criticises the past, and points out the lines along which Christianity must travel if it is to remain one of the great religions of the world.

I pass from Christianity to a great Eastern faith where also much activity is being shown—Hinduism. There also a movement has been going on of spiritual revival, of reversion towards origins. It is significant that the word "reversion," when it is used in science, means going back to an earlier and less perfect type, but where it is used in religion it means going back to the purer foundations, uncontaminated by the ignorance of later days. For as the Spirit is Ancient and Eternal, all revival in the Spirit must carry with it the notes of the Ancient and also of the Eternal, which is the Now and the Everywhere, so that reversion to us means going back to primitive sources of inspiration, to that Divine Wisdom which, decaying in the flux of time, needs ever renewal by a return to its source.

A movement similar, then, to that in the Christian world towards Mysticism and Gnosticism, is going on in India towards a revival of a purer, a more primitive Hinduism, and in that revival the Theosophical Society has a large share of work.

Two other reform movements arose in India herself, called respectively the Brahma Somaj and the Arya Somaj. The first of these, which has been fairly well described as "Christianity without Christ," has not in itself,

apparently, the elements of lasting long, but it shows in its principles much that is in accord with the Theosophical movement—a spirit of brotherhood put forward as the basis of Religion.

The Arya Somaj falls back on the teachings of the Vedas and Upanishads, putting aside the later literature of the Puranas. This is a movement militant and aggressive, so that it does not easily work in with the peace-making Theosophical movement. We have a great many of its members within our ranks, but they are apt to become too peaceful for their colleagues. Many will not join the Society when they learn that one of its principles is not to attack the religion of your neighbour.

Both movements are doing good work on their special lines. Our movement, which does not ask a man to leave his own faith, is recognised as non-sectarian, so that into it are coming the very flower of the intellectual life of India—scholars, men of the world also, highly educated and thoughtful,—and the strength of the movement is ever growing, is becoming more and more potent in the shaping of new India.

Part of the work also is educational, and what that means in the East you can see in the striking object-lesson of Japan, for there the great movement began entirely in the schools, entirely educationally, and an educational movement in India means too the future of the land ; for you must remember that in that movement are being trained the future citizens of your Indian Empire. The movement, that was begun and is carried on there by the Theosophical Society, is a movement which makes patriots on the one side, loyal citizens on the other. It is building up the idea of a vast Empire in which India shall be an integral part, and that stands for unity with Britain as well as for patriotism in India.

Necessarily that movement raises antagonism on two sides : one the religious side, where you have ignorance and bigotry instead of the broad liberalism of ancient Hinduism. Those also attack it who desire to break the unity between India and England, seeing in the growth of rational patriotism a death-blow to their plans.

Such attacks we must expect and must welcome, for they emphasise the importance of the movement and the work we are doing in that ancient land.

Let us turn to another great branch, more especially European—Science. Now in Science our position is a peculiar one, for reasons I shall try to explain in the lecture I am to give on the “Conditions of Occult Research.” We are not able, in asserting definite facts, to bring to those facts the proofs which science demands, and rightly demands. We can only make assertions. If those assertions are later corroborated by the exact experiments of science, then inevitably to the Theosophical Society will redound the credit of its early observations. Now of that a rather remark-

able case has taken place this year, in 1905. Professor J. J. Thomson, speaking of the atom, made certain interesting and definite statements. He has proved to his own satisfaction—scientifically—that the weight number of the chemical atom depends on the number of particles of which that atom is composed, so that the weight numbers of the chemical elements come in a direct ratio, and that ratio is paralleled by the complexity of the constitution of the chemical atom. Now that statement is of very great interest to us for reasons belonging to our own movement. That lecture was given in the spring of the present year, but in 1895, exactly that statement was put forward in connection with three of the chemical elements, illustrated by diagrams in the pages of "Lucifer." There you will find that, by direct observation, counting of particles was made, and it was shown that the number of particles was in the same ratio as the accepted weight numbers of the chemical atoms in ordinary chemistry. So that ten years ahead of the scientific statement the Theosophical observation has been published, and I venture to say a correspondence as exact as that must strengthen the view of the actuality of the clairvoyant faculty.

Then again, the view put forward as to the possibility of changing one given element into another, the alchemy of the older days. Already one observation stands to the good with regard to that—the slow changing of radium into helium—the appearance of helium where it was supposed that only radium was to be found. I do not think one observation is sufficient to bear the weight of the great alchemical science, but I would point out how closely it is in line with Sir William Crookes's earlier statements.

So again with regard to electricity. So too with regard to the general question of the nature of the atom.

And when you come to psychology, there is no theory before the world save that put forward by the Theosophical Society, which explains the complicated facts of the sub-conscious and the super-conscious, the facts of consciousness in a rational and coherent form. Here I look for much progress in the coming year, for when this theory is more definitely understood it can scarcely fail to be accepted as a working hypothesis, and then in order to make it complete the doctrine of the unfoldment of consciousness from birth to birth will necessarily come to the front, and we shall see that, if genius is to be explained as the ability of doing without trouble what other people only do with trouble, that will have to attach itself to previous trouble and previous evolution, and the continuity of consciousness will have to be the companion of the continuity of protoplasm recognised in biology to-day.

There is another line of research of great importance, where ordinary science seems likely to come into touch with occult science, especially in the realm of medicine. I refer to the development of clairvoyant faculty.

Already you can see outside our ranks the recognition of some facts, which for a long time we were alone in asserting—of the human aura, the meaning of the colours appearing therein, as so carefully represented in “Man Visible and Invisible”—that thoughts possess form, shape, and colour according to their nature—these also are being stated outside our ranks. We find one medical man dealing carefully with this question, making numerous observations on his own patients, and we find much evidence coming forward outside our Society as to the reality of this clairvoyance.

Still more important is the testimony from medical men as to the possibility of internal autoscapy as a means of diagnosing internal disease in a condition of trance. The future of this in medicine seems likely to be of enormous importance. You will readily see that clairvoyance in the future must take the place of that great crime against nature and humanity—the modern crime of vivisection. For when doctors find out that they can by their own evolved faculties, or by subjects thrown into the trance state, observe the conditions of disease in the diseased patient, they will find in that a better method than they have—one more reliable than the torture of our less intelligent, less developed brethren in the animal kingdom, and it is not without significance that I was told the other day by the leading physiologist who has succeeded to the chair of Claude Bernard in Paris, which has been the very centre and home of vivisection, that it was becoming less and less depended on even by French physiologists; that the growth of psycho-physiology was relegating vivisection more and more to the background, and they were beginning to recognise the fact that it was not reliable when dealing with human beings—that it could not be entirely trusted.

Moreover, he stated with regard to this, that the future of medicine would have to be along lines of psychical investigation.

Another point of danger with respect to vivisection is, that many of the remedies discovered by its aid are found to be partly generators of new diseases. Men will have to recognise that the human body is not only a putting together of materials, but the house of a living consciousness, and that if you outrage that house you will find new diseases springing up as the result of the outrage.

Pass from that to the work that may be done by our movement in the great realm of art. Here it seems to me that Theosophy gives back to the artist a world that for a long time he has lost; opens up to him possibilities among non-human races of beings, whole series of new subjects for his pencil and his paint-brush, and reveals to him new secrets of colour. For there are colours of the astral world rarer, finer, and more exquisite than in the physical; beings subtler and more beautiful. As art and

philosophy join hands, these more delicate and more exquisite beings will come down into the prepared sensitive brain of the artist, and to the vision of the sculptor as new forms of beauty. So that there Theosophy may open a new gateway in the art world, and lead it onwards into realms unconquered yet.

I have come across cases of that among Theosophical workers. I need only point to some of the strange effects of colour that you will find in the paintings of George Russell. You will find some in the Arts and Crafts Exhibition. See how he has struck new notes of colour, new combinations of colour. I may tell you of another Theosophist, a sculptor in Rome, who in his wonderful study "The Dead Christ," now lying in the Memorial Chapel, Paris, built over the remains of those who perished in the fire at the Charity Bazaar, obtained the face which he has represented in a dream or vision, and he carved it into living marble. The noteworthy fact is that this face is the face of the living Christ, and not the face of the Christ symbolised in ordinary art. So that the Theosophist, in following art, may bring to the knowledge of the world fresh forms of truth and of beauty which the artist without that inspiration will be unable to achieve.

So too it seems to me that in the allied art of sound—music—the future lies along the lines of Theosophic thought and ideals. Does not that great master of mystic music, Wagner, draw from mystic sources the most exquisite of dreams? I can, from time to time, amid his melodies, discern combinations found on the astral but not on the physical, showing that his ear had caught the sound of astral melodies, and materialised them into the strains of physical harmony.

I turn to consider the application of art wider than that of music or painting in themselves—art in life. This also is a Theosophical ideal. For there is an artistic ideal in life, other than the ideal of modern civilisation, and I look to the Theosophical Society and to the thousands of theosophically minded people outside our own registered members, but who are members of the occult register—for their hearts are with us if not their hands—to re-establish this loftier standard.

The commercial ideal governs the world in the West, and that is luxury—a sordid and profoundly vulgar ideal which is degrading the highest social classes amongst us at the present time. Manners are a very important part of life—the stately ease and courtly manners, noble dignity and careful self-respect—whither have these great qualities fled? Instead of them you have display and noise. I am not giving my own criticism—it is criticism you see everywhere—the criticism that the ladies of the great world are aping the manners of the half-world. I look to Theosophy, with its ideal of art in life, to change that in the civilisation of Europe, which is growing merely rich and ostentatious instead of beautiful and refined. How many artists must

paint a vulgar picture because others will not sell, and the artist has to live! How much complaint that there is no money available for buying great works of art! There is plenty to spend on vulgar ostentation and ridiculous dinners at the Savoy! It is not want of money—there is more money than has ever been available before—it is the direction of the money towards show, towards all that is vulgar instead of towards noble art and great endeavour. Along that line I look for a change through the spirit of the Theosophical ideal, the restoration of real beauty in life, which is simply lives of exquisite beauty, colours of delicate harmonies, grace, dignity, refinement everywhere, and that only as the garb of a truly refined and noble spirit—the outward showing of a life which is innately selective and refined. And I am glad to see in the little Arts and Crafts Exhibition that the note has been struck of beauty and simplicity—for the union of these two form the noblest art.

There you see our Theosophical ideal in life: dignity, serenity, strength, noble manners, gracious courtesy—the very things that are wanted in the Western civilisation as it is tending to-day. So that it seems that in this review we may also find a forecast and see the special work that lies before us.

To revive old ideals but to add to them at the same time. For in the old ideals there was also mingled, when religion came in, too much of hatred of the world of matter. The Theosophical ideal is never that of hatred or despal of matter, but of its subjugation and utilisation for the purposes of the spirit. We have to add beauty to the old idea, for that is sometimes lacking in bygone days. We have to take all that is splendid and noble in the past, and add to it the grace and the beauty of the present. So shall we help in the building of a new humanity; so shall our movement be herald of a new step forward in civilisation, and gradually year after year we shall be able to note our progress with the hope that the closing of the twentieth century may see the world approximate to the Theosophical ideal.

Secretary's Report.

JOHAN VAN MANEN.

The Secretary of the Federation then read his report for the year.

He said that the general condition was very good ; the financial condition was also flourishing. The expenses of the Congress had been estimated at about £500, and this sum had been more than provided by the funds of the Congress and special donations.

The Scandinavian Section had joined the Federation, so that now all the six European Sections were included therein.

The non-federated Sections, viz., India, Australia, New Zealand, and especially America, had shown their great interest in the Congress both by sending representatives and also by contributing papers.

As regards the Departments, some forty papers had been accepted. Fewer languages were represented than last year, though there was as great a variety of subjects.

Colonel Olcott had shown keen interest in the Transactions, and had given £50 towards the expenses of their production.

The gathering, he said, was of a very international character, even more so than previous ones. Representatives were present from England, France, Germany, Holland, Belgium, Spain, Italy, Norway, Sweden, Russia, Finland, Bulgaria, Hungary, Austria, United States, Canada, India, and Java. The number of members present could not be definitely ascertained, but about six hundred persons had applied for Congress membership.

As regards the Programme before them, its scope was larger than last year, as addresses by members of kindred societies and a dramatic performance had been added.

He thought that special thanks were due to Mrs. Besant, who had come from India for the express purpose of presiding over the Congress.

Thanks were also due to the many members who had given such invaluable assistance, both in the various committees and in other ways.

He also drew attention to several points.

1. The need of small and *efficient* Sectional and Congress Committees. They should be composed of persons who loved and believed in the work.

2. That much inconvenience was caused by the tardiness in offers of help. He hoped that in future those who were willing to help in any way would make their offers as early as possible and not only at the last moment. In the case of papers this was especially to be noted, as a great number had not been received until just before the Congress opened.

3. That the Departmental arrangements were not practical. He suggested that four Departments would be enough to include the three objects of the Society and matters otherwise related to it.

4. The desirability of a meeting for the discussion of Theosophical questions.

The Gnosis of the Past and Theosophy of the Present.

G. R. S. MEAD, B.A.

When the Committee of the Congress did me the honour of asking me to speak on this occasion, it was at one of the meetings of the Council. Two indefatigable secretaries at once assailed me with, "What is your title?" and I answered, "Something from the Gnosis of the Past." When I said that, I saw a shade of (may I say?) disappointment passing over their faces. And then a daimonion, an elemental, entered into me, and I was caught with the antithesis of the title, "The Gnosis of the Past and Theosophy of the Present;" so I gave myself away into the hands of my importunate colleagues. Now, if you will permit me, I will go back to my original intention, which was to give you something from the Gnosis of the past; but I will try also, in some way, to bring in the terms of the printed title, and if I translate anything from the Gnosis of the past it will be, I hope, into the living Theosophy of the present.

I thought, then, that it would be a good opportunity, when so many of my colleagues were gathered together on this important occasion, for me to try to give them something of the treasure of the past which I think I have found. I am, as it were, a digger among ruins; and I would give you, if I can, to-night, some of the gold which I have found. I shall try, if possible, to give you a slight sketch of the method—now more familiar to us under the Sanscrit name of *yoga*—among the Gnostics of some two thousand years ago; first of all giving you some idea of the method of ecstasis of the later Platonists, and afterwards some idea of the method of contemplation set forth by a great school still in contact with the living tradition of ancient Egypt.

I will begin with Plotinus. Philo the Jew on one occasion refers to the symbolical robe of the high priest, and tries to explain what he understands by that robe. In his explanation he tells us that one of its meanings is as follows:—

"That it probably also imparts (suggests) the preliminary teaching to the Servant of God."

I have no doubt from this passage that at this preliminary teaching there was a ceremony of initiation, and the candidate was clothed with a symbolical robe representing the cosmos of the Divine Order of things. Philo goes on to say that this preliminary teaching is that :

"If he cannot be worthy of Him who made the cosmos, he should nevertheless without ceasing strive to be worthy of that cosmos ; for when he has once been clothed with its likeness, he is bound forthwith, by carrying about the image of the model in his head, of his own self to change himself as it were from man into the nature of the cosmos, and, if we ought to say so—nay, he who speaks on truth ought to speak truth !—be himself a little cosmos."

This was the method among the followers of Plato, of endeavouring to become like unto the Divine Image, the Divine Order of things which he calls the Alone-begotten Son of God. This is the Model, the Image whereof the image was the symbolical robe of initiation ; and he who had been once clothed in it, had not only to be clothed with the symbolical robe, but to bear about with him continually in his head and heart the image of the Divine Order, striving to make himself at one with the Economy of all things, and so like unto the Alone-begotten Son of God.

And that that was the main effort in these great schools you will see when I turn now to Plotinus in his great dissertation on "Intelligible Beauty." Beauty is the Divine Order of things, and "Intelligible Beauty" is that Beauty which can be understood by the mind alone, by the true man, the true mind. This is the method that was used among the brilliant intellects of Greece. It is the method whereby they strove to put themselves in contact with what is called by some of us the "buddhic plane."

"Let us, then, form a mental image of this cosmos with each of its parts remaining what it is, and yet penetrating one another, imagining them all together into one as much as we possibly can—so that whatsoever one comes first into the mind as the 'one' (as for instance the outer sphere), there immediately follows also the sight of the semblance of the sun, and together with it that of the other stars, and the earth, and sea, and all things living, as though in one transparent sphere,—in fine, as though all things could be seen in it."

One great sphere containing all the cosmos with the sun in the centre and all the great stars and spheres, yet all interpenetrating one another, and all transparent.

"Let there, then, be in the soul some semblance of a sphere of light, transparent, having all things in it, whether moving or still, or some of them moving and others still.

"And holding this sphere in the mind, conceive in thyself another sphere, removing from it all idea of mass ; take from it also the idea of

space, and the phantom of matter in thy mind ; and do not try to image another sphere merely less in bulk than the former."

And when you have imagined first of all the universe of form (and you who have learned about the inner forms of the cosmos should hold that all in your mind at once—the planes interpenetrating one another)—you should then remove all form therefrom. And when you have done that, and so passed from the sensible to the intelligible world :

"Then invoking God who hath made that true sphere of which thou holdest the phantom in thy mind, pray that He may come.

"And may He come with His own cosmos, with all the Gods therein—He being one and all, and each one all, united into one, yet different in their powers, and yet, in that one power of multitude, all one.

"Nay, rather the One God is all the Gods, for that He falleth not short of Himself, though all of them are from Him ; and they are all together, yet each again apart in some kind of an unextended state, possessing no form perceptible to sense.

"For, otherwise, one would be in one place, another in another, and each be 'each,' and not 'all' in itself, without parts other from others and other from itself.

"Nor is each whole a power divided and proportioned according to a measurement of parts ; but this whole is the all, all power, extending infinitely and infinitely powerful ;—nay, so vast is that divine world-order, that even its 'parts' are infinite."

That was the vision of the "buddhic plane" as seen by that transcendent genius—difficult to understand, put forward from a point of view, perhaps, in which the intellect is stronger than the sense. This was the method of ecstasis of Plotinus and his school.

But I am not going to leave you to-night with the intellectual impression of this grand achievement, in which such a transcendent genius as Plotinus succeeded only twice in his life. I am going now to take you to another clime—to Egypt, to a time when the keen, clear thought of Greece mirrored the true wisdom preached in Egypt. And I am going to bring before you perhaps the most daring words ever committed to writing in the Western world as to what man may be and what he may dare. It is an instruction to a man on the path of mastership, a man who is nearing I know not what degree, but a man who is near the point where full consciousness is to come to him, and he is receiving instruction from his own Mind, the True Teacher. He is told to dare, and what shall result if he does dare? It is the same tradition that later on you have seen put before you in an intellectual form by Plotinus, but it is simpler, more immediate, more direct.

"And now be still, and solemn silence keep!"—to use the sacred formula of the Trismegistic schools.

"Think, then, of Him who doth contain them all ; and think that than the Bodiless, naught is more comprehensive, or swifter, or more potent, but that It is the most comprehensive, swiftest, and most potent of them all."

First your thoughts are to be turned again to that second stage of contemplation which Plotinus just gave us : the Bodiless, the intelligible world, not the senses. And then with thoughts so concentrated, the Master goes on to say :

"And, thus, think from thyself, and bid thy soul go unto any land ; and there more quickly than thy bidding will it be. And bid it journey oceanwards ; and there, again, immediately 'twill be, not as if passing on from place to place, but as if being there.

"And bid it also mount to heaven ; and it will need no wings, nor will aught hinder it, nor fire of sun, nor æther, nor vortex-swirl, nor bodies of the other stars ; but cutting through them all, it will soar up to the last Body of them all. And shouldst thou will to break through this as well, and contemplate what is beyond—if there be aught beyond the cosmos ; it is permitted thee."

The "vortex-swirl" is the great solar system ; and this is the way in which we are to free ourselves from it. The Master then proceeds :

"Behold what power, what swiftness, thou dost have ! And canst thou do all these things, and God not do them ?

"Then in this way know God ; as having all things in Himself as thoughts, the whole cosmos itself."

It is the secret of thought. All things are the thoughts of God. Or, as the Indian Theosophist would say, "It is all the Mâyâ of the Great Thinker."

"If, then, thou dost not make thyself like unto God, thou canst not know Him."

That is, he who would attain must think as God thinks. "For like is knowable to like alone."

"Make, then, thyself to grow to the same stature as the Greatness which transcends all measure ; leap forth from every body ; transcend all Time ; become Eternity ; and thus shalt thou know God.

"Conceiving nothing as impossible unto thyself, think thyself deathless and able to know all,—all arts, all sciences, the way of every life,"—that is, the nature of every living creature.

"Become more lofty than all height, and lower than all depth. Collect into thyself all senses of all creatures,—of fire, and water, dry and moist. Think that thou art at the same time in every place,—in earth, in sea, in sky ; not yet begotten, in the womb, young, old, and dead, in after-death conditions.

"And if thou knowest all these things at once,—times, places, doings, qualities, and quantities ; thou canst know God.

"But if thou lockest up thy soul within thy body, and dost debase it, saying : I nothing know ; I nothing can ; I fear the sea ; I cannot scale the sky ; I know not who I was, who I shall be ;—what is there then between thy God and thee ?

"For thou canst know naught of things beautiful and good so long as thou dost love thy body and art bad.

"The greatest bad there is, is not to know God's Good ; but to be able to know Good, and will, and hope, is a Straight Way, the Good's own Path, both leading there and easy."

This is the Simple Love, the Pure Life, the One Path.

"If thou but sett'st thy foot thereon 'twill meet thee everywhere. 'Twill everywhere be seen, both where and when thou dost expect it not,—waking, sleeping, sailing, journeying, by night, by day, speaking, and saying naught. For there is naught that is not image of the Good."

Here you have again the same yoga—the yoga of daring. It means an entire change. It means repentance ; it means conversion ;—repentance, a turning back, a conversion of the whole nature, and the fixing of the whole being on the great mystery within ourselves,—the mystery of man which is the mystery of God. This is high contemplation, not a something that shall occupy you for five minutes daily, but something to occupy you always, whether you be sleeping or waking.

If it were possible for us all to get this one idea into our mind, that every single thing that happens to us, every object in the universe, no matter how small or how contemptible, is the image of the Good, has a direct message, is a word of God for us,—then he who has found this interpretation in his heart can interpret all things. And this is the beginning of the knowledge of God.

But the great danger when one listens to these sublime instructions is this : if the curious and unthinking and inattentive hear them it may be that, with their vain imaginings, they will assume that they have reached this Gnosis, that they are better than other men, and will call themselves Theosophists, and will go about and proclaim themselves as knowing more than others ; therefore, because of this temptation, this great enemy on the Path—pride and vanity—after these instructions were given, the disciple was told to keep silence on his virtue. And for us who are students of the Divine Wisdom in its reality, and not in superficial appearance, there are many ways in which one breaks silence, without opening the mouth.

This, then, was the way in which, in those olden days, they won towards the Vision Beautiful. It is Theosophy. Theosophy knows no past, it is eternal, and these instructions come to us down through the centuries. And if we are attentive and are hearers in truth, then, if our

hearing is to be worthy, we ought not only to listen with our ears, but, hearing with our hearts, manifest it all we can in action, not only in the daytime, but in the night, in all our lives.

I have done my best to lay before you to-night a teaching which is so great that one wonders sometimes how it could have been written. And it does not stand only in that document that I have read to you; you will find it also in the Egyptian hieroglyphs. It was the great tradition of Egypt, the power of becoming all things—the power of the Gods; that a man could unite himself with the Gods and become a God. And in the tradition of the Western world, now that we use the word “Gods” in a different sense from that in which the Egyptians and Greeks used the term, we should say “man becomes a Christ.”

Here, then, we have one of the powers of the Christ set forth before us. The yoga that we have listened to is part of the training of those who are daring to soar beyond men, and to reach the next stage upon the Path, the Christ-stage, to use the Christian term.

And so may it be with us, if not in this body then in the next, that we shall become conscious co-workers with the great Brotherhood that is guarding and directing all things. And then it shall be that we shall work with a power and a confidence that nothing can dismay, work towards a future which it is vain for us to imagine. For the future includes not only the garnering of all the souls of this humanity in a great harvest, but of all the humanities that there may be in this universe in the same union of which an echo, a reflection, is set forth by the mind of the great Plotinus when he tells us how it appeared to him.

This is the beginning of what may be the future for us. And so I leave you, my friends and colleagues, having given you some poor idea of what lies behind the words of Plotinus and of Hermes.

Closing Address.

ANNIE BESANT.

It is now my duty to speak the closing words of this gathering. For the last four days we have been meeting together to exchange thought, to listen to instruction, and, I hope, by our meeting to gain a new inspiration for study and work. Meetings of this sort would entirely fail of their purpose if they did not send all those who took part in them away with new devotion to the cause, with fresh light on the thoughts which form the objects of our study, with increased feeling of unity, and with fresh energy for spreading through the world the truths that we have found so inspiring and helpful.

Glancing over the work that has been done, there are two special points that seem to rise above the rest—first, the widening-out of the aims of the members of the Society, the desire to sympathise with all lines of work and thought that are moving towards the same goal. And for the first time, though I hope not for the last, we have included within our activities in a Theosophical Congress papers from members of kindred societies, in order that we may learn points of view differing somewhat from our own, and, therefore, more instructive. There is always a danger when we meet and study together of forgetting that truth is many-sided, and that we learn more from the people with whom we do not wholly agree than from those whose thoughts run most in accord with our own. And we have done well, I think to listen to the members of these other societies, to our Spiritualist brethren, to those who deal particularly with the culture of beauty in the world, to those who are interested in literary questions, such as the member of the Baconian Society who spoke to us, not forgetting the reader of the valuable paper on Christian Mysticism. Naturally these views are not on all points identical with our own. So much the better for us, for while the truths we know and study must be precious to us, we rejoice to see the other faces of truth as they are seen by others whose standpoint is not our own; and I trust that in the future this feature of the Congress may tend to increase, and that we may have given such welcome to these friends that they will be glad to come amongst us again.

The other point which has struck me as so important is that we are including so much more in our subjects of study. We are realising that our Theosophical ideal is to penetrate into every department of thought and activity. And in the work of our Arts and Crafts Exhibition, limited as it is, we mark our desire to introduce into artistic thought some of the Theosophical ideals, and so contribute to that revival of the ideal without which no true art may be. We cannot forget that in the great art of the Middle Ages the inspiration was religious, as all true inspiration of art must be. That has passed away, leaving behind magnificent monuments which human skill of the present century is unable to rival. But human skill of the present century must rise yet higher than those monuments of the older art, and with a new inspiration, with a stronger faith, with a wider knowledge, with a deeper insight, a new note of splendour in art must be struck, building up new conceptions on the basis of a wider knowledge of God and man. And you, going back to many lands, shall take back with you this wider view of Theosophic work : that nothing that raises, that purifies, that beautifies, can be strange within the Theosophic circle, and that Theosophy fails of its mission until it penetrates every human activity, illuminates alike the mental and the physical, makes man understand Nature as well as know God.

Many nations have mingled here. In this Theosophical Congress we seem to have a little picture of what the future may be when difference of race only makes the welcome warmer and the brotherhood shines out more clearly. We have had in our Congress men and women from all the various countries of Europe—from France, Germany, Holland, Belgium, Denmark, Scandinavia, Finland, Bulgaria, Italy, Spain, Russia, and, further East still, from Japan and India ; so that we have stretched practically round the world when from Japan in the Far East we go across the ocean to America and thence to Australia, and back again to England, for all those nations have been represented in our Theosophical Congress. Surely it is a prophecy of the future. In the ordinary world, to be a foreigner means some faint film of division, sometimes even a wall of misunderstanding between heart and heart ; but we believe that the day is dawning when no such word as “foreigner” will exist in the dictionaries of the peoples. We believe that the day is coming when all countries will be home to every human being, and when the differences of race, colour, language, and temperament will not be heard as jarring discords, but as mere overtones which make richer and fuller the fundamental nature of man. And if it can be done here in the small, gradually it will be done in the wider world in the large. Our greatest hope and our firmest belief is that this little Society is really a prophecy of what the world will be in years to come, when nation will mingle with nation and race with race, joining to learn what each has to teach, and knowing only the difference in order to make human life richer, fuller, and more complete.

What better karma than to be part of the prophecy of the coming time, to know that we are standing for peace and love and brotherhood in the midst of a world in arms ?

And you, as you go back to all your several nations, will carry with you the message of brotherhood and of peace ; and in each country where national spirit rises high and bitter words are spoken against another nation, where public opinion begins to grow warlike, you, and Theosophists like you, should sound a note of harmony, of peace, of unity, each among his own people. Do not doubt the power of thought ; do not lack faith in the force of Love. Never allow one word of contempt or dislike of those who are not of your nation to pass your lips. It is good to be patriots ; it is necessary for the building of the nations. It is better to be lovers of humanity, and to let your love of man transcend your love of race. Such your work, such your duty—standard-bearers of ideas through all the nations of the world. Go back each of you to his land stronger for peace, wiser for harmony, more inspired with the feeling of the One Life, the perfect unity, realising that differences are but as the colours of the One White Light, and that we must not, in perceiving the colour, lose the splendour of the Light that illuminates.

PART III.

**ADDRESSES BY MEMBERS OF KINDRED SOCIETIES AND
MOVEMENTS.**

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Christian Doctrine as seen by the Mystic.

REV. W. F. COBB, D.D.

It is a good rule that discussion should begin by defining its terms, and therefore, we must first say what *mysticism* means here.

Positively, mysticism is that "scholastic of the heart," as Goethe calls it, that "dialectic of the feelings," where "reason is applied to a sphere above rationalism;" it declares the soul's conviction that it is akin to the ONE, that it can never be satisfied but by union with the One, and that the individual has the capacity for immediate union, *i.e.*, without the use of any media external to itself.

Negatively, mysticism is not quietism; it is not ecstasy; it is not speculation; it is not piety; it is not religion in general; it is not pantheism; it is not asceticism. Its direct religious negation is legalism. Its poet is Wordsworth; its apostle John the Evangelist; and its congregation is made up of all those who make their inner light their guide to the One Reality.

Every discussion must begin somewhere far down from the beginning of thought if it is to hit any point at all, and a discussion of Christianity from the point of view of a Mystic which is limited to twenty or thirty minutes must make at least four large postulates.

(i.) It must postulate that matter exists for spirit, and not conversely, and it rules out, therefore, all attempts to explain spirit in terms of matter, or, in other words, to petrify spirit.

(ii.) It assumes that the function of matter is to provide *form* for spirit, and it rules out, therefore, the vagueness which goes to the other extreme and would evaporate spirit.

(iii.) It regards creeds, social customs, set forms of worship, and methods of organisation, as forms of the external world, which are not to be valued as the highest, or to be despised as the lowest, but are to be used as instruments thrown up by the spirit for its more concentrated, and, therefore, its most effectual working.

(iv.) Lastly, it takes it as a fact, and not an opinion merely, that Jesus Christ came not to re-form any existing institution, or to deal at all with

forms as such, but to revive the spirit of personal religion, to point man to his origin, to assert his kinship with the Divine, and to stimulate his will by assuring him of his perfectibility. The line of Christianity, pure and undefiled, runs from Jesus to Paul, thence to John, and from him through the many of all kindreds, and peoples, and tongues, who have fought and suffered for light, and life, and love. Catholicism and Protestantism are a single two-headed Janus, which at its worst is Anti-Christ, and at its best a coiner who debases the gold of Christian life with the alloy of worldly wisdom to make it work the better.

There is no one of these postulates which has not been hotly contested, and is not strenuously denied to-day. But, even when they are granted, the difficulties of the Christian Mystic are but beginning. He has to guard against a temptation to sunder the speculative side of mysticism from its practical; feeling from thought; the supernatural from the natural. He has to remember that reason at its highest is "the logic of the whole personality," and that no part of man's complex being but must have its place in the whole view dictated by his mysticism. The hallucinations of the monk's cell are as foreign to true mysticism as the one-sidedness of the dreamer who sees the Divine nowhere but in his own soul.

Life, the Mystic has to remember, is a large school in which the manifestations of the Divine are as numerous and varied as men's capacity for recognising them. While the level-headed, common-sense, practical man of the world loses himself in forms, the half-educated Mystic is apt to be taken in by the fallacy that because one thing is inferior to another, therefore it is of no value, that because forms are but servants to spirit, therefore they are a negligible quantity.

It does not follow because his duty is to disentangle the spirit from the form, the substance from the shadow, that he may safely throw away the form when he has separated it. Perhaps form will never be abolished altogether. Certainly, in the sphere of man's experience, including that of mysticism at its best, it always stands at something above zero. It is there for spirit not to despise, or to reject, but to consecrate, and that under a gradually growing sense of the time that is required for a valid consecration of the world we live in.

From lower to the higher next,
Not to the top is Nature's text :
And embryo Good to reach full stature
Absorbs the Evil in its nature.

The problem, then, presented to the Christian Mystic is not how he may most speedily and easily get rid of the forms which are imposed on him

by his own past and by the past of the community which envelops him, but how he may best utilise them for the higher life, and give them their proper place in that unifying of his personality which is the supreme task set by life to every man who has found that "there is in the soul something which is above the soul, Divine, simple, a pure nothing, nameless rather than named, rather unknown than known." Spirit, he knows, has an absolute worth, while the worth of form is relative only. How are the two to be brought into a relation which will conserve the rights of both?

This is a question which can be best answered by the consideration of a few concrete examples, and if we select the Bible, the Incarnation, the Atonement, the Creeds, the Church, and the Sacraments, nobody will be able to say that we have shirked any issue which is vital to Christianity as orthodoxy conceives it.

1. *The Bible*.—Those who take the Bible on a uniformly dull level of literalness are doing it great disservice. The allegorical method of the Rabbis, of Philo, of Origen, Augustine and Gregory the Great, was sane when compared with the method adopted by Evangelicals and Catholics. It was spoiled, however, by one fundamental vice. It saw in one historical set of events the type of another set of historical events. The history of the Jews was paralleled by the history of the Christians. What happened to Jewish prophet, priest, or king, was used to find, and sometimes to invent, similar happenings in the life of Jesus Christ and His followers. The grapes of Eschol, the Psalmist's rod and staff, the Red Sea, Elisha's staff, Aaron's rod—these, and a thousand other things, were quoted as divinely arranged materialisations of better materialisations of a later date. Even when the older type is seen to foreshadow a spiritual agent, as anointing oil the Holy Spirit, the latter is put in a semi-material way, and is embodied in an outward act exclusively, as Confirmation, Baptism, or Eucharistic or priestly consecration. It is obvious that this theological use of the Bible was sowing a rich crop of perplexities for those after-ages which should no longer accept the earlier theological preconceptions. To-day multitudes of people are wasting their time in combating the theological interpretations of the Bible, but not even a dog is to be found who wags his tongue against the religion which is its last and highest message.

Yet the mystical interpretation of the Bible is not only the most convenient, it is the only valid method of interpretation, at all events for those who accept the law of Spirit as the Reality of which all Form is but the Body. In so far as the Bible is a Book for mankind it is so as a book written by religious men, under the inspiration of the Spirit of Religion, containing a religious message for all who have ears to hear what religion has to say to the Churches. All that is wanted is to banish all *theories* about inspiration, and to try to understand what the Bible writers, or compilers, or

editors, saw of the spiritual in what they recorded. If they were seers, their vision will live again in the mind and heart of the Mystic, and (be it added) in none others. If they saw nothing, then their literature gains no spiritual utility or authority by being included in a collection of canonical books.

2. *The Incarnation*.—The Creed, or Hymn, which is widely looked on as the impregnable bulwark of the orthodox doctrine of the Incarnation, has been not inaptly compared by the Dean of Westminster to a graveyard where every proposition records a death. We may admit to the full the statement that every verse in that Hymn is aimed at a condemned heresy, and yet not be barred from asking why the judgment of a comparatively ignorant past is to be for ever regarded as final. It was well that the Athanasian doctrine triumphed over the Arian—James Martineau admitted that; it is not well that the Church should be taught that the Eternal Spirit had led her into all truth when the Monothelite heresy was condemned. It is not well that an abiding slur should be cast on our common humanity by the current doctrine that the Incarnation of God in Jesus Christ bars out His Incarnation in every man that cometh into the world. Perhaps no dogma of orthodoxy has done more to take the heart out of spiritual aspiration than that which has taught that Jesus Christ was alone Son of God, and that every other man was a child of wrath, for it has met man's need for salvation either by declaring with Calvin that it is not in him, or by the Evangelical devices of a psychological juggle, or by the semi-materialism or sacramental grace.

Yet the Mystic's doctrine of the essential unity of the human spirit with the Divine, in virtue of the fact that every soul is an Incarnation of God, lay always ready to the theologian's hand, and fulfils every religious requirement of the orthodox doctrine without doing violence to *faith* as that does, or including superstition, or setting up a division between God and man which God Himself has not set up, or explaining away the declaration of the most influential Mystic the Church recognises when He said that those who are born again receive authority to become Sons of God. It has the additional merit of being too modest to try to draw the line "where mortal and immortal merge and human dies divine," and, therefore, regards the epitaphs of the Athanasian Creed as impertinences uttered by men who were too carnal to appreciate the difference between the Greek thought that God geometrisises in fashioning His world, and the ecclesiastical thought that man may fashion his concept of God in terms of geometry. Even the late Canon Moberly saw that the old formula "God *and* Man" was not the best, and should be replaced by "God *in* Man"—in saying which he conceded all that the Mystic is concerned in maintaining on the great law of universal Incarnation.

The difference between the orthodox interpretation and that of the Mystic on this head is that the former believes in one Incarnation and many acts of adoption—that is, in one fact and many legal fictions, while the latter

believes in as many Incarnations as there are individuals; to which the Christian Mystic adds that the degrees of spiritual Incarnation are as many as its manifestations, that of Jesus Christ being supreme where none are fruitless, or unreal, or perfected at one stroke.

3. *The Atonement*.—Nowhere, again, are materialising tendencies in theology more clearly in evidence than in the established doctrine of the Atonement. The Greek mysteries, the cult of Mithras, and the Gnostic *Hymn of the Soul* are witnesses, as truly as Evangelicalism, or the Catholic system as a whole, to the ineradicable longing of the human heart for salvation from self and union with God. But once more a false dichotomy—so the Mystic thinks—has made a bridge of some sort necessary before the two illegitimately divorced partners can regain their lost union. The bath of blood of the Pagans, the blood of the Cross applied in the Sacrament of Penance by the Catholic priest, the blood of the Cross accepted by the Evangelical as full payment for his sins, are media which stand on the same level of materialistic and deistic thought. They are bridges made by man, and are too slight, therefore, to bear for long the immense weight of man's sorrow for his self-isolation and of his longing for a living and true union with the Alone Real. Sin, or ignorance of the Self-within-the-Self, carried out into conduct, is the one great cause of human misery, of that *pœna damni* which begins with sin and only ends with it. What bridge leads from Purgatory to Paradise, from sin to salvation, from isolation to At-one-ment?

The Mystic has no hesitation about his answer. The means to be effectual must be Divine in its origin, universal in its scope, and spiritual in its nature, seeing that sin has taught man at least one lesson, viz., his inability to restore himself; seeing, too, that all have sinned, and that sin is in its essence not of the material order, but of the spiritual. Hence the unsatisfying character of Pagan, Catholic, and Evangelical methods of securing an At-one-ment. They have been of human origin, of limited scope and of material nature, while the At-one-ment required must be divinely wrought, of universal sweep, and of spiritual nature.

No mode of At-one-ment save the Mystic's satisfies all three requirements. For the help that is done in the soul is done by God the Spirit, who has there His abiding-place, and remains its sun, even though the clouds of self-seeking hide its beauty by intercepting its rays. It knows no limiting lines narrower than those of humanity; ecclesiastical divisions have no power to stop the work of atonement in any human soul within or without their jurisdiction. As it is true that the soul that sinneth dieth, so is it true that the soul which seeketh liveth, whether it be Christian, Jew, Buddhist, or Mohammedan, for it seeks Him by virtue of that divinity which is the apex of man's mind, the hidden man of his heart and the Self-within-the-Self.

Lastly, the Mystic's mode of atonement is spiritual and not merely material. Wherever the Spirit is at work on spirit there At-one-ment is proceeding. Whenever we read or hear of a great soul going to its Calvary rather than bow down to the great Idol set up by men who believe only in the things that are seen, there is deep calling unto deep—the deep of the Divine in the hero of humanity calling to the deep of the Divine latent in us who have not yet been called to the great protest, or it may be are not yet ready to make it, because we have not yet received the At-one-ment—that is, surrendered to the Inner Divine which alone can give the desire and the will for the great Sacrifice of self, for that Ideal which floats before the eyes not of one, not of a few, but of all who are called by the name of man.

4. *The Creeds.*—When we turn to the Creeds of the Church, the first thing that strikes us is the amount that is taken for granted, and the confusion of unlike things which is unconsciously effected. It does not occur to the ordinary person, for example, to question the validity of a carbonarian faith, or to ascertain the authority and capacity of the Church in one age to determine for another its philosophy of religion. "The Church is the guardian of Christian truth." True. But *quis custodiet custodes?*

In the second place, three things are confounded which are essentially distinct, viz., the historical phenomenon, its intellectual interpretation, and its spiritual dynamic. When a man says that Jesus Christ ascended into heaven, he places himself on the plane of phenomena; when he asks what "Ascension" and what "Heaven" denote, he rises to the plane of intellect, and when he proceeds further to inquire for the universal spiritual principle which is exemplified by "Ascension into heaven," he enters the house in which Mysticism acts as Mr. Interpreter.

Or, when the Virgin Birth is discussed, the historical fact is one thing, its interpretation another, and its spiritual principle more important than either. Yet commonly the last is ignored, the second treated as being clear as mud, and the whole controversy ranges on the phenomenal plane.

John Stuart Mill has declared in his three "Posthumous Essays" that all that we are justified in saying about the *power* of God is, not that it is infinite, but that it is indefinitely great. It is worth noting that the objection would never have been made if the distinction had always been observed between the historical, the theological, and the mystical meaning of the term *Almighty* in the Creed.

5. *The Church.*—To the Mystic the Church appears a far grander object than it does either to Roman or Protestant, since he sees it on a higher plane. The *perfecta societas* which finds its most doughty champion in the Jesuit is but a civil body with an ecclesiastical head, while the Protestant conception of the Church, as the civil body on its religious side, is one which experience has proved to be unworkable, and, therefore, based on a mistake. You may

use force to prevent people from murdering or stealing, but you cannot compel them to feel alike and to think alike about the great Secret. The Jesuit theory has ended in confining the Roman Church uneasily to the Latin-speaking races, and the Protestant has only succeeded in alienating the more spiritually-minded among Protestants.

It is time, therefore, that the Mystic's "higher third" should come by its own, and that the fable of the direct foundation of a visible Church by Jesus Christ should give way to the fact of the foundation by Him of a great society of people which no man can number, belonging to all Churches, or to none, but known by Him, and marked with His seal upon their foreheads, of people who are twice-born, and live in the Spirit, and constitute the heart of the visible Church to which the providence of God has allotted them. It is they who were described by the King of Mystics as the salt of the earth, the light of the puzzled wayfarer, the city set on a hill, as Mystics because the disciples of One who was Himself a Mystic. Their numbers are not known by man, but be they many or be they few, they form the Church within the Church, whose mission it is to keep alive the fire of the Spirit in the visible Church, be it Orthodox, Roman, or Protestant. The Church of the Mystic is one and that of organised religion is another. Each needs the other, but the former is life and truth, the latter is form and shadow. The one is spiritual, and, therefore, eternal; the other is temporal, and, therefore, temporary.

6. *The Sacraments.*—The Sacraments to the Catholic are magical, to the Protestant apodeictic, and to the Mystic symbolical. In the eyes of the first they not only effect what they signify, but they contain it; in the eyes of the second they effect nothing; in the eyes of the third they are social rites symbolising and summarising, expressing, and, therefore, strengthening and bracing the life which pulses in all the members of the body in unequal measure. There is no limit to the number of Sacraments, in the widest and deepest sense of the word. The Fathers of the first four centuries knew of none, nor does the Mystic. Wherever there is a truth, there is its symbol; and in no department of thought, or of self-expression, does the law of "as above so below" find more frequent exemplification than in the use by religion of material things to give outline to the things of the Spirit. Symbols are more true than language, more eloquent than poetry, more suggestive than definitions, and the more valuable because they rather hint at the Unknown than map out the Known. To the Mystic, those Symbols called Sacraments are held in higher honour than they ever can be by the Catholic, because his use of Sacraments spiritualises the material, while that of the Catholic materialises the spiritual.

It is not necessary to pursue the subject further. Enough has been said to show that the mystic view of Christian doctrine is really the permanent factor in it, and that all variant forms, whether Catholic or Protestant, are

but temporary devices to bring down the truths of spirit to the level of ordinary intelligence. All Creeds are but the facts of spiritual life set in terms supplied by the philosophy of their day and coloured by its concepts. The Christian Creeds partly set out the main facts of the life of Mankind's great Mystic, and partly apply them, explain them, sharpen them, or guard them. But "creeds change, rites pass, no altar standeth whole;" the statement which is adequate in one age is misleading in another, and pernicious in a third. The laws of the Spirit remain constant; what is true of one life, and possible to it, may be true of all, according to our capacities. The Mystic's first and abiding impulse is towards the Divine within, and the Divine without, and the Divine everywhere, but always the Divine. If he studies the life of Jesus the Christ it is to find the Divine manifesting Itself; if he studies history it is to learn the laws of Divine working; if he belongs to a community, domestic, political, or religious, it is because it is, in his eyes, an organ of the Divine; if he values Sacraments it is because he sees that they are more than they seem, and because they declare that the Divine is not with them; if he is a reformer, economic, or social, or political, or ecclesiastical, it is because he yearns to make plain a highway in human life for the Divine; if he uses forms, and obeys canons, and reverences external authority, it is for others' sake rather than his own. For himself it is enough to know that the springs of his life are hidden; that, like Cortes, he ever stands gazing in awe at the great ocean; like the priestess of the mysteries, he trembles at the presence of the great Mysterious One, who is half-revealed and half-concealed by those forms which the vulgar mistake for Reality.

Francis Bacon and the "New Atlantis."

HAROLD BAYLEY.

You have honoured me with an invitation to address you on Francis Bacon. On the programme I see that my subject is put down as "Rosicrucianism," but it is rather upon Bacon's relationship to this that my paper will deal. Your Society publishes excellent and most interesting works on Rosicrucianism, and for me, an outsider, to address you upon it would be an impropriety.

In the time at my disposal it is impracticable to do much else than sketch a broad outline of conclusions. I shall leave aside vague and haphazard surmises, and state nothing except what is easily substantiable.

Some while ago my friend Mr. Sinnett had a letter in the *Times* wherein he stated that there were two schools of thinkers in regard to Shakespeare; those who had studied the question and those who had not. The former, said Mr. Sinnett, were Baconians. While I am entirely of this opinion, yet it is not to the comparatively small detail whether Bacon wrote Shakespeare, or Shakespeare wrote Bacon, that I now wish to engage your attention, but to a wider and more absorbing problem—the relation of Bacon to his age.

Living in the comforts of comparatively enlightened times, it is difficult, if not impossible, for us to realise the moral and intellectual squalor of three centuries ago. The civilisation of Europe was then little better than a whirlpool of sensuality and brute force. Life, as Robert Burton in the "Anatomy of Melancholy" quaintly expresses it, was for the most part "a snarling fit;" and if here and there some exceptional mind dared to stand up against the prevailing grossness and superstition, persecution, if not death, was almost assuredly his reward. The untoward fates that overtook Bruno and Galileo were not isolated or exceptional instances; they were but typical of the monstrous and diabolical spirit which broke out on a larger scale in the massacre on St. Bartholomew's Day, the Spanish horrors in the Indies, Alva's excesses in the Low Countries, and the atrocities practised upon each other by Catholics and Protestants.

The Thinkers and Progressives in that arch-villainous period must have grown very tired of seeing their colleagues burned, racked, and imprisoned,

and secret societies of various characters sprang into existence. Some of these were judicial, others political; a few seem to have been animated by a desire to emancipate men from spiritual fetters and to let in Light.

In "Disquisitions on the Anti-Papal Spirit which Produced the Reformation," Gabriele Rossetti observes the plain traces of a secret society operating in mediæval literature. He sums up his conclusions in the following remarkable words: "The greatest number of those literary productions which we have hitherto been in the habit of considering in the light of amusing trifles or amatory rhymes, or as wild visions of the romantic, or heavy treatises by the dull scholar, are in reality works which enclose recondite doctrines and secret rites, an inheritance bequeathed by remote ages; and what may to many appear but fantastic fables, are a series of historical facts expressed in ciphers, which preserve the remembrance of the secret actions of our fathers. The obscurity which not infrequently involves these works was studiously and purposely contrived; and if it have never yet been cleared away no blame should be attributed to those who might have dispersed it; the difficulties of the times and the dangers which encompassed them were sufficient to deter them from so doing. The most learned men and authors of various ages and countries were pupils of this mysterious school, and, never losing sight of their one grand object, they were constantly on the alert to bring persons of talent and genius to their way of thinking, and to render them co-operators in their bold projects. There can be no doubt that the present state of civilisation in Europe is in a great measure an effect of this school . . . which worked to free mankind from the tyranny of Priesthood, as well as from monarchical despotism."

Assuredly the foremost and most able reformer of his age was Francis Bacon. From his youth he was inspired with the Divine philanthropia of a thinker who pitied men. "Believing," says he, "that I was born for the service of mankind, and regarding the care of the Commonwealth as a kind of common property, which, like the air and water, belongs to everybody, I set myself to consider in what way mankind might be best served, and what service I was myself best fitted by nature to perform."

In 1629 his chaplain, Rawley, published the posthumous fragment the "New Atlantis," explaining in a prefatory note to the reader that ". . . This fable my Lord devised to the end that he might exhibit therein a model or description of a college instituted for the interpreting of Nature and the producing of great and marvellous works for the benefit of men."

It is generally thought that beyond the preparation of the design nothing was done towards the realisation of the great project. Professor Gardner observes that ". . . In the 'New Atlantis' there are two conspicuous points: on the one hand is the desire to benefit mankind; on the other is the tendency to under-estimate the difficulty of the task, which

leads to the belief that it can be entrusted to an official body organised for the purpose. If Bacon had been allowed to carry out his scheme, it would probably have been found that officialism would have smothered scientific enquiry."

But Professor Gardner totally overlooks the conditions of society which then prevailed. There was no inducement to openly publish or endeavour to impart knowledge. Philosophy must have flown far over people's ignorant heads, and there was every reason for thinkers to keep their speculations private to themselves. It is not suggested that Bacon was so unwary as to have attempted a full-dress parade against the citadel of European ignorance. Such a method would assuredly have caused all the dunces in the world to have arrayed themselves in confederacy against him. But that an operating society was actually formed is positively stated by Joseph Glanvill, the chaplain of King James I., and a Fellow of the Royal Society. In his *Essays*, published in 1676, this author writes that ". . . the deep and judicious Verulam desired *and formed* a society of experimenters in a romantic model, but could do no more. His time was not ripe for such performances."

Apart from all external testimony, there is other evidence that Bacon was apparently the leading spirit of a secret society of some kind. In one of the glass cases at the British Museum there is a small vellum-covered notebook wherein occur, in his own handwriting, such entries as:—

Qu(ery.) Of learned men beyond the seas to be made, and hearkening who they be who may be so inclined.

Qu. Of the order and discipline, to be mixed with some points popular to invite many to contribute and join.

Qu. Of the rules and prescripts of their studies and enquiries. Allowance for travelling. Allowance for experiments, intelligence, and correspondence with the Universities abroad.

Qu. Of the manner and prescripts touching secrecy, tradition, and publication.

Though these entries are, like all notes, scrappy, they are pregnant with interest, and the last one alone is sufficient to justify the belief that Bacon was the leading member, if not the founder, of a society for the advancement of his "darling philosophy" and the bettering of men's bread and wine. We are informed by Spedding—Bacon's greatest biographer—that the MS. of one of the early drafts of "De Aug. Scientiarum" is endorsed at one corner with the words "Ad Filios," a note perplexing except on the hypothesis that Bacon's Sons of Science had a real existence.

Various indications point to the Fraternity known as the Rosicrucians, or Brethren of the Rose and Cross, as a Society due to his initiative. There is no evidence of the Rosicrucians before Bacon's time, although they were,

it is believed, a recrudescence of older organisations, more especially of the persecuted Knights Templars. As it was the mission of the Templars to fight openly against all enemies of the Cross, so it would seem to have been the purpose of the Rosicrucians to fight covertly against all the spiritual evils of their time. Their ideas were precisely those of Francis Bacon. His scheme was to rebuild the Temple of Solomon or Wisdom, and the very title of the Brethren of the Rose and Cross seems to imply that they were secret Temple Builders—the Rose being the badge of Secrecy, the Cross that of the Templars.

Several of the Rosicrucian Manifestoes addressed to the learned of Europe, and calling upon them to co-operate in an endeavour for the universal reformation of the whole wide world, reflect in a marvellous manner Bacon's peculiar notions. In an English translation of a work believed to have emanated from the Rosicrucians, Lord Verulam is placed next under Apollo as Chancellor of Parnassus in the Great Assize held to consider ways and means for the healing of the world.

The fable of the "New Atlantis" treats of the building of a Temple of Wisdom, spoken of throughout as Solomon's House; but some years later a writer claiming to be acquainted with the cabala of Rosicrucianism reproduced large portions of the "New Atlantis," making significant alterations. The island of the "New Atlantis" became the "Land of the Rosicrucians," and wherever Bacon used the expression "Solomon's House," John Heydon—the author in question—substituted "The Temple of the Rosie Cross," or some corresponding expression, as in the passage following:—

"Amongst the excellent acts of that king, one above all hath the pre-eminence; it was the erection and institution of an Order or Society which we call Solomon's House (altered by Heydon to 'The Temple of the Rosie Cross'), the noblest foundation, we think, that ever was upon the earth, and the lanthorn of this kingdom. It is dedicated to the study of the works and creatures of God."

Bacon, it will be remembered, wrote:—

"I shall perhaps before my death have rendered the Age a light unto Posterity by kindling this new torch amid the darkness of Philosophy."

The Society of Solomon's House, styled "the lanthorn of this kingdom," was, I think, metaphorically the lantern within which Bacon's heaven-lit torch was kept tended and perpetually burning.

Those who have the opportunity should examine old books that come under their notice. Some will be found outwardly uninteresting, others will amply repay close scrutiny. They will be found to be branded all over with the emblems of some secret brotherhood, even the water-marks in the paper testifying to the high aims with which they were produced. From an early period many paper-marks were philosophic and religious symbols handed

down by tradition from age to age, with their radical features unchanged, recombined, or elaborated. You may find in water-mark an archaic form of the phrase "Dieu le Garde." The trade term "Pott," used nowadays by publishers to designate a particular size of book, is derived from an old paper-mark representing the Holy Grail or Communion Vessel.¹ In many other instances similar survivals and corruptions may be traced. Water-marks are a subject too big to be dealt with here, and I can only say that some of the most esoteric emblems of Theosophy are to be found in this unlooked-for form. You may find the Cock, the Herald of the Dawn; the Dove, the emblem of the Holy Spirit; the Fleur-de-Lis, the symbol of the Trinity; and other significant emblems; and I have also in my possession water-marked specimens of the Tau, the Serpent in the forms of the Circle and the Pythagorean 3. If you will examine the next sheet of foolscap that comes into your hands it will probably contain among other emblems a figure of Truth holding in one hand a diamond-tipped spear, in the other a trefoil—the symbol of the Trinity. This is not the trade-mark of any particular paper-maker, but is used impartially by all paper-makers alike; it is a survival from the past, with a splendid ancestry. Mrs. Pott, who first noticed the significance of paper-marks, writes:—

"So distinctly are they symbolic, so indubitably is their symbolism religious, that it would seem strange and incongruous to meet with them equally in the various editions of the Bible and in the early editions of the masques and plays of the Elizabethan period, were there not strong evidence that these and scores of other secular works were brought out by a society established with a high religious purpose, and which, guided by Bacon's great heart and vast intellect, was bent upon ameliorating the condition of the world to its lowest depths, and by the simplest and least obtrusive methods."

Equally interesting are the printers' emblems on old title-pages. These are not invariably mere trade-marks; in fact, the constant occurrence of religious subjects has led to the suggestion that certain printers were affiliated with some religious brotherhood. This again is a theme which it is impossible to deal with in detail, but there is one conspicuous mark of the period which I should like to notice, as it seems to derive its interpretation from the "New Atlantis." It represents an eagle flying from town to town carrying in its mouth a scroll with the inscription "Movendo"—by moving. "We have," says Bacon of his Society, "consultations which of the inventions and experiences which we have discovered shall be published and which not, and take all an oath of secrecy for the concealing of those which

¹ For the meanings of this symbol see chapter v. of Mrs. Cooper-Oakley's "Traces of a Hidden Tradition in Masonry and Mediæval Mysticism." I was unacquainted with these Essays until just recently.—H. B.

we think fit to keep secret. We have circuits and visits of divers principal cities of the kingdom, where as it cometh to pass we do publish such new and profitable inventions as we think good."

In the light of this passage the mark which I have mentioned becomes most noteworthy. It is surrounded by roses, the emblem of secrecy—whence our common expression "*Sub rosa*." Of the eagle the meaning is well known. Bacon says well that some writings have more of the eagle in them than others. The motto "*Movendo*" seems to denote the constant movement from town to town.

That some of the publishing of this period was done on what I may call the circuit system seems to be proved by the singular fact that the wood blocks from which the ornamental headlines in old editions were printed were undoubtedly transferred from city to city. This transference of blocks may be confirmed by an examination of impressions taken at different times and different places. There were no mechanical means in those days of obtaining unlimited stereotyped reproductions, yet you may find ornaments used, say in Paris, ten or twenty years later in service at Lisbon, or perhaps Cologne. By whose agency were the blocks transferred and why?

Among these ornamental woodcuts we find several which seem to unmistakably connect the Rosicrucians. The chief emblem of the Fraternity was the pelican wounding its breast and feeding its young with its life's blood. This emblem is to be found in the form of water-marks and woodcuts. On the title-page of the 1638 edition of the "*New Atlantis*" there is a picture of a rose within which is a flaming heart. Mr. Waite, in his "*Real History of the Rosicrucians*," states that the esoteric emblem of the Order was a Rose inclosing a heart impressed with a cross. The appearance of so similar an emblem in such a situation is rather striking.

Before passing from the external testimony of old volumes, I would point out the frequent appearance upon them of geometrical symbols. Of these the meaning is possibly known to you; to me it is a riddle which I have not yet been able to solve. I would also invite you to notice how frequently, even in works so secular and profane as stage plays, you will find after the word "*Finis*" such sentences as "*Laus Deo*," "*Soli Deo Gratia*," or the initials of similar phrases.

Rossetti, whom I have already quoted, was of the opinion that mediæval literature encloses historical secrets hidden in cipher. From the earliest times secret societies have made use of this ancient art, and in the period we are discussing it particularly engaged the attention of the learned. There is but little doubt that in numerous printed books an *El Dorado* of important facts is lying concealed in cipher.

"How often and perseveringly," says Rossetti, "has the midnight lamp been trimmed by the learned enquirer in his eagerness to decipher and

explain the hieroglyphics of the Egyptian school! . . . Under our own eyes lie monuments of hieroglyphic figures not less valuable because entire, but passed coldly by, unprized because unknown. Were they but rightly interpreted we should behold a new world rising before us; a world containing things not belonging to men of other manners or other climes but to ourselves; things most important and useful which would reveal to us the undiscovered causes of many a great effect."

It was said by a French writer in 1671 that Bacon regarded secrecy as one of the holiest of mysteries; by the same writer we find the names of Bacon and Pythagoras coupled together. That Bacon endeavoured to restore the elaborate educational system of this venerable philosopher is, I think, more than probable. We are told that "when the disciples of Pythagoras were capable of receiving the secret instructions of the philosopher, they were taught the use of ciphers and hieroglyphic writings, and Pythagoras might boast that his pupils might correspond together, though in the most distant regions, in unknown characters; and by signs and words which they had received, they could discover, though strangers and barbarians, those that had been educated in the Pythagorean school" (Lemprière).

It will probably be found that the Baconian school possessed a similar means of communication, in all probability some systems of cipher writing in printed books.

What, it may be asked, are the present-day effects of this widespread movement? They are so enormous that it will require some further centuries to see them in their true perspective. It is admitted that Bacon was the first philosopher to harness the steeds of science to the chariot of human progress. His forerunners deemed it beneath the dignity of learning to concern themselves with anything so bourgeois as human comfort, and were content to atrophise their brains upon Logic and Disputation. Against this fruitless system Bacon fought tooth and nail. In the "*Novum Organum*" he insists that "the real and legitimate goal of the sciences is the endowment of human life with new inventions and riches. The great crowd of teachers know nothing of this," he scathingly continues, "but consist of dictatorial hirelings."

Though the "dictatorial hireling" is unhappily not yet extinct, Science and Utility are now irrevocably wedded, and have been fruitful of almost everything we see around us. But Bacon also accomplished a second great marriage, that of Poetry and Philosophy. Here again he seems to have revived a classical precedent. "The philosophers of Greece," says the author of the "*Defence of Poetry*," "durst not a long time appear to the world but under the mask of poets, so Thales, Empedocles, and Parmenides sang their natural philosophy in verses; so did Pythagoras and Phocylides their moral counsels." "Truly," continues the same writer, "neither

philosopher nor historian could at the first have entered into the gates of popular judgment if they had not taken a great disport in Poetry."

In the plays which pass under the name of Shakespeare we have the most marvellous blending of harmonious wisdom and impassioned philosophy that the world has seen. "Do you suppose," asks Bacon, "that when the entrances to the minds of all men are obstructed with the darkest errors, and those deep-seated and as it were burnt in, smooth even places can be found in those minds so that the light of truth can be accurately reflected from them? A new process must be instituted by which we may insinuate ourselves into natures so disordered and closed up. For as the delusions of the insane are removed by art and ingenuity, but aggravated by opposition and violence, so must we choose methods here that are adapted to the general insanity."

"Reading good books of morality is," as Bacon says, "a little flat and dead." Like the Grecian philosophers, he sang his moral counsels in verses, and by art and ingenuity has everywhere succeeded in insinuating his philosophy. The new process that he instituted was the use of the common stage as a vehicle for his teachings. Knowledge he regarded as the wing whereby to fly to Heaven and as a cure for all human ills. "Give me leave," says Shakespeare, "to speak my mind, and I will through and through cleanse the foul body of the infected world, if they will patiently receive my medicine." Like a wise physician, Bacon hid his powder in a jam. Of this and of many other of his ideas the germ is, I am persuaded, to be found in the "Philobiblon" of Richard de Bury, a writer who lived in the fourteenth century. "The wisdom of the ancients," says De Bury, "devised a remedy by which to entice the wanton minds of men by a kind of pious fraud, the delicate Minerva secretly lurking under the dissembling mask of pleasure. We are accustomed to allure children with gifts to make them willing to learn." So skilfully did Bacon veil the delicate Minerva under the mask of stage plays that even to-day there are many who fail to perceive the pious fraud by which they have been allured and educated. Yet the title Shakespeare, thus written with a hyphen, is a transparent reference to the Goddess of Wisdom, who is said to have derived her name Minerva from the spear that she seems to shake. To Ben Jonson, at one time Bacon's secretary, the purpose of the plays was plainly discernible. In the introduction to the First Folio he writes that Shakespeare "seems to shake a lance as brandished at the eyes of Ignorance."

The Elizabethan Drama was not a fortuitous outburst of wit and learning, but a contest with Ignorance, and the result of a deliberately planned scheme. The aim of Bacon and his Rosicrucian disciples was not merely to expel all those things which darken human knowledge, but to rebuild and restore all sciences and all arts. Part of this infinite scheme was the

reformation of the English language. In the "Anatomy of Melancholy" Burton refers to the Rosy Cross men as being, *inter alia*, "great philologues." A reference to Dr. Murray's "New English Dictionary," now in course of publication, will at once prove how immense a number of new words were coined and passed into circulation at this period. Speaking broadly, Bacon alone created, or infused new meaning into, nearly 2,000, and Shakespeare nearly 10,000 words. It is, I am confident, well within the mark to state that one-tenth of our modern language came into existence between the years 1580 and 1680. Not only this incredible number of new words, but many terms and phrases, now courtesies of everyday speech, were first used in this marvellous epoch. Those, for instance, who say "Goodbye" ("God be with you") as a salutation at parting little think that they are unwittingly quoting Shakespeare. With the inveterate superficiality of the man in the street, Englishmen have accepted Bacon at the estimate of the flashy and pompous Macaulay. The time is at hand when this judgment will be reversed and "the broad-browed Verulam" will occupy his rightful position. By those who knew him personally he was regarded as one who was beyond the reach of praise. According to his contemporary, Tobie Matthew :—

"He was a man most sweet in his conversation and ways, grave in his judgments, an enemy to no man, a most hearty, indefatigable servant to the king and a most earnest lover of the public; having all the thoughts of that large heart of his set upon adorning the age in which he lived, and benefiting as far as possible the whole human race. It is not his greatness that I admire, but his virtue; it is not the favours I have received from him, infinite though they be, that have thus enthralled and enchained my heart; but his whole life and character, which are such that, if he were of an inferior condition, I could not honour him the less, and if he were my enemy I could not the less love and endeavour to serve him."

This, ladies and gentlemen, is the chronicle of the true Shakespeare, and it is fully confirmed in other directions. In 1626 there was published a collection of thirty-two Latin tributes to Bacon's memory. Twenty-seven of these verses speak openly of him as a transcendent poet. He is apostrophised as "The Morning Star of the Muses," "The Tenth Muse," "The Hinge upon which turns the world of Literature," and "The Glory of the Muses' Choir." Verulam, we are told, "had the keenness of a boring tool"; "He was a Child of Time, born from his Mother Truth." He is described as "breathing forth the breath of Poetry," as "Our only Orator, teller of tales that mazed the Courts of Kings," as the "Storehouse of Light," "Prince of Imagination," "Companion of the Sun," and as "he who led Apollo's choir of Muses fresh from the Pierian Springs." We are told that "The Demi God of Verulam, such was his passion for writing, filled the world with tomes," that he was a "Precious Gem of concealed Literature."

The anti-pathetic biographers of Bacon are in the habit of ignoring these remarkable tributes. It is, of course, quite impossible to reconcile the extravagant merits here attributed to him with his life as it is known to the world at large, and it is only in the light thrown by the knowledge that Bacon was Shakespeare that they become intelligible and coherent.

Though the resources of eulogy have been almost exhausted on the exquisite perfections of the man we call Shakespeare, I have no hesitation in saying that his true appreciation is yet to come. Light is only appreciable in comparison with darkness, yet we only measure Shakespeare by the height he towers above our modern thought. His fame will eventually be the depth of the abyss from which he has raised, and is still raising, the human mind.

Shakespeare was not a typical product of a learned age ; he was a rare exotic whose whole life was a struggle and a protest against the spirit of his age. In that unequal contest he was worsted, and died in dishonour under the shadow of a trumped-up charge. You may understand the course of his thoughts at this bitter period by reading "Timon of Athens" and the speeches of Cardinal Wolsey in "Henry VIII." "It is enough for me to say," says Bacon in the "Advancement of Learning," "that I have sown unto Posterity and the immortal God." The harvest sown by our illustrious countryman has now been gathered by so many generations that, as I have said, we find it difficult to realise the grim wilderness that environed him.

"It does not matter," says Ruskin, "how much or how little any of us have read either of Homer or Shakespeare, everything around us in substance or in thought has been moulded by them. Of the scope of Shakespeare, I will say only that the intellectual measure of every man since born in the domains of creative thought may be assigned to him according to the degree in which he has been taught by Shakespeare."

Bacon regarded ignorance as the curse of God, philosophy as a means whereby to put men's souls in tune. In the grounds of his house at Gorhambury he set up a statue of Orpheus, inscribed "Philosophy Personified." He undoubtedly regarded himself as a second Orpheus, entrusted with the divine mission of taming the unruly passions of the human beasts around him. The mind he considered as a musical instrument, and carrying the metaphor a little further, the senses he considered to be the strings. Shakespeare writes : "You are a fair viol, and your sense the strings."

To draw music from the mind Bacon used the stage, which he considered to be a bow for the fiddlestick. You will find that he says in the "Advancement of Learning," "The theatre was carefully watched by the ancients, that it might improve mankind in virtue ; indeed, many wise men and great philosophers have thought it to the mind as the bow to the fiddle." If the present

scheme for the erection of a memorial to Shakespeare be carried out, it might well assume in one form a statue of Orpheus playing upon the Mind. But as Emerson says, "There is somewhat touching in the madness with which the passing age mischooses the object on which all candles shine and all eyes are turned; the care with which it registers every trifle touching Queen Elizabeth and King James, and the Essexes, Leicesters, Burleighs, and Buckinghams, and lets pass without a single valuable note the founder of another dynasty, which alone will cause the Tudor dynasty to be remembered; the man who carries the Anglo-Saxon race in him by the inspiration which feeds him, and on whose thoughts the foremost people of the world are now for some ages to be nourished."

It is time, ladies and gentlemen, that we English people resolutely set ourselves to unveil the features of our imperial poet. It is time that we declined any longer to have dust thrown in our eyes by an ill-mannered clique of professional literary men whose reputations are to them of greater moment than getting at the truth. It is more than time that the abuse and misrepresentation so carelessly spattered upon Bacon should cease, and give way to that wondering reverence with which the future must inevitably regard him. In knowledge of his life and aims we have much advanced during recent years, but what we know is insignificant in comparison with what the world will demand to know and what at present is still obscure.

My remarks this afternoon have, I am only too well aware, merely skimmed the surface of the subject; those who care to follow it into its deeper recesses, and to trace Bacon's profound intimacy with Hermetic science and the mysteries of antiquity, I would refer to the writings of Baconian scholars such as Mrs. Pott and Mr. W. F. C. Wigston.

As a study, the Shakespeare problem offers quite extraordinary scope. It requires such mixed and varied reading that it may justly be described as a liberal education. "The Glory of God," says Bacon, "is to conceal a thing, but the glory of the king is to find it out; as if, according to the innocent play of children, the Divine Majesty took delight to hide His works to the end to have them found out; and as if kings could not obtain a greater honour than to be God's playfellows in that game."

"What road," asks Paracelsus, "should the philosopher follow?" and he answers, "That exactly which was followed by the great Architect of the Universe in the creation of the world." In "*De Augmentis Scientiarum*" Bacon is described as "*Architectura Scientiarum*," and the work itself is divided into six divisions corresponding to the six days of creation. So also was it the endeavour of the Rosicrucian reformers, who, it is said, are still carrying on their sublime work, to imitate to the best of their ability the order of the universe. Their publications teem with interest, being, I am convinced, modelled on their favourite simile, the Book of Nature. In the unveiling of

his almost supernatural achievements, Bacon—that great child of God—expects the inquirer not to gape helplessly for instruction, but to be a keen playfellow with him and to exercise his wits in the healthful game of hide-and-seek. It only remains for me to hope that my remarks have not wearied you and to express my thanks for the courtesy with which you have lent me your attention.

The Philosophy of Spiritualism.

E. WAKE COOK.

It is difficult to give any idea of the Philosophy of Modern Spiritualism in the time at my disposal, even to the kindred society which I have the honour of addressing. The fundamental idea is that human spirits survive bodily death, and that they can and do, under certain conditions, communicate with persons still in the flesh ; whoever believes this is a Spiritualist, or Spiritist, no matter what else he believes or disbelieves. The task of Modern Spiritualism is to establish this one vital fact on a scientific or experimental basis ; all else is secondary to this.

But in establishing this fundamental fact we claim to have established many other things of vital importance to man, and to have opened up some of the most fruitful fields for scientific research ; and to have given the death-blow to that shallow Materialism which was belittling Science, undermining Religion, and destroying the most consoling beliefs ever vouchsafed to this blood-stained and tear-drenched world.

In claiming to have made some of the most momentous discoveries of the time it would be more correct to call them rediscoveries, as many of these things were known to occultists from time immemorial. But they were mostly in the hands of priests, adepts, or other exceptional or privileged persons, and the knowledge was often used to enslave rather than to enlighten the masses. So it is in line with the democratic spirit of the age that this knowledge should be made accessible to all. This old-world knowledge had become inextricably mixed with philosophic speculations among the learned, and with all sorts of superstitions among their followers and the masses. So it was providential that all these things were submerged for a time under a flood of scepticism, which was intensified by the scientific spirit of the age and the healthy passion for verification. This vital knowledge is thus enabled to make a fresh start, freed from old-world accretions. Instead of sending people to priesthoods for light and leading, the new spirit sends them to Nature to interrogate by means of experiment and verification.

Spiritualists have gained their knowledge in this way, and they, as a rule

take their ideas of the beyond from the communications received from their departed friends. As there is no break of continuity, and people start life in the other world from the exact point they leave this, it takes time for them to outgrow the ideas of a lifetime on earth, and by the time they do so they begin to move upward and are less in touch with this world, and find more difficulty in communicating. Hence beyond the fact that they still live; that their condition is an improvement on that which they left; that the hells imagined by the Theologians, and more picturesquely but not less horribly by the Poets, are purely mythical; and that there is no fall or retrogression; there is little real agreement in their communications. So no one can speak for the great body of Spiritualists. Under certain exceptional conditions communications of a higher order are given; a loosely outlined system of philosophy has been constructed which is generally accepted by the more advanced body of Spiritualists, but all are encouraged to think and investigate for themselves. So I can only speak of Modern Spiritualism as it appears to me; and the moving principle of all my investigations is to take the good in all systems and the narrowness of none.

Spiritualism, then, resting on a vast mass of observed phenomena, is at once a religion, a philosophy, and a science.

I.

As a Religion it gives a key to the riddle of existence, and shows that we are in a Reason-ordered Universe in which man's highest hopes and aspirations will find abundant fulfilment. This life is regarded as the rudimental stage of purely human existence; the "A.B.C. form" in the universal school of experience. Ignorance is regarded as the root of all evil—it is therefore transitory, and knowledge is the real Saviour.

It is customary to speak of God as the great Father, and of Nature as the great Mother; but the most philosophic expression of Spiritualism is necessarily more or less Pantheistic. It is the "Higher Pantheism," the Spiritual Pantheism, to which all true thinkers are driven. The Divine Mind, the Godhead, is represented as a vast Spiritual Sun that has given birth to all that exists, and the whole conception is language-beggar in its inexpressible splendour. These overwhelming conceptions would make the yearning soul feel fatherless and alone in the immensities, were it not for the proofs of spirit-communion. The spirits of those who have "gone before" have passed through all life's trials, and while higher and more helpful, are not out of range of our sympathies. They correspond to our highest ideal, but are not "too saintly to be real"; and we feel surrounded by a cordon of care, of love, and sympathy. Thus all we

yearn for in a personal God comes to us through these mediators, who are at once ministering angels and old friends. In this way our immediate needs are met until the soul has progressed far enough to realise the inner Oneness which is the beatific essence of all real Religion.

II.

As a Science, Spiritualism is as yet in its infancy, but it has already done great work for which the world will be thankful when it can come abreast of these advanced conceptions. It brought into being the Society for Psychical Research, which is doing some of the most valuable work that is being done in the world of science to-day. But while this Society will be ultimately awarded the credit for many momentous discoveries, or rediscoveries, it is doing little more than reverifying things discovered and verified by Spiritualists and Theosophists years ago. The S. P. R., although strangely timid, and showing a curious desire to be advanced and yet to remain under the wing of all the respectabilities of orthodoxy, is still doing excellent work in sifting the golden grain from the chaff, and in exposing all sources of malobservation, and the fraud and trickery which hamper all new movements. It has given us the great work on "Phantasms of the Living," has established Telepathy and Thought-transference, and has explored some of the wonders of the Subliminal Self. But in overlooking the works of Dr. Andrew Jackson Davis, the "Father of Modern Spiritualism," they have been playing "Hamlet" without the Prince, as the case of Davis is the most interesting one in the whole range of Psychology. In spite of this omission the range of phenomena is enormous. This is shown in Frederic Myers's epoch-making work, "Human Personality and its Survival of Bodily Death."

Among the phenomena scientifically proved by Spiritualists are the following:—

(a) That in the presence of persons called "Mediums" mysterious movements of heavy bodies take place, with or without contact with the medium or sitters, and without mechanical exertion; and in opposition to all known laws of Nature. Sometimes heavy objects are raised in the air without contact, and human beings levitated.

(b) The phenomena known as spirit-rapping. These are telegraphic clicks conveying information, and vary from fairy tappings to blows as of a sledge-hammer.

(c) That musical instruments are played upon without contact with the keys: showing that forces are at work that are not known to science, and that these forces are directed by intelligence.

(d) Writing in various forms : automatic or direct writing without anybody touching the pencil, and sometimes the pencil is visibly guided by Spirit hands.

(e) That matter can be passed through matter by a chemistry finer than any known to human laboratories.

(f) By the same transcendental chemistry human forms can be built up of astral, or etheric matter emanating from the medium and the circle of investigators. These, claiming to be the materialised Spirit forms of departed human beings, can speak, write, move about, and act like living beings within certain limitations, and sometimes dissolve in sight of the circle.

These are only a few from the amazing variety of phenomena, the genuineness of which has been demonstrated by Spiritualists, adding an enormous new field for scientific exploration.

Although Spiritualism has been infested by impostors as badly as medicine has been infested with quacks, yet no well-informed person doubts the genuineness of these phenomena now ; the only question is the question of cause. So Spiritualism as a Science has already a fine record.

III.

As a Philosophy, Spiritualism avoids hair-splitting and premature attempts at exactness, and sketches a grand working hypothesis of the Cosmos and the whole scheme of Existence, leaving science to fill in the exact details as it discovers them. It has given a rational conception of the after-life which reveals the purpose of man. Its distinguishing characteristic is the profound insight which enables it to unite, with a consistency hitherto deemed impossible, all that is true in Materialism with the higher conceptions of Spiritualism. The phenomena of the séance-room demonstrate the existence of a spiritual body within the outer "muddy vesture of decay," the physical body. This meets the Materialist's objection that we can have no mind without a brain or other organs for its manifestation, as the spiritual body which survives so-called death affords much more perfect organs than the rudimentary or physical body can ever do.

By far the most complete exposition of our Philosophy was given by the father of Modern Spiritualism, Dr. Andrew Jackson Davis, who, in "Great Harmonia" and his first work, "Nature's Divine Revelations," covers nearly the whole field. As I have said, the case of Davis is the most interesting and significant in the whole range of Psychology, and as most of his knowledge was obtained by the same means that gave us the "Ancient Wisdom," it may be of more interest to Theosophists than any other that I could select.

The first work given through Davis I regard as the most remarkable one

in the English language. Although it quickly ran through thirty editions in America, it is little known in England. Davis has since taken medical degrees, but when he dictated his great work he was an uneducated youth scarce out of his teens. This work was dictated from beginning to end in hypnotic trance. It took thirteen months in delivery. Witnesses were appointed, and the boy was kept under observation the whole time, and that it was the unaided work of Davis has never been successfully questioned.

On the discovery of his remarkable powers as a Clairvoyant, he became the talk of the town of Poughkeepsie, and he attracted the curious from far and near. But the lad in trance protested against this misuse of his powers, which were given for the benefit of mankind. He then diagnosed and prescribed for disease with remarkable success for eighteen months. In trance the whole human body was transparent to him, and he was in command of a great range of medical knowledge, and of all the scientific terms. At this time his hypnotist was only a tailor destitute of such knowledge.

In trance Davis announced that a work important to mankind was about to be given through him, appointing a Dr. Lyon as his Mesmerist. A scribe and witnesses were also appointed. The work was begun in 1845, and was published in 1847. It is entitled "The Principles of Nature, Her Divine Revelations, and a Voice to Mankind."

However regarded, it is equally wonderful; it has the faults of its origin and contains many errors and slips and vain repetitions, but it is a mine of knowledge and pregnant suggestion. Theodore Parker considered the writings of Davis to be the literary marvel of the nineteenth century. Professor George Bush said: "Taken as a whole, the work is a profound and elaborate discussion of the philosophy of the universe; and for grandeur of conception, soundness of principle, clearness of illustration, order of arrangement, and encyclopædical range of subjects, I know of no work of any single mind that will bear away from it the palm. To every theme the inditing mind approaches with a certain latent consciousness of mastery of all its principles, details, and technicalities. . . . In every one the speaker appears to be equally at home, and utters himself with the easy confidence of one who had made each subject the exclusive study of a whole life." Another critic said: "Never have there been presented at one view a cosmogony so grand, a theology so sublime, and a future destiny for man so transcendent."

Whether we regard this work as a revelation of the Subliminal mind, with its peculiarities and wealth of content, or as a result of the exercise of the spiritual faculties latent in all, or whether we regard it as a comprehensive body of teaching from spirits of departed human beings, it is equally remarkable, and equally worthy of the attention of the Psychologists, who, as I have said, are playing "Hamlet" without the Prince while they leave this significant case uninvestigated. Although Davis, like Socrates, claims to have an

attendant spirit who directed him in many things, he also claims that the book was the result of his own liberated spiritual faculties while his body was in a state analogous to that of physical death, the sympathetic action of the Mesmerist sufficing to sustain the vital functions of the vacated body, so that the spirit of the Clairvoyant could return to it and report the information gathered in the other world.

The freed, or partially freed, spirit finds itself in the Second Sphere of existence, and has access to its knowledge, which is focussed into a Thought Sphere, as he sometimes calls it. Every higher Sphere stands somewhat in the relation of Cause to the plane below it, and the visiting spirit having access to this region of causes can trace the effects on earth. But while these high claims are advanced, there is an absence of dogmatism. Reason and the innate sense of truth are always appealed to. An infallible revelation would put man into a strait-waistcoat, and paralyse his powers. Man's salvation must come from free and unfettered investigation.

Davis says: "There is no division between science, philosophy, metaphysics, and religion. For the first is the rudiment and basis of the second. The second illustrates the first, and typifies the third. The third unites with the second, and flows spontaneously into the fourth. The fourth comprehends them all, and flows as spontaneously to a still higher degree of knowledge and perfection." Everything is conceived in the same large spirit, and always with a keen perception of the unity underlying apparent diversity. The lower is always regarded as typifying the higher; and the higher as pervading and comprehending all below it. These principles are insisted on *ad nauseam*.

Davis begins with a profound analysis of the then state of the world, and its wrong and hampering Institutions. He insists above all on the need for Free Thought and unrestricted inquiry, and he declares "that any theory, sect, creed, or institution that fears investigation openly manifests its own error." Men's interests conflict where they should harmonise, and excessive individual absorption from the common rights leads to manifold injustice. The problem, therefore, is to make men's interests and duties coincide, and thus end inducements to dishonesty. I may remark here that throughout this philosophy there is a singular absence of copy-book morality. Attention is concentrated on bettering conditions, institutions, and improving man physically, mentally, and spiritually, and banishing ignorance.

Coming to the constitution of the Cosmos, Matter is regarded as the condensation of an infinitely finer material, the lowest or unprogressed form of a universal Substance. The atom is conceived more as a microcosm, or the Monad of Leibnitz, than the indivisible particle of science. There is no real inertia in matter, it is essentially living. Where we have this marvellous matter, and the equally marvellous motion, we have the germ and the

prophecy of all that follows. These statements were made nearly sixty years before Professor Bose proved that even metals manifest life.

The particles of matter undergo a complete course of evolution, progressing through the mineral, and the vegetable, to the animal. It is kept in the organic mill, passing through innumerable organisms up to the highest. Having passed through this course of progressive refinement, it goes to form the "spiritual" body of man, and the matter of the Second Sphere. There it undergoes a like evolution, and finds its apotheosis in the Third Sphere. And so the progress goes on through all the seven spheres until it rises to its source.

This Source, in the most scientific and striking conception which I have yet met, is pictured as a sublime Spiritual Sun, a boundless vortex of liquid fire, of Matter and Motion. This he calls the "Univercelum," and says: "Matter and Power were existing as a Whole, inseparable. The Matter contained the substance to produce all suns, all worlds, and systems of worlds, throughout the immensity of space. It contained the qualities to produce all things that exist upon each of these worlds." The Power contained in essence all that we know as Wisdom, Goodness, Justice and Truth. This vast Sun has thrown off, somewhat on the lines conceived by Kant, Laplace, and Herschel, circle upon circle of suns of unimaginable splendour, which in turn have thrown off planets with attendant satellites. These blazing suns have not only the "Promise and potency of all terrestrial Life," they have the promise and potency of spiritual worlds, or spheres grand beyond poet's dreaming.

Our stellar universe is but a part of the fifth circle of these suns.

Davis says: "The vast Ocean of materials in ceaseless motion and activity, from whose bosom these systems were developed and born into existence, and each inconceivably extended system and System of systems involved together, with all their accompanying excellences and beauties, are everlasting indices of future, inevitable, and corresponding emanations from the great exhaustless Fountain from which these all have successfully flowed. All these productions—all these suns and systems of suns with all their accompanying worlds—are but as one particle, are but one breathing forth of internal qualities from the great eternal Fount, in comparison to the glorious developments that are to be produced and extended throughout the height, and depth, and length, and breadth of the whole vast Univercelum!"

The Centre of the Universe is always spoken of as the "Great Positive Mind," the whole being conceived on electrical principles, the higher being positive to all below. Electricity is described as immanent and all-pervading, and the means of connecting all bodies throughout the immensities, and their means of mutual communication; and much that we call matter is electricity. Gravitation receives a new and significant interpretation. It is conceived

somewhat on chemical lines, all things attracting or repelling each other according to their inherent affinities, as they are fitted to associate with each other. Davis says that all the celestial bodies are reciprocally exchanging, "almost intellectually," particles and influences as they become fitted for the new associations. Affinity, or attraction, thus becomes a rudimentary form of Love.

All things are marshalled under unifying principles into orders, series, and degrees, with correspondences and analogies of prophetic significance. The lower contains the promise and potency of the higher, *is* the higher in a rudimentary or undeveloped form. Motion progresses from the angular, as in crystals, to the circular, spiral, and celestial motion. Life itself is but progressed Motion, and came into being in orderly sequence on this earth when the favouring conditions appeared.

Throughout the whole infinite scheme of things this uneducated boy seizes with unerring instinct these underlying and unifying principles in a way that shames philosophers and scientists alike.

Leaving the thought-staggering and the language-beggarly immensities, the Clairvoyant turns his attention to our own solar system, and describes all the principal stages through which it has passed. Coming to our earth, its life-history is fully described with a full command of all the scientific terms. Its whole geological history is given and every stage of its physical progress, with the flora and fauna peculiar to each stage. With a few manifest slips the evolution is traced up to the highest quadrumana preceding man in a convincing fashion and with plenary knowledge. The upward step from the highest form of quadrumana to the lowest form of man was an embryonic step, and was not greater than when persons of low type give birth to a genius or an unusually perfect offspring. So while missing links will be found, there is a small gap that will never be bridged.

Man's history is followed up in the same quasi-omniscient way. Curiously enough Davis says that evil came with the introduction of language! Previously, signs were always true, and stood for real things. With the introduction of words, it was soon found that verbal counters might be passed for genuine coin, and lying and deceit crept in, bringing a Pandora's Box of evils in their train. A slight sketch of universal history is given, and the whole of the Bible is analysed, its authors described with a psychological estimate of their claims to spiritual gifts, and suggestive light is thrown on all.

Then the questions bearing on Religion, such as Free Will, are discussed with the deepest insight, and the sanest of sane conclusions arrived at. Then the cruder theological doctrines of the time are subjected to a searching analysis. Then the sweetness, and calm conciliatory spirit the author has hitherto displayed give place to righteous indignation against

the Theologians for imputing their barbarous notions to a God of Love!

The change called death is then described, and is represented as a very beautiful process. Distressing appearances are deceptive. While the body may be struggling in its death agony the partially enfranchised spirit may be panting in nascent ecstasy. The departed spirit is then followed to the next world, or the Second Sphere, which bears the same relation to this that our ideals bear to the realities of life. The next sphere is the fulfilment of the highest promise of this one; it is the apotheosis of this one; so that so far from our feeling strange there, we shall feel an "at-homeness" longed for but never before attained. We are received by our old friends, and we gravitate, as by a law of chemical affinity, towards those with whom our stage of development fits us to associate. The whole sphere is filled with exhilarating activity realising the glorious possibilities of our nature, which are dwarfed and hampered here by adverse circumstances. When the possibilities of further development are exhausted on that plane the spirit lies down to sleep and passes as in a dream through a glorious transition to the Third Sphere, which bears much the same relation to the Second as does the Second to this, the rudimentary, or the "Birth Sphere," as it is often called.

By such steps the spirit ascends through seven Spheres of ever-increasing splendour, and at each step unfolds and realises more and more of its God-like nature, and approximates nearer and nearer to the highest beatitude. It is our mission, starting as individuals, to travel back towards the sublime Unity from which we sprang, and in so doing to explore all the wonders of the Universe and the Spiritual Universe of which it is a crude expression.

With a destiny so glorious all the sorrows of this life become the point of dark without which we could have no sense of light, the point of contrast without which we could have no sense of happiness.

In the practical application of the teachings to life, great reliance is placed on changing our Institutions, and our social and economic conditions. Amid all the co-operative and other schemes for social regeneration that were in the air early last century this uneducated boy with the rarest instinct seized on the most practicable, and by a sane modification of the ideas of Charles Fourier he proposed workable schemes which are only now finding favour, the first tentative steps being taken towards their realisation.

The main idea was to bring about the realisation of the Brotherhood of Man from small beginnings that should gradually grow until they covered the whole world. In glowing visions the young Seer realises the glorious possibilities inherent in our essentially God-like nature, and all that may

be done in "gardenising" the world, and in resolving all its discords into a vaster harmony.

This is, of course, but the baldest outline of this remarkable work, "Nature's Divine Revelations," which I regard as the most wonderful phenomenon in the whole history of Psychology. Well may one of his critics, the Rev. Mr. Ripley, remark: "Judged by the usual principles of criticism, as the work of an uneducated shoemaker, not twenty-two years of age, we may safely pronounce it the most surprising prodigy of literary history." If Davis is to be regarded only as a philosophic poet who has given his Epic of the Universe, then for splendour and largeness of conception, range of scientific knowledge, depth of insight into the underlying unity of things, and for plethoric wealth of suggestion, it stands head and shoulders above any work of its kind. But as I have said, it has the faults of its origin and will not attract the general reader. Regarded as an Infallible Revelation it would be harmful in the extreme, but regarded as a broad working hypothesis, a mine of fruitful suggestion stimulating scientific research and verification, it is invaluable. It will probably take another fifty or a hundred years for us to come abreast of it. Till then it will remain buried under the dust of neglect. Then an explorer will come along, it will be exhumed, and the world will begin to appreciate it, as it is now beginning to appreciate the Ancient Wisdom which your honoured President has done so much to popularise.

The later works of Davis take up the branches of knowledge not treated in the larger work. They were produced in a different way. The Seer found that he could go into the "Superior Condition" almost at will, without the aid of an operator or Mesmerist. This is what Theosophists would probably call projecting his astral self into the next sphere, as he claims to be able to use his spiritual faculties, visiting places and persons, and even conversing with departed spirits. This power was not always at command, and needed careful preparation. Always abstemious, he had to avoid meat, and took very little food of any kind for days previously. All this, I think, is on the lines of the experience of Theosophists who would penetrate the arcana of Nature.

With the knowledge gained in this way Davis gave to the world all that is new in Christian Science sixteen years before Mrs. Eddy made her "discovery"; and nearly all that now passes as "New," or the "Higher Thought," is to be found in these writings, although I have seen no word of acknowledgment of the labours of this overlooked pioneer.

The Philosophy of Modern Spiritualism may, then, be described in a word as a simpler form of Theosophy, springing rather from the nineteenth-century spirit than from the older systems of thought.

It does not dive so deeply into the mysteries of man, and contents itself, at present, with bridging the grave, and presenting the after-life in a light which acts and reacts most beneficially on this one. It sweeps away all theological and Dantesque Infernos, and opens up a vista of eternal progression, through realms of ever-increasing splendour.

Its central conception, as I have shown, varies from the Higher Pantheism to a glorified Christianity. It speaks always of the Fatherhood of God, the Motherhood of Nature, and the Brotherhood of Man.

In Ethics it might be described as scientific eclecticism ; it tries to take as much good from all systems as it can assimilate. It discards the older theological notion of sin, and regards evil as error through ignorance, faulty institutions, and adverse circumstances. It would improve institutions and develop the higher faculties latent even in the lowest. The penalties attaching to the transgression of Nature's laws follow as inevitably as they follow the violation of physical laws here. As no vicarious Atonement can save us from the effects of the transgression of natural laws, so is there no escape from the consequences of moral transgression, but posthumous penalties will be mercy itself compared with the vindictive punishments man in his inhumanity to man would award. The responsibility, too, will be adjusted as by a larger Charity, and much will be laid on Society, and on shoulders now shrugging with complacent self-righteousness.

"Progress" is our watchword ; and the discords of this life are but a minor prelude to eternal harmony.

Gilds, Old and New.

EDWARD SPENCER.

There have been many controversies as to the origin of the Gilds, and it seems to-day more than ever an open question whether they may be said to have sprung into life during the rise of the Free Cities in Mediæval Europe, or to have developed by imperceptible degrees from the earliest forms of labour organisation ; but to whatever source their origin may be traced we shall find that by the beginning of the twelfth century the System throughout Western Europe presents certain characteristics which go far to explain the extraordinary achievements of the mediæval craftsman, and which, if we examine them, will, I think, help us to understand the nature of the difficulties that confront the craftsman of to-day ; but before we examine the constitutions of the Gilds themselves it will perhaps be worth while to look for a moment at their political and economic environment.

As Society emerged from the primitive system of *Natural* or *Family Economy*, in which each family or group of families supplied by their own labour all the needs of the various individuals composing the group, it became necessary to formulate a system of universal commercial morality in order to regulate the more complex relations between producers and consumers, and to maintain the standard of the wares produced. It was a transition from the family or village community to the town or city as the economic unit, from the system of barter to the general circulation of coin, and the foundation-stone of the new economy was the doctrine of *Just Price* or the constant relation of the price of wares to the cost of their production. Such a system was elaborated towards the middle of the thirteenth century by Aquinas, who, in his "Summa Theologica," absolutely condemns all merely speculative trading, "all attempts to profit by a skilful use of market changes and all transactions in which an increase of capital is the sole motive of action" (Prof. Ashley). The conception of such a code where such evils existed would lead to the civic regulation of industry to secure these ends, and accordingly we find in the Mediæval Gild Charters the most elaborate precautions, not only for the maintenance of a high standard of workmanship but for the prevention of cornering, forestalling, overcharging, and all sharp

practices such as the placing of the best articles at the top of a bale of goods to give a false impression of its value, and so forth. In fact, if we desired to epitomise the whole purport of mediæval economic law we could say that "the best interests of the greatest number" were thought to be best served by each individual dealing honourably, justly, and mercifully with those from whom he bought and to whom he sold, and not at all by "the unfettered competition of individual self-interests."

The economic problems of the mediæval city were enormously simplified by the fact that it was to a very great extent self-supporting so far as the necessities of life were concerned, and as it is the cost of the necessities of life that determines the wages of the largest class of labour, it will be seen that the fixing of prices by the master-craftsmen in consultation with the municipal authorities was no difficult matter. Whatever foreign goods were imported could be exchanged only at certain appointed seasons at fairs which were held under the most stringent regulations and presided over by officers who fixed all prices so that all should have an equal chance of securing the imported goods and to prevent any local industry from being injuriously affected by foreign competition.

The fact that in all commercial dealings the price of wares bore a constant ratio to the cost of their production put producer and consumer upon a very different footing from that upon which they stand to-day. It was entirely out of the power of the consumer to force half a dozen producers to bid against one another for the favour of his patronage. The price of the raw material, the wages of the journeyman, and the price of the finished work were all fixed so that the only competition possible was competition in the quality of the goods supplied. All the internal regulations of the Gilds were to the end that high standards of workmanship and material should be rigidly maintained, that the privileges and responsibilities of members should be clearly defined, and that the interests of the community, as a corporation of producers, should be carefully protected.

The education of the craftsman was provided for by an apprenticeship varying from two to seven years—in England generally seven years—during which time he became a member of the family of his master, who instructed him in his trade, and who "as a father watched over both his progress in the mystery of his craft and his morals" (Brentano).

Every stage in his advancement was marked by due religious solemnities, in which his duties as a gildsman and a citizen were recited; so that his relations and obligations to his brother gildsmen, the Craft, and the city might be sanctified by Divine approval.

Brentano and Kropotkin have shown how strongly the spirit of brotherhood informed and pervaded the Mediæval Craft Gilds, how this spirit was preserved and fostered by the intimate and detailed provisions of their

charters, and how all the offices of the modern Friendly Society, Sick Club, Masonic Lodge, and Technical School were discharged by them so that, from his earliest entry into the Gild until his death, each craftsman, as apprentice, journeyman, and master, took his due part in the vivid communal life of the Society, lived and worked among those who could best understand and sympathise with his aims, shared their gains and losses, drew the sword in their quarrel, suffered loss to make amends for their transgressions, watched and prayed beside their beds of sickness, provided for their orphans, pensioned their widows, and followed them to the grave with lighted candle in the solemn pageantry of the funeral procession.

The differences between the Modern and the Mediæval Craft education and economic and political environment are indeed striking, but they are not enough, striking as they are, to account for the enormous superiority of Mediæval Art to our own, for who can remember to have examined any fragment of handicraft executed before the middle of the fifteenth century, in Europe or in England, in which there was not observable some intrinsic beauty of line, colour, or modelling, while to-day, if we look around us, how rarely in all the fields of customary art in marble, stone or wood, in metal or in glass, are we able to distinguish the touch of confident mastery and restrained self-expression, which in the great periods of National Art bears witness to a laborious seed-time beneath their profuse harvest of æsthetic attainment.

There are two great complementary reasons for this great difference. First of all the unbroken continuity of tradition in art and handicraft, whereby the processes of perfecting the technique of Art were carried on from father to son, generation after generation, with all the impetus of inherited dexterities and predispositions.

"In a traditional Art," says Professor Lethaby, "each product has a substance and a content to which the greatest individual artists cannot hope to attain. It is the result of organic processes of thought and work; a great artist might make a little advance, a poor artist stand a little behind, but the work as a whole was customary, and was shaped and perfected by a life experience whose span was centuries."

The second great reason was the influence of a general and unquestioned belief in the teaching of the Roman Church, which presented so definite a picture of the Cosmos, of the Earthly and Heavenly Orders, so symmetrically and credibly arranged, in the theory of the Holy Roman Empire. Resting securely upon this conception of the Universe, unwearied by introspection, unperplexed by doubt, men's minds might well have been occupied with the splendid picture of their everyday existence. In the foreground moved all the pageantry of their communal life, the holiday procession, the Gild feast, the acclaiming of the master-work, the armed muster of the crafts in

the hour of the city's need, and behind and through it all, veritable experiences of the supernatural, positive apparitions of patron Saints and guardian angels, every startling coincidence the direct interposition, without doubt, of heroes or heroines from the Golden Legend or of the old Gods in Exile become malevolent and sinister in the mediæval monkish demonology. So into their daily work would pass all the exquisite half-conscious symbolism of the Christian Religion, every graven knop or carved poppy-head with a second elusive meaning, every coloured stone inset upon chalice or shrine, full of a special and penetrating significance for understanding eyes, every embroidered flower on vestment or pall, the type of a separate spiritual attribute; and yet with so weighty a message to impart the strength and simplicity of their Art is such that nothing is found overladen or rhetorical, there is no emphasis, cleverness, or striving after effect, while all the parts maintain their due relation to one another in subordination to the central idea.

Down to the end of the Mediæval Period, then, we find the Arts and Crafts flourishing under the most advantageous conditions, in organisation, education, environment, and inspiration; but with the Dawn of the Renaissance new forces came into being. The political ideal of the Holy Roman Empire, the Conception of a great European Commonwealth of Nations acknowledging the spiritual authority of the Pope and the temporal authority of the Emperor, was dissipated on the one hand by the development of intellectual freedom and on the other by the growing spirit of nationalisation which, by centralising the political system in every country it affected, did as much to shake the old civic traditions of the great towns as to strengthen the hands of the vassal kings, and weaken those of the Emperor; the beginning of a most far-reaching change, which, by widening the intellectual and material horizon, occasioned the overthrow of the whole complex organisation of Gilds, and substituted the modern Capitalist system.

Many causes contributed to facilitate this great change; the old system was not without its weak points, which from time to time were taken advantage of for the furthering of individual ambition by the less scrupulous, with the inevitable result that belief in the universal applicability of its principles was weakened. The institutions of Mediæval Society had been shaken to their very foundations by the Crusades, and by the ravages of the Black Death, events which, by destroying half the population of Western Europe, threw the whole system of regulated rates and prices into disorder and prevented the natural conservatism of a Society thus organised from exercising its characteristic restraining influence upon the growth of new economical ideas. Even if the period which succeeded the days when the power of the plague had spent itself had been one of peaceful reorganisation,

it is doubtful whether the Gilds would ever quite have recovered from so complete a disorganisation of the labour market, but any hopes which might have been entertained of reconstruction on the old lines were destined to be dispelled by the period of incessant warfare which marked the development of national sentiment among the great European peoples.

The decline of the Hanseatic League, the discovery of America, and the doubling of the Cape of Good Hope by the Portuguese, with the enormous flow of treasure from East and West into and through Spain and Portugal, put a period to the commercial supremacy of Venice and the Mediterranean Ports, and left the trade of the world in the hands of the maritime nations whose fleets commanded the Atlantic seaboard and the British Channel. In the struggle for the new markets which sprang up on the new Trade Routes the forces of Capitalism on the one side and of the Craft Gilds on the other met in a rivalry which could only terminate with the practical extinction of the latter. In order to deal promptly with the new conditions an adaptability far greater than that which their slowly evolved and complicated structure permitted to the Gilds was absolutely necessary. Their high standards of commercial morality, their infinite care for the quality of their productions, the checks instituted upon the authority of the masters, and the safeguards for the interests of the journeymen, all combined to place the centres in which the old Gild system had been most vigorous and effective at a distinct disadvantage in competing with towns in which the capitalist system, with its encouragement of unrestricted private enterprise and its less sensitive commercial morality, held the field, while the rise of a separate capitalist class within the Gilds themselves, by creating jealousies and mutual suspicion among their members, so changed their co-operative character that the journeymen, abandoning all hope of attaining the status of masters, deserted the organisations which were originally designed to protect their interests, to seek employment in those towns of newly acquired importance where the Gilds had not yet established their authority, and where, in consequence, the skilled craftsman would have better prospects and opportunities. In the Gilds they had deserted the masters were left with those journeymen who lacked either the courage or the ability for the assertion of their privileges, so that both within the system and without it the spirit of co-operation and mutual confidence must rapidly have become extinct.

This change in the relations between employers and employed was confirmed by the rise of the great personal monarchies in France and England which marked the close of the Mediæval Period. Weakened by the incessant factions and civil wars of the fourteenth and fifteenth centuries, the power and independence of the feudal aristocracies had vanished before the alliance of the throne with the wealthy and energetic

bourgeoisie. Unable any longer to maintain their vast and idle retinues of domestic servants and men-at-arms, an immense number of these were thrown upon the labour market, and an unemployed and shiftless class was created, which enabled the capitalist craftmaster and the independent outside capitalist alike to force their own terms upon the lower ranks of the craftsmen in their employment. Already, at the end of the fifteenth century, we find the position and authority of the great nobles as employers of labour to a great extent usurped by the capitalists of the new *régime*, and from that time forward, with the increase of trade and the growth of machine production, the bourgeoisie has been gradually consolidating its position as the dominant power in the State.

It would be impossible, in the space at my disposal, to describe the growth of materialist philosophy and the simultaneous decline in taste and art from the time of the Renaissance until to-day; but I would suggest that modern capitalism, with its eternal shirking of responsibility, its internecine competitions, its production for dividends rather than for use or beauty, its buying in the cheapest market, no matter how it has been made cheap, and its selling in the dearest market, no matter how it has been made dear, its pretended care for the consumer, to justify its oppression of the producer—modern capitalism and the myriad evils the words connote—followed in the wake of the growing fluidity of capital, the growing localisation of industries, the separation of producer and consumer and the dissipation of the sensitive idealism which inspired the commercial morality of the Gilds by the substitution of the nation for the city as the unit of economic life long before the times were ripe for the change. This system received its theoretical justification at the beginning of the nineteenth century in the doctrine of individualism, a doctrine which has given a kind of moral sanction to blind acquisitiveness and *laissez faire*. From the increase of purely speculative enterprise has resulted the rapid growth of an unskilled labour class of intermittently employed units. This class has no single circumstance of its work or environment of the sort to nourish a healthy idealism or self-respect; it is sweated to the verge of starvation itself and vaguely conscious that its own mean wants are supplied, so far as they are supplied, by the sweating of others, and while on the one hand it lacks the continence and restraint which only idealism can foster, it is on the other hand deprived of the opportunities of innocent pleasure. The existence of this rapidly growing class presents one of the most terrifying aspects of the social problem as we find it confronting us to-day, and leaves the heaviest responsibility at the door of our modern industrial organisation. This spectacle of poverty and degradation has for more than a hundred years attracted the attention of economists and reformers, but with a few honourable exceptions their speculations have been fatally tainted with the materialism of their environment, and where they have

perceived a spiritual lethargy behind the physical distress they have claimed for the objective ailments of Society a priority of treatment in the belief that when once these had been remedied by some clever adjustment of the political or economic machine the decay of social energy and of moral and æsthetic perception would be automatically arrested. Reformers such as these easily rally the unthinking to the support of their theories by pointing to the "eternal injustice" of the unequal distribution of wealth, forgetting that to remove the evils begotten of capitalist avarice by an appeal to the collective avarice of the masses is to cast out devils by Beelzebub, the Prince of Devils, and that the State Socialism they advocate would but establish, on a broader and more permanent basis, the evils they seek to eradicate.

It was doubtless impossible, at the beginning of the nineteenth century, to foresee the extent of the evils destined to follow in the train of the great mechanical development which seemed about to crown the long struggle of the intellect for independence with an ever-increasing material prosperity. At the moment, however, when the growth and ascendancy of the Scientific Spirit appeared to culminate in the general recognition of the principles of evolution, England was sinking rapidly into the blackest materialism, and in spite of the efforts of such men as Carlyle, Ruskin, and Matthew Arnold has continued to sink, until to-day all recognise that Spiritual decadence which has thrown all the healthy relations of Society into disorder. In the first fiery iconoclasm of Freethought, the old Fetishes and Superstitions of Mediævalism have indeed been swept away, but the price we have paid for our emancipation has been a heavy one. The false Gods have been truly cast down from their high seats, but into the Temple left thus clean and garnished what demons of greed and avarice have not entered to pollute with ignoble huckstering the deserted shrines. Mary, indeed, is gone, and all her Soldier Saints, the Principalities and Powers of the Celestial Hierarchy, with the gold-winged Seraphim that Dante in his Vision saw thronging the empyrean with countenances coloured like flame; not a wondrous figure of them all exists to-day for the twentieth-century factory hand or machine-tender, and, with these, all the ideality, the self-sacrifice, and the devotion which informed the old religion and glorified the relations of civic life have also disappeared, and we are left with the gloomy self-interest and covetousness of an inveterate Mammon-worship which has brought in its train all the evils from which Society is suffering to-day. To create a clean heart in the community, and renew a right spirit within it, something more than legislation is necessary. So long as we content ourselves with remedying the evil outward effects of our unwearying pursuit of riches all our efforts will prove ineffectual. If we would drive out the Spirit of Avarice from the Temple of Life we must be prepared to fill its place with something more worthy of our devotion. It will be useless to endeavour to fill the void with the mathematical and

philosophical abstractions that may appease the hunger or satisfy the intelligence of the scientific few; to these the latest theory of light and heat, of matter and motion, may satisfactorily replace a creed that is not to be analysed in their test-tubes, or symbols to whose beauty they must be forever blind, but it will never appeal to the great mass of the people, will never supply the motive force to inspire the social evolution of Mankind. Only something which is so deeply felt, so implicitly believed in, so passionately loved that in its quest or service the lower self, the self of sullied, ignoble aims, of gross and tainted ambition, sinks away, burnt up in the flames of a self-sacrifice and which only a great Religion can inspire; only this can supply at once both the motive impulse and the directing, restraining force without which social progress is impossible.

On all sides we hear of the decadence of religion, of spiritual apathy, of the deep-rootedness of materialism and the superficiality of Revivals; but wherein shall a man both feel and show all that Religion means for him, of its purifying, inspiring influence, of its enthusiasms and restraints, except in his daily work, that work which should be for him a ritual for all the creative impulses within him, and the vehicle of all those emotions and aspirations which demand expression in every healthy life?

If your average wage-earner, the clerk, the factory hand, or the machine-tender, must cram the exercise of his religious or artistic instincts into the ever-narrowing crannies of leisure left in his day of monotonous, soul-destroying labour, who shall wonder if he neglect them? Far from assisting him in his day's work, they are positive drawbacks in his struggle for existence. The only qualities in him that are prized by his employers are his physical endurance, obedience, and punctuality; it is unnecessary for him to exhibit or cultivate the characteristics of a human being; the perfect workman of to-day is he who most nearly resembles an automaton, a mere tooth in the cog-wheel of a money-making machine.

In such a system it is vain to imagine that Religion or Idealism can flourish, so that the very force which should inspire the Social Progress of man lies, at this critical conjuncture, dormant and lethargic in his breast.

Yet—though our responsibilities as citizens of a potential Utopia remain undiminished by such a consideration—it is not through some fatal flaw or perversity inherent in human nature to-day that this force is lacking, but because of certain obscure and complicated movements, both historical and economic, which, in an age when Sociology as an exact science was entirely unknown, took shape so gradually as to escape the detection of contemporary philosophers, and, at a time when Dogma was staggering under the first earthquake-shocks of the Reformation, found its natural defenders too busy, in resisting the attacks of the Schismatics, to occupy themselves with matters so apparently unconnected with their profession.

We have seen how from such remote causes has spread the materialism which to-day infects the art, the business, the politics, and even the Reform movements themselves, of the nation, and, face to face with the endless complexities of the Social Problem it has left us to combat, we are able to perceive that our boasted nineteenth-century progress in civilisation has been an infatuated obedience to those philosophers and economists who have exalted the intellect at the expense of the emotions of man. Benthamism, enlightened self-interest, individualism, and Manchesterism have all conspired to bind humanity to the chariot-wheels of science and mechanical discovery. Every labour-saving or labour-shirking device, from railways, telegraphs, and telephones to stamped-carving machines, gramophones, and pianolas, has been hailed by the mob as a fresh triumph of the indomitable mind of man, and so it has been, but it has conquered not only the warring elements, the primeval forces of Nature or the dead inertia of matter, but the human soul and the Divine spark of Godhead within it. "Reason," says Mr. G. R. S. Mead, "can clear away error, it can give us no new light," and its best service to the race to-day would surely be the delimitation of its own rightful sphere of influence. In the relationship of the individual to the varied phenomena of his environment it is the function of the perceptive or emotional faculties to apprehend, as John Mill says, "to know by direct consciousness," while it is the function of the intellect to compare and co-ordinate these impressions, so that in its relationship with the Cosmos the intellect is eternally limited by the degree of development of the perceptive and emotional faculties which accompany it; if the instincts and emotions be trained and cultivated, the intellect will operate naturally upon the higher planes of experience; if they be untrained or possess no great natural activity the energies of the intellect can only be exerted upon the lower planes. Now in sacrificing the welfare of the arts and handicrafts upon the altar of capitalism and material prosperity, we have shut out from the life of man all those opportunities for the exercise and control of his imaginative and emotional faculties which should render his daily work the proper outlet for his idealism, and the consequence has been that our intellectual and material progress has been accompanied by spiritual retrogression, while our workmen have become only less materialist than our financiers.

Many have been the voices raised against the mechanical view of progress, science, and civilisation which poisoned the economic theories upon which our industrial system is founded. "The ultimate truth," says Edward Carpenter, "which Science, the Divine Science, is really in search of is a Moral Truth—an understanding of what man is and the discovery of the true relation to each other of all his faculties, involving all experience, and an exercise of every faculty, physical, intellectual, emotional, and Spiritual, instead of one set of faculties only."

"Unfortunate creatures," says Carlyle to the men of his day, and to ourselves his words have an even more perfect application, "you are fed, clothed, lodged as men never were before—such wealth of material means as is now yours was never dreamed of by man, and to *do* any noble thing with all this mountain of implements is for ever denied you." From how different a point of view speaks Matthew Arnold, in whom the refinement of perception takes the place of Carlyle's deep feeling: "Above all in our own country has culture a weighty part to perform, because here that mechanical character which civilisation tends to take everywhere is shown in the most eminent degree," while, honourably distinguished among Economists, Jevons declares his strong conviction that the reign of Law will prove to be an unverified hypothesis, the uniformity of Nature an ambiguous expression, and the certainty of our scientific inferences to a great extent an illusion."

Encouraged by these voices crying in the wilderness of nineteenth-century materialism, and above all by the life-work of John Ruskin, it behoves all reformers of our Social and Industrial System whose efforts are based upon an enlightened conception of man's nature and its requirements, to acquire by mutual understanding and organisation that unity of purpose which alone can enable us to make headway against the blind anarchic forces of modern commercialism. To foster that spirit of idealism in which we perceive the natural antagonist of current economic theories we should endeavour to concentrate sympathetic and expert opinion upon the necessity of restoring to their proper position in the Body Politic all those callings in which the production of the necessities of life is conducted with dignity, harmony, and enthusiasm without waste—the Crafts, the Arts, Agriculture and Forestry. In all the fields of industry we should seek to re-establish the principle of Just Price, and to expose and overthrow the current economic doctrine of unfettered competition.

We should seek to reinstate wherever possible the natural personal relationship between the Producer and the Consumer, between the craftsman and the husbandman, and to draw attention to the economic fallacy of founding an industrial system exclusively upon the needs of man as a *consumer* rather than as a *producer*, and should point out that in the former case the structure of Society tends to become more and more conditioned by purely financial considerations, that Education becomes more and more the forced development and control of the intellectual at the expense of the emotional and sympathetic faculties, and that art, religion, and idealism are more and more banished from the daily life and the daily work of the people; while in the latter every consideration that tends to enrich the imagination, cultivate the perception, and nourish the sympathies of the worker—Beauty in his surroundings, a keen civic life and hearty aspiration towards his ideals of perfection and totality—has an objective as well as a subjective value.

We would propose, therefore, to restore order to the present industrial anarchy by re-establishing the old hierarchical system of production in which apprentices, craftsmen, and master craftsmen may once more learn, emulate, and instruct as in the golden days of the Gild System.

In both the Arts and the Crafts we would seek to direct the movement of reform upon the lines of the best National tradition, in the belief that it was, to no small extent, the break in the continuity of tradition occasioned by the wholesale imitation of the Pseudo-Classic forms at the time of the later Renaissance that caused the extraordinary decline in the production of genuinely instinctive and beautiful handiwork which we lament to-day. One cannot help thinking, moreover, that it is through the channels of National qualities and inherited characteristics that inspiration flows most readily to the mind of the Artist and the Craftsman, so that we may regard the world, the race, the town, the village, and the workshop as units which should be brought to perfection, beginning at the smallest and simplest, so that we cannot be good cosmopolitans until we have learned to be good Englishmen, good Englishmen till we have learned to be good citizens, and good citizens till we have learned to be good workmen.

We would seek in the Crafts to standardise sound and beautiful methods of production, basing our system upon those methods which have been found to have been practised in those periods when the Crafts had attained their most perfect development, and only departing from these when real improvements have been discovered and tested.

Finally, in every Art and Handicraft we would seek to establish the authority of unquestioned mastership.

It will be said that the trend of economic evolution is against us, but a movement that disregards the necessities of a man's spiritual nature can hardly be in harmony with the great cosmic force that developed and fostered that nature, can but be one obstacle the more upon the road to that "far-off divine event to which the whole creation moves," while I believe that not many decades will pass before it will be plain to all that the present trend of economic evolution has landed us in a *cul-de-sac*, from which we can only escape by retracing our steps to the point where we first abandoned the high-road of moral, intellectual, and physical progress, in the vain quest of a material Eldorado. After all, evolution is no dark, inscrutable power that drives unwilling nations and races open-eyed through all the processes of dissolution to an inevitable doom, but the expression in terms of social progress of the collective will-power of the nation or the race, so that if we desire any attainable end vehemently, our evolution will surely tend in that direction. The work before reformers, therefore, includes a vigorous propaganda of their theories, that they may assist in the direction of the National

evolution upon the lines of an all-round development and education of the individual faculties.

As to the form this propaganda will take, we must bear in mind that Human Society rests upon a foundation of Human Labour. The Epic of the future, says Carlyle, will celebrate not "Arms and the Man," but "Tools and the Man." "The great problem of the future is the Organisation of Industry," and the Industrial System of the future must be based upon work as an end in itself; it must be worth doing for its own sake and for the sake of the worker. We must work upon the principle of decentralisation, and check the drain of able-bodied men and women from the country to the big distributing centres. This can only be done by the restoration of the crafts and agriculture together in the country districts. We must work towards the eventual rendering of each economic unit, each industrial village or town, as far as possible self-supporting in all the necessities of life. The interest of the local spending public must be aroused to the support of local enterprise, and not only the children of the working classes but those of the well-to-do should receive a craft education in the workshops of the local Gilds, or an agricultural training upon the local farm. This will assist the restoration of the old civic idealism and local patriotism; careers will open for capable young men in the villages. The drain of money to the big towns will cease; it will be once more worth while for cottages to be built in the country districts, since plenty of employment will enable occupiers to afford a reasonable return as rent for the capital invested. Each unit should have its own fiscal system linked up with neighbouring units by mutual arrangement for the distribution of whatever raw materials it would be necessary to import, so that all merchandise likely to affect prejudicially the work of the local Gilds might be excluded. Thus it would be possible to solve the economic problems of each unit separately and prevent the enormous waste of resources involved in advertising, cross carrying, competition in cheapness and the production of commercial ineffectualities made to supply or even to create the vicious demand for trifles and novelties. With the economic problem in every unit under control the greatest of the obstacles that prevent the restoration of the principle of Just Price would disappear. To put our propaganda upon a sound footing we must appeal to all sections of the community—to the ranks of labour that they should not be misled by the promises of political parties of any great degree of material prosperity; we must teach them to use the power they have gained in insisting upon opportunities for setting their own organisations in order; they must establish branches of their Unions as Gilds in every centre, themselves producing all the necessities of life and disposing of them, and themselves helping to govern in every political unit; we must appeal to them—and to no other class is a moral appeal so effective—to utilise the experience of the small experimental Gilds and individual master

craftsmen already at work in setting up standards of unimpeachable quality, never to abandon the proved methods of the best mediæval art till long experiment has tested the efficacy of innovations, and faithfully to discharge the responsibilities which must grow as their powers and importance increase.

We must appeal to the well-to-do Consumers to realise the enormous responsibilities that attach to the investment of their fortunes, to see to it that they are made acquainted with all the conditions of the labour that their money sets in motion, to spend wisely and rather in the direction of procuring the utilities of life perfectly made under reasonable conditions than in filling their houses with the decorative futilities of fashion, to seek to come into personal contact with the men who make these utilities and learn from watching them work how good work should be done. We must appeal to Employers of labour, to municipalities, councils and local bodies, to take care that local industries are put on a proper footing and supplied with an effective demand for their productions. To Architects we would point out that architecture in its highest form is but a synthesis of the crafts which find their true relationship to one another only in a faithful subordination to the central idea of the Master Builder. To the Clergy we would appeal not to sully the whole idea of perfect service by pitting the exploiters of sweated mechanical labour against one another in an attempt to provide their ritual with cheap and showy utensils, in which symbolism is degraded, beauty utterly banished and the intrinsic worth a mere question of troy weight, and we would remind them that the permanent revival of religion and a healthy spiritual life is unlikely to take place while the whole commercial and industrial system is run upon principles which explicitly violate the most sacred tenets of all the great Religions of the World. *Laborare est orare* is only true of good work, and of the really beautiful and necessary work we may say with Carlyle, "All true work *is* Religion, all true work *is* Art."

Finally, to all Reformers, artists, and master craftsmen we would appeal not to let this moment of revival in all the fields of Social Utility, Art, and Philosophy pass away without some effort towards such a unity of purpose and such an organisation of effort as shall result in the formulation of a definite philosophy and a definite plan of campaign for the attainment of our common aim—the Reorganisation of Society by the Restoration to the General Life of Beauty, Vigour, and Spirituality.

PART IV

DEPARTMENTAL PAPERS.

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2. Department B — COMPARATIVE RELIGION, MYSTICISM,
FOLKLORE, etc.
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DEPARTMENT A.

BROTHERHOOD.

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Droit ou Devoir.

D. A. COURMES.

L'humanité actuelle, en Occident surtout, ne vit que l'idée du *Droit* ; celle du *Devoir* n'est pour elle qu'un principe théorique.

Notre humanité vit bien le droit jusqu'à l'abus puisqu'elle l'appuie sur la force et qu'elle ajoute même que celle-ci prime celui-là.

Aussi les résultats en sont-ils édifiants. Chez les nations, la force militaire est seule maîtresse ; chez les individus, le même rôle est dévolu à l'argent et la valeur intellectuelle ne sert que d'auxiliaire.

Tout cela, exclusivement basé sur l'utilité, est revêtu du nom de droit qui en prend comme une définition spéciale, avec retentissement sur celle du devoir, à savoir que le droit est presque partout tenu pour la juste revendication du devoir d'autrui à l'égard des soi-disant ayant-droit, et le devoir pour la seule déférence au droit même d'autrui sur soi. Amphibologie, double cercle vicieux où nul des deux termes ne prédomine, de sorte que le point de départ effectif pour la plupart des hommes est la possibilité d'échapper à l'un pour ne se rallier qu'à celui qui sert le mieux l'intérêt personnel. D'où abus, désordre et souffrance.

Si l'idée ainsi vécue du droit est mauvaise, le remède ne serait-il pas surtout dans celle qu'on devrait se faire du devoir ?

Pour résoudre cette question, il faut sans doute se référer aux véritables principes en la matière.

L'homme est un être en évolution. Les sociétés sont des collectivités d'hommes en évolutions solidaires.

De par la force des choses, il faut donc évoluer au mieux, faciliter cette évolution, et, ainsi, favoriser la réalisation d'évolution des éléments impliqués. C'est précisément ce qui semble constituer le devoir absolu, source ou base de tous les devoirs secondaires, titre unique ou suffisant de ou pour l'homme dans le monde et rendant superflue, inutile, inexistante, même, l'idée surrogatoire du droit.

Telle est la proposition principale dont la présentation fait l'objet de ce mémoire. Nous essaierons de l'établir en montrant qu'elle suffit exclusive-

ment à assurer le bon fonctionnement évolutif des choses, c'est-à-dire des individus et des collectivités.

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D'après ce qui précède, nous commencerons par définir à nouveau les principaux points considérés.

Selon nous, le devoir est la déférence effective à la loi divine d'évolution appliquée à l'humanité, et, le droit, la simple aspiration à l'application par les autres de la dite loi d'évolution.

Il s'en suit d'abord la nécessité de connaître la loi d'évolution, c'est-à-dire de s'instruire à ce sujet, et, ensuite, que, dans ces conditions, le droit cesse d'être une chose de revendication et que le devoir propre devient la dominante des actes de chacun. C'est assurément le contraire de ce qui a lieu actuellement.

Examinons sommairement dès lors les conséquences de l'application de ces nouveaux principes dans la pratique des choses de la vie.

1°. *En matière individuelle* : l'homme, on le sait, doit évoluer, se perfectionner en volonté par l'activité, en intelligence par l'étude et en amour par l'altruisme. L'homme doit agir, dans son champ propre, sans léser autrui, en l'aidant, au contraire, de son mieux, et en recherchant moins le profit personnel que la perfection de l'action ; il doit étudier la nature pour connaître les lois de l'évolution et y conformer sa conduite ; il doit aimer, enfin, pour jouir plus pleinement de la vie, se relier à ses semblables et, par l'union, tendre vers l'unité, but suprême de l'évolution.

2°. *En matière collective* : les associations ont à procéder comme les individus en ajoutant aux notions générales de la vie celles qui concernent le classement hiérarchique des Egos, c'est-à-dire les conditions même d'âge véritable des individus, d'où dérivent les titres naturels pour être préposé à la direction des groupements humains. Cela, du reste, se passe déjà, plus simplement, il est vrai, dans le sein des familles nombreuses où, à la disparition des parents, l'enfant de 8 à 10 ans n'a pas la même voix au chapitre que l'aîné de 25 à 30. Il y a lieu de considérer, en outre, pour les nations, les lois ethniques qui ont trait au mouvement de la vague de vie dans le monde, avec ses efflorescences et ses alanguissements successifs connexes, sortes de marées montantes et descendantes qui effectuent les aurores, les apogées et les déclins des peuples, avec les transmigrations concurrentes de races en cours d'extinction à races en avènement ou ascendant.

Dans tout cela il est question de devoir et point de droit.

* * *

Reprenons l'ensemble de la question pour considérer successivement quelques uns des problèmes qui s'y rattachent. Il est entendu que le

présent travail n'a la prétention que d'indiquer les solutions plutôt que de les développer.

L'HOMME ET LA FEMME, DANS LA FAMILLE ET DANS LA SOCIÉTÉ.

Le problème du rapport social qui existe entre l'homme et la femme est à coup sûr l'un des plus intéressants, à toute époque, et plus encore peut-être à l'heure présente. A l'antique subordination de la femme, en effet, une réaction récente de date tend à substituer une égalité mal définie, mais plus hérissée de droits qu'appuyée sur des devoirs.

La considération exacte des choses que permet de faire la donnée théosophique donnera peut-être une solution plus généralement satisfaisante de la question.

D'après la théosophie, l'homme et la femme sont les personnifications des deux aspects complémentaires de la monade humaine, aspects égaux en principe, quoique différents en fait. L'un de ces aspects représente plus spécialement la force et l'autre le dévouement. L'homme et la femme ont déjà, l'un et l'autre, passé par chacun des deux sexes et commencé à évoluer les caractéristiques précitées. Les situations actuelles ne sont donc que de nouvelles éditions, en chaque genre, et cela marque bien déjà l'égalité foncière de l'homme et de la femme, sous la réserve toutefois du véritable âge respectif des sujets.

Il en résulte d'abord qu'une union de famille n'est très bien assortie que si elle est effectuée entre des âmes d'âge analogue. C'est une considération particulière dont il n'a pas été fait explicitement état jusqu'ici et dont la due observance importe autant à l'évolution des gens qu'à l'harmonie des familles.

Dans la cellule sociale constituée par l'union familiale de l'homme et de la femme, aucun des deux n'est donc inférieur à l'autre, aucun n'a non seulement de droits mais même de titres de supériorité sur l'autre, mais chacun a des devoirs envers son conjoint et ce n'est qu'en s'en acquittant exactement des deux parts que l'harmonie peut-être assurée. Sans doute la réalisation d'un tel état de choses implique des transferts éventuels, l'initiative, l'action principale tantôt d'un côté, tantôt de l'autre, mais c'est toujours par délégation implicite et, ainsi, en accomplissement du devoir et non en revendication du droit.

L'ENFANT, DANS LA FAMILLE.

L'enfant est un Ego confié à ses père et mère dans le but d'assurer son avènement au monde, et de faciliter son développement physique, d'abord, puis intellectuel et moral. Les parents ont donc à entourer de soins les enfants et les jeunes gens auxquels ils sont préposés pour les mettre à même de voler ensuite de leurs propres ailes. Des causes et des effets karmiques

s'ajoutent d'ailleurs au devoir général de solidarité pour assurer encore l'action des parents.

Le devoir de ces derniers est donc étroit jusqu'à la fin de l'éducation et il se transforme ensuite en un sentiment affectueux fait de conseils offerts et d'assistance effective, si besoin, dans la mesure du possible, naturellement. Les enfants, de leur côté, doivent à leurs parents, reconnaissance, respect et affection.

Rien à revendiquer, en somme et d'aucune part, en fait de droit.

INSTITUTIONS SOCIALES.

La question sociale peut également tirer de la théosophie d'utiles aperçus sur chacune de ses parties. Considérons d'abord le point des institutions elles-mêmes. Celles-ci dépendent plus ou moins, en général, du consentement collectif, *consensus omnium*, et, ainsi, de l'exercice du soi-disant droit de suffrage dans les nations. Nous avons traité précédemment de cette question particulière et, en préconisant pour les aînés de toute collectivité une plus grande participation à la conduite des affaires, nous n'avons entendu leur reconnaître qu'une plus grande somme de devoirs correspondant à la supériorité de leurs capacités.

C'est donc là, aussi, à l'idée de devoir que se résume l'immixtion d'un chacun, où que ce soit.

TRAVAIL ET PROPRIÉTÉ.

L'homme, pour remplir son rôle, ici-bas, doit travailler à se procurer ce qui est nécessaire à l'entretien de la vie pour lui et ceux dont il a la charge, pour les jours présents et pour ceux de sa vieillesse, aussi longtemps du moins que les institutions sociales n'auront pas pourvu à cette dernière occurrence. Il n'a point à amasser au delà, et cette limitation dûment observée diminuerait notablement déjà l'étendue et la profondeur des infortunes karmiques.

Ainsi, chaque homme valide doit travailler, chacun dans la catégorie qui lui revient. Le processus de l'évolution implique que toutes les catégories sociales, administration, protection, enseignement, agriculture, industrie, commerce et services auxiliaires, soient occupées. Elles doivent l'être en conformité des véritables capacités, et celles-ci sont toujours en rapport de l'âge des âmes impliquées. Parmi ces âmes, aux plus âgées sont naturellement dévolues les catégories les plus élevées et aux moins âgées les moins hautes, avec dues acceptations volontaires, sans plus de morgue d'un côté que d'exigences déraisonnables de l'autre, avec, de toutes parts, la juste considération des choses ou éléments nécessaires en jeu, l'intelligence, le travail et le capital, les deux premiers représentant

l'actualité et le troisième la suite du passé, sans obliger abusivement et surtout sans empêcher qui que ce soit de travailler. Chacun, en effet, passe, au cours des âges, par chacune des catégories humaines, mais il faut s'y ajuster patiemment et non inconsidérément afin d'y être constamment à la place qui convient véritablement. Toujours affaire de devoir.

RELIGIONS.

L'humanité doit tendre à s'éclairer en matière de religion pour tenir au mieux sa place dans la nature, car la notion vécue des rapports qui existent entre l'homme et l'univers et leur auteur est aussi nécessaire à l'homme moral que l'air respirable à l'homme physique et c'est ce qui constitue l'essence même de la religion. Dans l'élaboration de ces notions ou de ces rapports, on doit toutefois respecter les errements des autres et ne prendre que sous cette réserve les mesures individuelles et collectives qui conviennent à la satisfaction de ses propres aspirations.

PÉNALITÉS.

Les sociétés humaines doivent assurer l'ordre social de façon à viser la prévention et, éventuellement, la répression des abus. Cette répression peut s'exercer par la mise hors d'état de nuire, sans la peine de mort, même à l'égard des meurtriers avérés. La loi divine se charge suffisamment de ces derniers et son action n'est jamais en déshérence.

INSTRUCTION.

C'est un devoir de premier ordre que de favoriser les œuvres d'enseignement dans tous les ordres et sans exclusions inconsidérées.

POLITIQUE EXTÉRIEURE.

La base de la politique extérieure des nations, doit être, au-dessus de tout, d'harmoniser les actes de celles-ci, d'abord à la loi universelle de fraternité et aussi aux rôles qui reviennent aux nations de par la loi ethnique de répartition de la vie chez les peuples, loi dont la due application implique la connaissance de la théosophie. Une telle application assure, en effet, un maximum de conditions favorables à la politique ainsi basée, engagée et poursuivie. User le plus possible de l'arbitrage. Ne pas compter sur l'extinction de la guerre tant que l'humanité ne sera pas plus avancée. Se mettre dès lors en mesure de la faire, quand elle sera juste, sans la rechercher, mais avec fermeté, sans haine ni passion aucune, et bénéficier ainsi des avantages d'ordre moral que confère quand même, comme tout en ce monde, la triste contingence qu'est assurément la guerre.

* * *

Nous pourrions continuer l'examen des diverses questions de la vie, mais en voilà assez pour la limitation que nous nous sommes imposée.

En résumé, la comparaison des choses exclusivement considérées, d'une part, au point de vue du droit et d'une autre, à celui du devoir, montre indéniablement que tout l'avantage se trouve dans le second cas.

C'est que l'idée du droit est en elle-même aussi mal fondée qu'inutile : mal fondée, puisqu'aucun homme n'a plus de titre qu'un autre à exiger quoique ce soit de son semblable ; inutile, puisque l'expérience montre que rien de bon n'est jamais sorti de l'idée exclusive de droit.

Le prétendu droit humain n'a constamment été que la cause de tous les conflits, de la souffrance et du mal. Il faut l'abolir pour ne laisser subsister et ne considérer que l'idée du devoir dans tous les ordres : devoir envers les animaux, par la compassion et l'assistance ; devoir envers les hommes de tous rangs, nos frères, par l'altruisme, la bienveillance, et l'amour ; devoir envers nos aînés, les instructeurs qualifiés et les grands êtres, par le dévouement, la reconnaissance et l'aspiration ; devoir envers le Suprême, enfin, auteur de toutes choses, par un sentiment intime et profond d'adoration. . . .

En de telles conditions, l'homme vivrait, sans doute, au mieux son évolution et parviendrait au but qui lui est assigné avec un minimum d'effort à faire et un maximum de vitesse obtenue.

Si les choses se réalisaient ainsi et que le résultat répondit à nos prévisions, il n'y aurait assurément pas de meilleure démonstration de la thèse que nous avons l'honneur de présenter ici.

Nous concluons donc en émettant le vœu que l'idée de droit soit rendue caduque, et qu'il y soit partout et exclusivement substitué celle de devoir, avec ses corrolaires d'activité altruiste, d'étude désintéressée et d'amour élevé.

Essai sur l'Égalité.

L. REVEL.

On a proclamé et on proclame encore partout et bien haut l'Égalité ; mais si l'on passe en revue la société sous tous ses aspects, on voit, au contraire, que c'est l'inégalité qui règne, que partout l'égalité est fausse et mensongère. "De quelque côté que l'on se tourne," dit le St. Simonien Pierre Leroux, "il semble que l'on va saisir et palper l'égalité. Fausse apparence, mirage trompeur ! C'est l'inégalité que l'on embrasse."

Le droit du pauvre est-il égal à celui du riche avec les mille pièges de la procédure et du favoritisme ? Dans l'industrie et le commerce, ce qu'on appelle la libre concurrence est la plus atroce inégalité. Une minorité est le maître de tout, du capital, des terres, des machines et de toutes les sources de production, tandis que la majorité est réduite à la misérable condition de serfs de l'industrie. Les travailleurs sont même obligés de se disputer leur salaire entre eux et de le disputer aux machines, leurs plus grands concurrents.

Et quelle justice inégale ? On punit ceux qui sont poussés au crime par le besoin et la misère, par une tare atavique, par la contagion de l'exemple, et l'on ne peut atteindre ceux qui peuvent impunément fouler les autres aux pieds parce qu'ils sont plus adroits, plus habiles, et maîtres du pouvoir ou de la fortune.

Bien plus encore, la punition suprême, la peine de mort, est appelée la vindicte publique, comme si la justice sociale, qui devrait être le reflet de la justice divine, avait le droit de vengeance, même au nom de la société. Cette conception fautive de l'idée de justice qui s'est incrustée dans l'esprit humain n'est qu'une conséquence de l'idée monstrueuse si profondément humaine d'un Dieu de colère et de vengeance que nous a légué la tradition biblique. On dit souvent et non sans raison que si Dieu a fait l'homme à son image les hommes le lui ont bien rendu. Et que dire encore de l'inégalité avec laquelle la femme est traitée tant sous le rapport de la rémunération du travail que sous le rapport de la vie sociale et conjugale ! Là comme ailleurs, l'inégalité est révoltante !

Quelle conception le théosophe peut-il avoir sur l'égalité ? La loi de l'évolution générale évoque naturellement en lui l'idée de gradations successives d'états de conscience, de sentimentalité, de mentalité, et même de spiritualité. Comme, d'une part, l'évolution des choses et des êtres est une chaîne sans fin dont les deux bouts sont dans l'infini, et, comme d'autre part, les efforts de chacun sont inégaux et dirigés dans des voies multiples, il en résulte forcément une inégalité en vertu de laquelle les hommes se trouveront toujours à différents niveaux sur l'échelle de l'évolution. C'est d'ailleurs, ce que l'observation nous montre : on trouve dans l'humanité tous les degrés et toutes les formes de l'intelligence, de l'idiotie au génie humain, de l'ignorant au savant, du sauvage qui ne peut distinguer même la perspective d'un tableau à l'artiste incomparable ; et aussi toutes les formes ainsi que tous les degrés de passion et de sentiment, depuis le vice le plus abject et l'égoïsme le plus farouche jusqu'aux vertus les plus sublimes, depuis celui qui tue pour assouvir une passion bestiale jusqu'à l'abnégation d'un St. François d'Assise.

Si l'inégalité paraît devoir toujours persister, comment concevoir le principe égalitaire ? Rien de plus important pour celui qui est appelé à une fonction sociale que d'avoir une idée nette de ce principe. Si l'on entend par le mot égalité une distribution de droits égaux faite sans distinction à l'enfant comme à l'homme mûr, à l'être impulsif comme à l'homme qui agit après une délibération réfléchie, à l'homme à une tête vide comme à une tête pleine, à l'ivrogne comme à l'homme sobre, au stupide comme à l'intelligent, à l'ignorant comme au sage, l'égalité n'apparaît que comme un leurre. La passion, l'impulsion instinctive, étant les dominatrices de la vie, le plus faible succombera fatalement dans la lutte contre le plus fort. Est-ce à dire que l'égalité n'existe pas ? Cette idée grandiose que le génie de Rousseau¹ a implantée dans l'esprit humain comme un dogme, une foi, une croyance, une religion est-elle irréalisable et chimérique ? Non certes, l'égalité existe, et malheur à ceux qui la violent. L'histoire nous fournit la preuve comme l'indique le grand philosophe Pierre Leroux. Les Grecs et les Romains, ces fiers citoyens de l'antiquité, ayant osé ravalier des hommes au-dessous de l'humanité, furent, à leur tour, écrasés par ceux qu'ils appelaient des esclaves et des barbares. "C'est qu'ils ne savaient pas, ces maîtres si pleins d'orgueil, que la raison de chacun est puisée à la raison de tous, et que empêcher la raison de se développer, c'est restreindre l'Océan de raison où nous puisons notre lumière." Jamais philosophe ne s'est approché d'aussi près de la conception théosophique que le St.-Simonien Pierre Leroux. Pour lui, l'égalité est en germe dans la nature des choses, elle est dans un perpétuel devenir, elle a été conçue spirituellement au sein de Dieu et dans notre âme, elle est une loi divine, une loi antérieure à toutes les lois et dont toutes

¹ Opinion de Pierre Leroux dans son livre sur l'Egalité.

les lois doivent dériver ; elle est la notion la plus profonde de l'être, la racine de l'idée de justice parcequ'elle lui est antérieure et supérieure et que c'est elle qui la cause et la constitue. Ces grandes idées, exprimées par Pierre Leroux, se dégagent sous une forme plus saisissante encore et plus précise de la doctrine théosophique.

Remarquons que les aspirations humaines vers l'unité et l'égalité se manifestent par des signes de toute évidence. C'est d'abord, le sentiment de fraternité qui s'affirme à tel point dans le monde comme un besoin social qu'un savant, Auguste Comte, a été poussé, pour l'exprimer, à créer un mot nouveau, *l'altruisme*. C'est ensuite la célèbre devise de la Révolution : "Liberté, Egalité, et Fraternité," ces trois mots magiques qui ont surgi de l'humanité aux jours sombres des réactions sociales, sans que l'on puisse savoir de qui ils émanent. Nul mieux que le théosophe ne peut saisir la profondeur métaphysique de cette célèbre devise, en comprendre la beauté et la grandeur. Oui, la liberté existe, mais elle sera limitée tant que la conscience humaine n'aura pas détruit toutes les barrières qui la séparent de la conscience universelle. Oui, l'égalité existe, elle est absolue et fondamentale par le Moi divin un et identique que chaque homme possède, mais l'inégalité existe dans les véhicules physiques et psychiques à travers lesquels s'exprime ce centre de conscience de l'Infini qu'est le Moi divin. Oui, la fraternité existe, mais elle n'est réelle, sainte, et effective qu'à l'état de Christ, au stade surhumain qui nous fait un avec Dieu. Ce triangle lumineux, "Liberté, Egalité, Fraternité," reflet de la Trinité divine qui réside au cœur de tout homme est le signe précurseur de l'aube de la race future. C'est aux théosophes qu'il appartient de montrer la grandeur d'un tel idéal en pratiquant ce qu'ils prêchent : la fraternité et non le combat, le désir de servir et non d'opprimer, l'abandon des antipathies, le rapprochement des races, des peuples, des religions et des classes sociales, la reconnaissance des devoirs mutuels et enfin l'union indissoluble entre l'intelligence et la spiritualité.

One of the Uses of Altruism.

EDGAR LOAM.

One often meets with persons whose mental attitude seems merely to have been assumed in order to avoid the vital actualities of human existence ; by them surface differences, or occasional animosities of sects and Churches, are urged as a kind of plea for indifference to, or disregard of, the claims of them all. To the objector it does not seem to occur that instead of criticising the merits of any one sect or "ism," it would be far better to look beneath the surface to the deeper emotions and principles in which they are all rooted. Churches, chapels, and "isms" represent the spiritual ideas of certain different types of mankind. The Faith which was once delivered to the Saints is, and always will be, interpreted in certain Churches in certain ways ; and this applies to Faiths other than Christianity. The great world-story of Religion as a whole has many diverse presentations, as Mankind has many different types.

If all men were similar instead of differing in evolution and type, there would probably be but one Church. But as things now are, time spent in arguing subtle questions of theology or fine distinctions of ecclesiastical polity is often little better than wasted. Reason, as such, has at all times little to do with any man's adhesion to a Church or sect. Far more powerful factors are feelings, sympathies, environment, family tradition, a thousand and one other unconscious causes which are beyond the average man's control.

The late Mr. Horsman, Member for Liskeard, once said that "Religion is largely a matter of geography." As was his wont, he touched lightly on the surface of a profound idea. The Latin and the Teuton represent very different phases of European civilisation, and the characteristics of both being partially blended in the English character to-day, the Anglican Church holds a midway position. Some Protestants blame the Church of Rome for all that they cannot comprehend in the Roman Catholic character ; while Roman Catholics object to Protestantism because the Protestant's ideal does not take the ceremonial form of objective presentation. The difference is in the mode of presentation of the same great truth. The

Church is the outcome of the type. Could the Church of the Latin race be other than the gorgeous fabric of ceremonialism tinged with the Pantheism inherent in the Latin character, or the Church of the Teuton other than the splendid edifice built on, and circumscribed by, reason tinged with the severe simplicity inherent in the Teuton? A Church is the evolution of the potentialities of a type, so that sound reasons may always be found for the position taken up by the various sects: but our point is that those sects are not the outcome of pure reason or logical premise, but that other factors enter in, as when Luther revolted, moved to indignation by the corrupt state of the Catholic Church.

Nearly all the Protestant theological works were written in defence of Protestantism; but Protestantism was in existence before it required any defence. The origin of Protestantism was indignation at corruption, righteous perhaps, but "a feeling" for all that. My wish is to look behind feeling, which to-day fails to appeal to men, to see where the cause of their indifference lies.

All students of twentieth-century civilisation in England are more or less earnestly trying to answer a question. This question is the relation of science to religion. While these two schools of thought—whose followers are antagonistic, but whose thought is not—are arguing in a circle, the indifferent man urges that same controversy as the reason for his indifference.

But the Ten Commandments keep more people away from Church than do the intellectual difficulties of reconciling metaphysical postulates with scientific abstractions. Because science and religion are, in the popular mind, opposed, it by no means follows that to be irreligious is to be scientific, or that to be scientific is to be irreligious.

In the equation of life that we are all so bent on solving in terms of either science or religion, there is a compound factor that must be resolved long before any rational solution of the whole can be attained; that factor is Altruism.

It is many years now since, in 1859, Charles Darwin offered to the world his clue to the course of living nature—the struggle for life. Those born since evolution has come to be accepted can scarcely realise the enormous upheaval which it created in the intellectual world at that time. Truly was evolution a new revelation, and as such was discussed before it was understood.

The struggle for life has resulted in evolution, and so is of the nature of a kosmic process. If a theory is to rank as a kosmic process it must embrace all the known facts.

The struggle for life—yes, but whose life? There are certain potentialities inherent in corporeal being—nutrition, co-relation, and reproduction—and this kosmic process is simply the revealing of all these potentialities.

In the early days of Darwinism this struggle for life was given too great prominence, as there is another factor which should be equally recognised, and that is "the struggle for the life of others." All living things discharge these two functions, nutrition and reproduction (co-relation for the moment can be omitted). It seems as though both Mr. Darwin and Mr. Huxley have thought with such force in their own spheres as to obscure the light which they lit in the general disturbance of the mental atmosphere around them. The struggle for life is the kosmic process, says the one, but, says the other, social progress means the checking of the kosmic process at every step, and the substitution for it of another, which may be called the ethical process. Is there, however, really this contradiction in nature? Do not these two functions, nutrition and reproduction, or struggle for life and struggle for the life of others, run side by side throughout the whole organic world? In every form of life in the animal and human kingdom there is a period in which bare existence depends wholly on another being, the period of early infancy. Among animals, as among men, at birth the individual is wholly helpless, and if the kosmic process were only the struggle for individual life and not the struggle for Life—individualistic and altruistic—the existence of the infant, animal or man, would be very precarious.

The higher we ascend in evolution, the greater the length of the period of helplessness; the instinct of reproduction can only be modified by the aid of the ethical side of the nature. Thus is man taught some of the laws of life by means of what was once a primary instinct.

Leaving for a moment the question of Altruism, let us turn to the characteristics of the period in which we live. The mistake many people make is in imagining that this is an intellectual age. It may be very well questioned whether it is an intellectual age at all. There are great thinkers; so have there been in all ages. Whether, however, the ratio of thinkers to the general run of mankind is much greater than it was long ago is not so clear. We, to-day, are feeling the influence of great thinkers, but do we think more deeply ourselves? We ask questions concerning the meaning of Life, but do we try to understand the answer when it is given? Perhaps some of us do not want the answer just yet. The Agnostic of to-day is in many ways irrational. Should he ask why magnetising steel which is reflecting a ray of light affects the reflection of the light, he would hardly expect to understand the answer if he knew nothing about the polarisation of light, and it would be waste of time to try to explain to him if he knew practically nothing concerning light and magnetism. The Philosophic Agnostic, as well as the Scientific Agnostic, must learn something about the meaning of the terms in which the answer to his question will be given, or should not expect to understand the answer.

Yet he will ask questions concerning religion, and failing to understand

the answer, will probably not hesitate to say that religion is all nonsense, or superstition blended with emotion. I do not wish to suggest that there are no intellectual difficulties, but that numbers of men and women to-day shelter themselves behind difficulties which to most of them are mere hearsay. Ask a dozen men anywhere to-day whether they think evolution is the story of the body or the soul, whether God creates new souls to inhabit the further evolved bodies, or whether man, as man, is evolving and the body or vehicle of consciousness has necessarily to become more fitted to respond to his greater activities. Out of that dozen men, probably six will answer that they have never thought about it, three that such a question is suggested by the Evil One, two will think you are mad, and one may say: "It is a big question, and I have not got very far myself yet."

The average man—and most of us are average men—has not yet taken up the question seriously, and when he does there is a lot to be done before he can understand the answers he will get. We are doing no new thing when we ask the great question of the meaning of life: we are merely experiencing the inherent craving for our birthright of knowledge. But that knowledge only comes with effort towards it. It is in us, but we must strive for it.

To understand some things man requires a keener perception and a wider consciousness. How wide and profound the Divine knowledge and Consciousness! How narrow and shallow the human! The problem of pain and suffering is an enormous one, with its seeming injustice. May not the truth be, that it is neither the retribution of rational justice nor suffering that happiness may result, but that ignorance begets suffering as a natural law, and suffering not only refines the soul, but teaches it to know, and knowledge of the law begets wisdom, which is Freedom? That ignorance begets suffering is perhaps an abstract idea, but could any of us stand the concrete embodiment of that answer, which would be the ghost of our dead selves?

The question whether Religion in any form is true, and whether Life has after all a meaning, is often asked to-day, but seldom answered. Many do not try to answer it, and many, it is to be feared, merely shelter themselves behind "intellectual difficulties." But, on the other hand, many do try, and are often pained to find no satisfactory answer. I suppose that it is the Probability which appeals most to us. It counts for something that, in all ages, in all places, the common idea of a cause, invisible in its essence, but visible in its working, has been accepted. To believe in a thing is to hope it is true, or rather to hope and desire to realise it. We cannot desire what does not exist. Must not God or the triumph of good exist as a fact before we can desire or hope for it? If fifteen hundred million souls believe in a God of some sort, surely this points to a probability almost amounting to a certainty.

Now, "he who knows one creed knows none," and many so-called Agnostics or non-Theists are so because one creed, or rather because one presentation of the same old story, does not intellectually satisfy them.

The fact is that reason is not the whole of man ; he has other parts, and they cannot be divorced. Some Mystics have said that the Trinity is the three attributes of the Divine Unity in manifestation—will, wisdom, and activity, which are reflected in man as will, intellect, and emotion. A careful analysis of these three parts of man shows that they cannot function independently. The rational faculty is not the summit of consciousness, as some would have us believe. It plays a great part, it is true, but truth must appeal to the whole of man, not to one side of him. The whole personality may believe, but the reason be unable to know. When one knows, one ceases to believe. Now, we believe with the whole personality, but we know with the reason ; eventually we shall know with the whole personality, and not one side of it. But that personality which will know will be the personality of evolved man, and not of man at the stage of evolution reached by most of us now.

The enormous mass of corroborating evidence in all Religions of the world surely should carry weight. Two men, with no reasonable possibility of collusion, making a common statement are generally believed, and far away, even to the dim mists of antiquity, are Religions making the common statement that by experience we gain knowledge, by work we gain experience, and by sacrifice we gain life. No special theological or philosophical position is here taken up.

I think that an impartial study of the great world-faiths will lead to the conclusion that the work of life is to do our duty, and that whatever we may conceive our duty to be, it is assuredly not to ourselves only, but also to some other, either a Being or an Idea. The duty to ourselves of which we hear is the duty to our higher selves, to that great over-soul of humanity.

The saying "To thine own self be true" had more behind it than the idea of the petty personality. Many great men and women have recognised the probability that duty must be done, and have done it, but there is another class who, after admitting the probability, demand definitely why duty should be done. But the answer is universal, and the consciousness that can comprehend it must also be universal. Religion in its highest sense leads to this extension of consciousness. But as this type of mind will not accept the religion of dogma, is there no other method? Yes, Altruism, for one of the uses of Altruism is to widen the consciousness.

Broadly speaking, Character, the greater part of the man, is the reflection in his personality of his conception of truth. And it is men's Characters that we must comprehend. "Truth," as we know, depends on our view of

things. If we could see them from the point of view of another, we should see more of the truth. If we see it from the point of view of only *one* other, we see it twice as true. And it is by sympathy that this may be done.

Now, to harmonise one's personality with another's implies the harmonising of all the principles in man. It is on the will, emotion, and intellect that the impress of truth is received, and the true mind, or ego—call it what you will—is behind the triple man. Where one's personality is harmonised with another's the true mind withdraws itself from conscious connection with its manifestations of emotion, will, and intellect, and views the impress of truth on them from a point other than before.

But if the mind, unhampered by its own personalities, can get its impress of truth through another, not by emotion or intellect, but by all three attributes of the personality, that impress is added to its own. The mind thus withdrawn can eliminate the "personal factors," and the impress of truth is deeper than before.

To the question of the meaning of life there is certainly an answer, but, like life, it is universal, and rationalism alone will not give it. Human love is the medium through which we comprehend one another. I do not mean the emotion and desire that is generally called love, but the influence on the personality of the great force behind evolution.

Love and Altruism are the same, and Altruism will for the just man supply a field for the widening of consciousness, which will clear up much concerning the meaning of life and duty. Life, though universal, is manifested in countless units of separated consciousness, and until our consciousness comprises these units, or the souls of all men, we cannot understand the meaning of life. One of the uses of Altruism is to start the extension of our consciousness to the consciousness outside our own : and from comprehending one consciousness outside our own to comprehending the universal consciousness is, though a question of ages, a logical step. Universal consciousness will answer all questions concerning universal life.

As we trace the upward arc of evolution we see unfolding these great forces which lead man through activity to experience. The Altruism that once showed as a primary instinct in prehistoric man is the same as the Altruism of a Sydney dying at Zutphen.

And looking further, can we not catch a glimpse of the great future where the ideal of Altruism shall become the real?

The abstract idea of Altruism is present in all Religions, great and small, and is seen in primitive faiths. "Do something to please another," is the cry ringing out with startling insistence through all the ages, even though the other be only an unamiable local god. In other words, Altruism is sacrifice, and sacrifice not only the most rational but also the most beautiful explanation of the law of Life, appealing to the mind and to the heart.

What Charles Kingsley said of the age of chivalry might be said of the use of Altruism : "It is not dead, and never will be as long as there is one man or woman left to help in this world." Where is the man or woman left to help in this world? Where is the man or woman who can stand wholly alone? Is not the helping of another the "path of the just that is as a shining light, that shineth more and more unto the perfect day," to that day that knows no wane, and for ever witnesses the eternal triumph of all good, and sees the love of God as the end of human destiny?

DEPARTMENT B. '

COMPARATIVE RELIGION, MYSTICISM, FOLKLORE, ETC.

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**The Myth of Man in the Mysteries ; A
Hellenistic Source of Gnosticism under-
lying Successive Jewish and Christian Over-
workings, as discovered by the Analysis of
a Patristic Refutation of a Gnostic System.**

G. R. S. MEAD, B.A.

[This address was based on chap. vii., vol. i., pp. 139-198, of *Thrice Greatest Hermes: Studies in Hellenistic Theosophy and Gnosis: being a Translation of the Extant Sermons and Fragments of the Trismegistic Literature, with Prolegomena, Commentaries, and Notes.*]

Note sur les Gunas.

G. CHEVRIER.

1. L'objet de la présente note est d'esquisser un aperçu de la filiation par laquelle Tamas, Rajas et Sâtva aboutissent, comme on sait, aux trois notions fondamentales d'inertie, mouvement (ou peut-être plus généralement *changement d'état*), et rythme, qui sont comme les reflets dans notre mental d'abstractions trop hautes pour nous être accessibles sur leur propre niveau.

2. Nous remarquerons en premier lieu que, comme l'univers manifesté procède des Gunas, ainsi la connaissance, que nous ouvre du dernier plan de cet univers la science contemporaine, procède des trois notions ci-dessus, triple base sur laquelle s'édifie notre conception du monde phénoménal. C'est là un point important, et sur lequel nous devons nous arrêter tout d'abord, car il résume et synthétise la question qui nous occupe ; son étude nous fournira en outre les éléments de certains détails complémentaires.

3. On sait que notre conception scientifique du monde phénoménal se ramène, en dernière analyse, à la dualité *matière-mouvement*. Le second terme englobe tout ce qui, à première vue, nous semble être des qualités de la matière : impénétrabilité, couleur, odeur, etc., soit, en un mot, tout ce par quoi la matière se manifeste à nos sens.

Une fois l'idée de matière débarrassée de ces notions qualitatives qui — tout en étant les conditions essentielles de sa manifestation — apparaissent à l'analyse comme étrangères à sa véritable nature, il ne reste plus pour qualifier celle-ci que la seule condition pour l'élément matériel d'être le mobile ou substratum des mouvements divers qui, par leur infinie variété, produisent les formes et les qualités des choses. Cette condition est à la fois suffisante et nécessaire : suffisante, puisque tout le reste trouve sa place dans la notion du mouvement ; nécessaire, parceque notre esprit se refuse à concevoir un mouvement sans mobile.

4. Mais qu'est-ce que ce mobile sans forme, sans couleur ni aucun des attributs de la matière perceptible ? comment se figurer ce corps *aroupique*,

au sens propre du terme ? Il est, à la vérité, impossible de se le *figurer*, c'est-à-dire de s'en faire une image, mais on est *forcé* de concevoir son existence comme celle de ce qui *est* — en dehors de toute notion de mouvement ; — ce qui persiste invariable à travers toutes les sortes de mouvement, — et, en particulier, ce qui demeure lorsque tout mouvement s'est éteint.

Or, à cette conception abstraite qui est le *summum genus* de l'idée de matière correspond un attribut, un seul, qui est L'INERTIE. L'inertie s'attache à l'idée de matière comme la force à l'idée de mouvement : et il en résulte que nous trouvons en définitive, à la base de notre conception scientifique du monde, *l'inertie-matière et le mouvement-force*. Nous verrons plus loin comment le rythme s'introduit et s'impose comme facteur essentiel de la génération et de la conservation des formes, et ainsi sera justifié notre premier énoncé, à savoir que : *le monde physique est édifié sur les trois reflets respectifs de Tamas, Rajas et Sâtva*. Mais, avant d'aborder la question du rythme, il nous faut revenir, pour les préciser davantage, sur les notions d'inertie et de force que nous venons seulement d'effleurer.

5. La notion d'inertie et celle de force naissent — on pourrait dire spontanément — de cette affirmation, formulée comme certitude intuitive dans notre esprit, en vertu de laquelle : *Un état existant ne peut se modifier de lui-même, c'est-à-dire sans l'intervention d'une cause extérieure*. Il faut en effet considérer le mot "inertie" comme traduisant, à la manière d'une propriété générale de la nature, la première partie de cet énoncé appliquée aux corps — bien qu'il ne s'agisse nullement d'une propriété expérimentale ni hypothétique, mais uniquement de la constatation d'une évidence pure et simple.

La "cause extérieure" postulée dans la seconde partie de l'énoncé est — dans tous les cas possibles — dénommée FORCE. Le rôle de la force ne se réduit pas, comme on le croit trop souvent, à *produire* le mouvement : c'est aussi la force qui fait passer un corps de l'état de mouvement à l'état de repos. D'une façon absolument générale : partout où il y a *modification d'un état initial* — quelles que puissent être d'ailleurs la nature de cet état et celle de la modification — l'idée de force intervient comme *cause* de cette modification.

6. On pourrait être tenté de dire que si, inversement, aucune modification n'intervient, c'est "à cause de l'inertie." Mais une semblable forme de langage serait impropre, attendu que l'inertie ne saurait être assimilée à une cause — non plus qu'à un principe négatif dont l'antithèse serait la force, principe positif. Positif et négatif, + et — impliquent une notion de relativité à laquelle l'idée d'inertie est absolument étrangère : l'inertie est en effet, par essence, quelque chose d'absolu, de non-dimensionné. Entre ces deux signes, + et —, qui ne sauraient ni l'un ni l'autre

lui être attribués, il ne reste que la valeur 0 qui lui soit, symboliquement, applicable. Je le répète, c'est uniquement la traduction par un seul mot de l'affirmation énoncée plus haut : *Un état existant ne peut se modifier de lui-même.*

Quant à l'idée de force, elle nous apparaîtra comme le résultat de l'opération mentale qui, prenant pour prémisses 1° l'axiome ci-dessus, et 2° le fait expérimental que *nous voyons se produire de perpétuels changements dans l'univers*, aboutit à cette conclusion que *quelque chose* produit ces changements et appelle *Force* ce quelque chose. Dans cette succession nous voyons se manifester d'abord l'idée d'inertie, et plus tard celle de force qui en découle, mais à travers cette constatation expérimentale qu'il y a, effectivement, des changements dans l'univers. Ainsi, l'inertie préexiste en quelque sorte à la force : elle en est indépendante, car, en fait, il pourrait ne pas y avoir de changements. Par contre, l'idée de force ne prendrait pas naissance dans notre esprit s'il ne se refusait à concevoir ces changements comme spontanés : elle a donc sa racine dans le principe ou, plus exactement, le postulatum de l'inertie.

7. Ceci posé, nous pourrions immédiatement concevoir, d'un point de vue plus élevé, l'idée d'inertie comme reflétant en notre mental celle de l'immuable, de l'éternel, et, par suite, du non-manifesté, de l'unité. (Car, toute différence porte en elle la cause de sa propre disparition dans l'avenir, et l'unité seule est immuable.) Or, l'unité apparaît dans TAMAS, seul attribut, actualité unique de la Mulaprakriti – comme l'inertie est le seul attribut de la matière – et de cette unité procèdent, lors de la manifestation, la trinité Tamas-Rajas-Sâtva, comme Atma-Buddhi-Manas procèdent de l'Unique ATMA ; comme les trois Logoï procèdent de l'Unique Logos.

8. Des trois attributs, ou modes, qui naissent de cet attribut unique, Tamas (manifesté) est celui dans lequel nous retrouvons le caractère fondamental de *permanence* : c'est comme l'octave de la note fondamentale dont Rajas et Sâtva seraient, dans le même ordre d'idées, deux *harmoniques*, 3^{es} et 5^{es}, par exemple, l'ensemble formant l'accord parfait sur lequel est édifié l'univers.

Rajas est la Force, principe de tout changement d'état : c'est en manifestant Rajas que le 3^{ème} Logos donne l'impulsion d'où sortira l'Univers. Et comme nous avons vu s'édifier l'idée de force sur celle d'inertie, ainsi Rajas a en Tamas son point d'appui, sa base.

9. Mais ce n'est pas tout. Si l'on peut comparer Tamas au roc qui fournira simultanément à l'édifice – l'univers futur – son assise et les matériaux bruts nécessaires à sa construction, et si Rajas est comme la force explosive qui, brisant le rocher, projettera en tous sens des fragments de toute grosseur et de toute forme, qui va, maintenant, réunir ces fragments, leur donner la forme convenable, et enfin les disposer dans un ordre harmonieux ? d'où

va, en un mot, émaner l'action directrice par laquelle se réalisera le plan du Sublime Architecte ?

10. Ici, nous touchons à l'un des points fondamentaux de notre enseignement théosophique. On a pu, en abordant cet enseignement, se demander quelle est la raison pour laquelle la VIBRATION joue un si grand rôle dans tout ce qui se rattache aussi bien à la constitution de l'Univers qu'à celle de l'homme, et l'on a été sans doute frappé par cette analogie évidente de vues qui font partir la science occulte et la science officielle du même concept initial. Il semble en effet que la Vibration soit partout, à la base de toutes choses : pourquoi ?

Parceque le mouvement pur et simple, livré à toutes ses possibilités, le mouvement *quelconque* ne saurait engendrer la *Forme*, par laquelle se manifeste l'Univers ordonné : un pareil mouvement produit la tempête et non le tourbillon. Pour qu'il y ait FORME, c'est-à-dire un contour défini et permanent, il faut, de toute nécessité, que le mouvement soit PÉRIODIQUE : c'est-à-dire que le mobile repasse indéfiniment par les mêmes positions successives, suivant une loi directrice qui, sans être forcément d'une permanence indéfinie, doit néanmoins présenter un caractère de stabilité suffisante pour que les formes elles-mêmes soient stables. Tout autre mouvement n'est, dans la nature, qu'un accident, le phénomène transitoire par lequel se produit le passage d'un état d'équilibre à un autre état d'équilibre.

Telle est donc la raison péremptoire pour laquelle nous trouvons le RYTHME—expression de la Périodicité—à la base de toute manifestation : c'est par le rythme que les formes apparaissent et subsistent.

11. Or, le principe générateur du rythme—comme Rajas est générateur du mouvement—c'est SÂTVA. *Tamas et Rajas seuls ne produiraient que le chaos : c'est par Sâtva que le Chaos se résout en Univers.*¹

12. Notre démonstration est actuellement faite : résumons-la en quelques lignes :

La philosophie orientale nous montre, à la base de l'univers manifesté, les trois Gunas : Tamas, Rajas et Sâtva—et la Théosophie nous enseigne que leurs reflets sur notre plan de conscience sont les idées Inertie, Mouvement, Rythme. D'autre part, la science et la philosophie modernes ramènent toute manifestation phénoménale à la dualité matière—mouvement : c'est là une première donnée purement spéculative, *incomplète* sous sa forme générale, mais qu'une étude approfondie des phénomènes est venue compléter en imposant à l'esprit la notion de rythme, générateur et régulateur de toutes les formes.

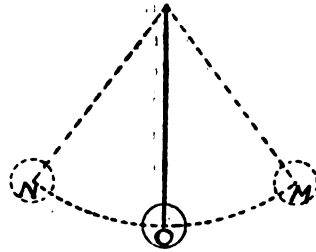
¹ Les "eaux immobiles" sur lesquelles plane, l'Esprit de Dieu nous donnent de Tamas l'image la plus parfaite que l'esprit puisse concevoir : c'est l'équilibre statique absolu, définitif. Le Chaos des Mythologies correspondrait à l'entrée en manifestation de Rajas, et la création commencerait avec Sâtva.

Les deux concepts sont identiques. L'identité est immédiate entre Rajas et le mouvement, ou son principe, la force (mouvement étant pris dans le sens général de *changement d'état*) ; nous avons montré ensuite que l'idée de matière se réduisait à celle de l'inertie ; et enfin, nous venons de voir comment Sâtva et le rythme répondaient à la nécessité de permanence, au moins relative, des formes.

13. Maintenant, comment Sâtva procède-t'il de Tamas et de Rajas, et quel est l'élément caractéristique de ce qu'on pourrait appeler sa *collaboration* à l'œuvre créatrice ? C'est ce dont l'étude d'un mouvement vibratoire quelconque permettra peut-être de se faire une image, évidemment très grossière, très lointaine, et que je vais maintenant soumettre sous toutes réserves — comme d'ailleurs tout ce qui précède.

Je prendrai comme type le *mouvement pendulaire*. A l'instant où le mobile arrive à la position (M) d'élongation maxima, sa vitesse est nulle ; la force agissante est la pesanteur qui, combinée avec la réaction élastique du fil de support, tend à ramener le mobile en (O).

En (O), la réaction du fil équilibrant exactement l'action de la pesanteur, la force devient nulle : c'est une position d'équilibre stable. Mais le mobile y arrive avec un état de vitesse qui, à cet instant, est maxima : or, en vertu de l'inertie, cet état tend à persister : le mobile dépassera donc la position (O), et son mouvement continuerait dès lors indéfiniment, si, de suite après (O) la pesanteur n'entrait de nouveau en jeu pour agir, cette fois, comme force retardatrice et antagoniste du mouvement. Comme d'ailleurs cette action croît d'intensité avec l'élongation, la vitesse finira par devenir nulle, et on démontre facilement que le point d'arrêt sera en (N) symétrique de (M), (à la condition qu'aucune cause extérieure n'intervienne pour amortir l'oscillation). Dans cette hypothèse, le mouvement se perpétuera à l'infini.



14. On voit immédiatement que ce mouvement périodique résulte de l'effet harmonieusement combiné de la force (Rajas) et de l'inertie (Tamas). En (M) et (N) c'est Rajas seul qui manifeste son action ; en (O), c'est Tamas. En (M), Rajas commence, puis, immédiatement, dès la position infiniment voisine de (M), Tamas apporte son aide : l'un et l'autre concourant à amener le mobile en (O), Tamas agissant de plus en plus, Rajas de moins en moins. En (O), Rajas cesse pour reprendre immédiatement en sens inverse de Tamas ; l'effet du Tamas diminue en même temps que celui de Rajas augmente, et ainsi de suite.

15. Mais quel est le facteur qui vient harmoniser de cette façon les

actions tamasique et rajasique ? C'est quelque chose d'étranger à Tamas et Rajas : car tout mouvement, quel qu'il soit, *procède* de la force et *comporte* l'inertie – qui est, comme nous l'avons vu, sa tendance à se perpétuer, sans être, pour cela, rythmique. Eh bien, ce facteur, c'est *l'existence, dans le système, d'un centre où la force est nulle*. Telle est la condition complémentaire qui, d'un système simplement dynamique fait un système vibratoire. Et l'on pourrait concevoir de la sorte le rôle de Sâtva dans l'univers encore à l'état chaotique : *Sâtva sème dans l'espace, bouleversé par la tempête, une infinité de centres semblables, et tout s'ordonne, tout s'harmonise : la création succède au chaos*.

16. Ce sont là des images entièrement hypothétiques, et dont l'inconvénient est d'ailleurs de faire supposer une succession chronologique que rien n'autorise positivement à croire effective. On peut toutefois concevoir qu'il existe, aux divers stades de la manifestation, une prédominance relative de l'un des trois aspects tamasique, rajasique et satvique. Au début de la manifestation, ce serait Rajas qui prédominerait, avec Manas (3^{ème} Logos) ; ensuite, Sâtva, avec Buddhi (2^{ème} Logos). Il en résulte qu'avec Atma (1^{er} Logos, 3^{ème} Vague de vie), Tamas doit prédominer : ce résultat n'a rien qui doive surprendre, car ce n'est que la conséquence immédiate de la loi cyclique suivant laquelle l'Univers remonte à ses origines. Il ne faut pas oublier, en effet, que Tamas correspond à l'idée de permanence, d'absolu : à l'Unité définitivement réalisée jusqu'au jour d'une manifestation nouvelle.

17. A côté de cette conception purement spéculative, que nous apprend l'expérience, une expérience basée sur des faits en nombre infini concourant tous, sans aucune exception, au même résultat ? Ceci : que, *dans la nature toutes les différences tendent spontanément à disparaître, à se fondre dans l'unité finale*. Les différences de niveau tendent à s'aplanir, par la chute spontanée des corps ; les différences de température à s'égaliser, par la transmission spontanée de la chaleur ; les différences de potentiel électrique à s'annuler, par les courants et les décharges également spontanés. Chaque modalité énergétique, prise à part, tend *constamment, toujours*, à niveler son propre domaine, et c'est cette tendance qui régit toutes les manifestations phénoménales de même ordre ; mais ce n'est pas tout : elle régit encore les transformations de l'énergie, son passage d'une modalité à une autre, et nous voyons toutes les formes actuellement connues tendre vers une forme unique, *qui est la chaleur*. Pourquoi la chaleur ? *parceque c'est sous cette forme que le nivellement, le retour à l'uniformité s'opère le plus facilement* ; c'est en effet à la chaleur que les conditions propres à notre monde physique ouvrent le plus de portes pour lui permettre de se diffuser, se répandre, rétablir l'uniformité.

18. Si nous rapprochons la succession cyclique de prédominances (d'abord Rajas, puis Sâtva et enfin Tamas) mentionnée au par. 16, de la

succession des états pendulaires mentionnée au par. 13, toutes les séries d'événements qui se déroulent pendant la durée d'une manifestation nous apparaîtront comme connexes des phases successives de l'oscillation simple d'un colossal pendule régissant l'Univers : et une fois de plus se trouvera vérifié l'axiome hermétique :

CE QUI EST EN BAS COMME CE QUI EST EN HAUT – CE QUI EST EN HAUT
COMME CE QUI EST EN BAS.

“That Thou Art.”

PURNENDU NARAYANA SINHA.

“Tend it, my child, that particle which is the soul of all, that is Truth . . . it is the Universal Soul. O *Śvetaketu*, That Thou Art.”

Thus was revealed to the Aryan Race the great truth, the truth that is at the very foundation of Religion, the truth that speaks of the ultimate relation of Man and God.

The Individual Soul is the Universal Soul!

But how is it, that we, finite beings, can aspire to become one with the Universal Soul! The revelation is there, however: there is no question about the supreme authority of the Upanishads. Teachers of Religion set themselves to discover wherein lies the identity between the Individual Soul and the Universal Soul.

Among the many shades and differences of expression with which Indian Theology teems there stand forth three aspects of the identity between *Jīva*, or the Individual Soul, and *Īṣvara*, or the Universal Soul, viz., reflection, body, or part.

The school of *Śankarāchārya* holds that in the field of *Māyā*, the One Truth is reflected, and the reflection or *Ābhāsa* in each unit (*Vyashti*) formed by the division of *Māyā*, is the basis of the idea of individuality in that unit. The Unit, however, is *Māyic*, or phenomenal, the reality in every individual is the One Truth, so reflected, and there is nothing but that One Truth and, as a matter of fact, That Thou Art.

The differences in men are only the differences of *Māyā*—they are illusory and phenomenal, appertaining to the body, physical, astral, and mental, in which the One is reflected.

In Man, the *Māyic* body is individual (*Vyashti*), in *Īṣvara* the body is Universal (*samashti*).

There is no individual limitation in *Īṣvara*. The Universe being His body, He knows the whole Universe, and is all-powerful. Still the body of *Īṣvara* is *Māyic*, or phenomenal.

To know the One Truth, void of attributes, void of phenomenal basis or

Upādhi, the One without a second, one must get rid of all ideas of duality, all ideas of phenomenal attributes, even in *Īṣvara*, all ideas of creation, preservation, and destruction, and realise the One in *Jīva* as well as in *Īṣvara*. When the field of *Mâyā* is realised as illusory, it disappears, the reflection vanishes away and the One shines forth in all its reality. That One is Brahman.

Śankarāchārya insists upon the knowledge of Brahman as the only means of final liberation. Good and unselfish works (*Karma*) and Meditation and Worship of, or devotion to *Īṣvara* (*Upāsana*) find no place in his system, except so far as they lead to a knowledge of Brahman.

By a knowledge of the non-dual soul, and by no other means, is absolute beatitude obtainable; for it is said: "Those who believe otherwise (*i.e.*, in duality) are not masters of themselves, and inherit transient fruition; while he who acknowledges the opposite becomes his own king." Moreover, a believer in the deception of duality suffers pain and bondage (*transmigration*), as the guilty suffer from the touch of the heated ball; while a believer in the truthful soul without duality, as the not-guilty escape the touch of the same ball, absolves himself from all pain and bondage. Hence a knowledge of non-duality is not compatible with works, since a belief in such texts as, "The being one without a second," "All this is the Divine Soul," annihilates all distinction between action, actors, and fruitions, and this nothing can withstand. It may be said that a belief in ritual ordinances will prove an antidote. This is not so, since rites are for those who recognise an actor and a recipient, and who are the subjects of envy, anger, and the rest, such an one alone can enjoy their fruits. But since to him who knows the Vedas ceremonies are enjoined, may it not be inferred that he who recognises non-duality should also perform them? No; for the essential distinction between actor, recipient, and the rest on which ceremony is based, has been destroyed by (a proper understanding of) the *Srutis*: "The being one without a second," "All is the Divine Soul," &c. Therefore actions are for him only who is ignorant, and not for him who recognises non-duality. Hence it has been said: "All those (who are attached to ceremony) emigrate to virtuous regions; he, who reposes in Brahman, attains immortality."

In this discourse on the knowledge of the soul without duality are also given certain types of adoration (*Upāsana*), the object in both cases being the same. (1) In which the object closely approximates to salvation; (2) of which the subject (founded on the *Srutis*, "Om is mind," "Om is corporeal") is Brahman, differing but slightly from the non-dual; and (3) those connected with ceremony, although their recompense is transcendent.

"The knowledge of the non-duality is an operation of the mind, and inasmuch as these forms of adoration are modifications of mental action,

they are all similar ; and if so, wherein lies the difference between the knowledge of the non-duality and these forms of adoration ? The recognition of non-duality removes all distinction between actor, agent, action, recompense, and the rest which have been engrafted by ignorance on the inactive soul, as the recognition of a rope removes the error by which it was at first perceived as a snake, Upâsanâ (adoration) is the resting of the mind scripturally upon some support and the identifying of this with the mind by thought ; (a process) not much removed from this transcendent knowledge. Herein lies the difference.

“ Since these forms of adoration rectify (the quality of) goodness (Satva), display the true nature of the soul, contribute to the knowledge of the non-duality, and are easy of accomplishment from having supports, they are propounded first ; and first of all, that form which is allied to ceremony, inasmuch as mankind being habituated to ceremony, adoration apart from it is, to them, difficult of performance.”—Śankara Āchārya’s Introduction to the commentaries on Chhândogya-Upanishad.

Mâyâ, according to Śankara Āchārya, is neither existence (Sat) nor non-existence (Asat). It cannot be said to be an existence, for it is continually changing, and does not exist in any single form. It cannot be called non-existing, for, for the time being, the form is a sort of existence. Mâyâ is therefore that which cannot be described as either existing or non-existing (anirvachantya). It is an existence through ignorance (Vivarta). It has its existence so long as Brahman is not known. By the knowledge (Jnâna) of Brahman, Mâyâ or Avidyâ disappears just as the mistake of a rope for a serpent disappears by the knowledge of the rope.

Râmānuja, the founder of the qualified (Visishta) Advaita school, was the first to take the field against Śankara Āchārya. His arguments are as follows :—

(i) The Srutis do not bear out the sense in which “Avidyâ” and “Mâyâ” are used by Śankara Āchārya.

(ii) A mistaken perception is no perception, and so Avidyâ, in the sense used by Śankara Āchārya, cannot be anything.

(iii) Brahman is Jnâna, or knowledge itself. Avidyâ, which is ignorance, cannot therefore approach Brahman. Light and darkness cannot remain together. If I am Brahman, or knowledge itself, how can I be overcome by Avidyâ, or ignorance ?

Râmānuja says entity or ultimate existence is threefold : Chit, Achit, and Īṣvara. Chit is Jīva, the individual soul, the enjoyer, unlimited and unrestricted, pure knowledge in essence, and eternal, but enveloped by eternal Karma, known as Avidyâ. Worship of Īṣvara and the attainment of His nature form the innate tendency of Jīva.

Achit is that which is enjoyed and perceived, void of consciousness, the

mute, dumb Nature, its predominant characteristic being transformability. Achit is threefold :—

- (i) That which is enjoyed, or becomes the subject of gratification.
- (ii) Accessories to enjoyment ; and
- (iii) The body in which the enjoyment takes place.

Îşvara is the controller of all. He is the material and efficient cause of the universe, all-pervading, all-absorbing, with limitless knowledge and powers. He is all-merciful and attached to his devotees. Those that worship Him thoroughly attain a permanent place, where they fully know Îşvara, and are not subject to rebirths and miseries.

Chit and Achit are both the bodies or vehicles of Îşvara (Śarīra), and are thus one with Him. And in this sense only nothing exists but Îşvara. But Chit and Achit are different from each other, and they are also different from Îşvara as being His different bodily aspects.

The Jīva within has for its body that which we know as body. Îşvara is inside Jīva, its innermost soul ; so Jīva is the body of Îşvara.

When we say, "I am beautiful, I am fat," we identify the Jivâtma inside the body with the body outside.

Similarly, "O ! Śvetaketu, That Thou Art," identifies Îşvara with His body, which is Jivâtma. But in reality they are not one and the same.

Next came Madhvâchârya or Pūrṇa-Prajña. He went further than Rāmānuja, basing his philosophy upon the commentaries of Ānanda-Tīrtha on the Sārīraka Sūtras of Vyāsa. According to him, Rāmānuja goes only half way in recognising the difference between Jīva and Îşvara. "O ! Śvetaketu, That Thou Art," is not the proper rendering of the great saying. The correct interpretation is : "O ! Śvetaketu, Thou art of That," i.e., Jīva is of Îşvara, or the servant of Îşvara. They are therefore totally different. Îşvara is independent (svatantra), Jīva is dependent (a-svatantra). This is the radical difference. Mâyâ is only the Will of Îşvara. Moksha, or the attainment of divine states, is the ultimate goal of Jīva.

A number of schools followed, some following Śankara Âchârya, some Rāmānuja, and some Madhva Âchârya ; and even the Puranas and Tantras took part in the great controversy. Thus in the Padma-Purana we find Śiva thus addressing Pârvatī :—

"This philosophy of Mâyâ is not the right philosophy ; it is Buddhism in disguise. I expounded this philosophy in Kali and Devi in the form of a Brâhmana—I have made forced references to the Srutis, the object being to make people give up the Karma Kānda. I have established the oneness of Jivâtma and Paramâtmâ ; I have shown that Brahman is Nirguna or void of all attributes. Basing the structure on the Vedas, I have given the philosophy of Mâyâ, which is not Vedic, to bring about a demolition of the existing state of things,"

The theology of India strongly evinces the dread of that philosophy which struck at the root of Karma and Upāsana, of action and devotion. The bonds of society, the rules that guide and regulate the affairs of men, the progression and evolution of the Universe, all received a rude shock by the teaching that all this is illusory, and that the only existence is Brahman. Śankara Āchārya knew very well that his philosophy was not suited to the masses. He strictly laid down that no one had a right to become a student of the Advaita Philosophy till one's mind had been thoroughly purified and concentrated by Karma and Upāsana, and he nowhere underrated the importance of these two paths as essential to the acquisition of knowledge. For as long as people did not rise to the perception that nothing existed for them besides Brahman, till they intellectually grasped and were prepared to act up to that perception, there was no good in feigning a mere lip knowledge of Brahman. The whole man had to be demolished, as it were, the mind thoroughly purified and concentrated, before such a perception could be realised. And Baladeva, the commentator of Jīva Gosvāmi, very pertinently remarks: "A poor man in chains does not become a king simply by saying, I am king. He must make efforts to set him free and to acquire the position of a king. That means Karma and Upāsana." But the people looked to the ideal, and not to the steps that lead up to that ideal. The effect was terrible. All teachings that regulate life and improve the man were swept away, and the break-up of society was imminent.

Teachers therefore appeared to undo the evil effects of that philosophy. First Rāmānuja and Madhvāchārya, and then other teachers, who tried each in his own way to reconcile the extreme positions of Śankara and Madhva. There was the difficulty in speaking of a part of Īśvara, as it materialised the idea of the Limitless, changeless One. And reflection did not do away with the difficulty, for as Jīva Gosvāmi, the philosopher of Chaitanya's school, rightly pointed out: "It is said Brahman becomes Īśvara when limited by Vidyā as Upādhi, and it becomes Jīva when limited by Avidyā as Upādhi. But Upādhi in either case has an illusory existence. How can Brahman, whom nothing can touch or reach, be limited by such existence? How can there be an image by reflection of Brahman, who is attributeless, all-pervading, and without body? If Upādhi is real, a knowledge of essential identity cannot make Jīva the same as Brahman." To call Jīva purely a body of Īśvara or His external aspect was also open to objection, and not acceptable to many.

There was a cycle in the religious history of India, beginning with the earliest Vedic revelations and ending with the marvellous teachings of Śrī Kṛṣṇa. This was the period of tutelage of the Indo-Aryan Race. When this cycle was over, when the divine teachers were no more, there was darkness immeasurable for some time, through which broke forth the

compassionate Gautama Buddha to save India from the abuse of religion. Wedded to traditional religion, the people of India even made the Vedic texts follow the narrow groove of that religion. Blind superstition reigned supreme with the borrowed sanctity of the Vedas. Duties were forgotten. Unmeaning rites and ceremonies took the life out of religion, and even the simple rules of morality were neglected. It is better that people should have no religion than have a religion like this. Buddha openly denounced the Vedas, and began the work of demolition. There was again a reaction and a reversion to dogmatism and ceremonial religion. Spiritual slavery became more rampant than ever. And the bombshell of Śaṅkara-ācārya's philosophy produced again almost a state of chaos, and led to the beginning of another cycle, which ended with the appearance of Chaitanya.

I shall now try to show what part the Prophet of Nadia bore in the solution of the eternal puzzle.

Prakāśānanda was the greatest follower of Śaṅkara Ācārya in Chaitanya's time at Kāśi. Addressing him, Chaitanya said :—

"The 'Vedānta Sūtras' are, in fact, the sayings of Īṣvara. Nārāyaṇa spoke through Vyāsa. There can be no mistake in those Sūtras. The authoritative exposition of the Sūtras in the light of the Upanishads is their direct import. The commentaries of Śaṅkara Ācārya giving an indirect import have done mischief. It is not the fault of Śaṅkara. He had a mission from Īṣvara, and to carry that out he explained the Sūtras by an indirect import, concealing the direct import.

"The direct meaning of Brahman is Īṣvara. Sat (existence), Chit (consciousness), and Ānanda (bliss) (collectively called Chit) form His body or external aspect, and His are the limitless powers of Chit. When Śaṅkara Ācārya calls Him Nirākara (without body), he ignores the Chit aspect. Sat, Chit, and Ānanda form His own body; they form His plane proper (known as Vaikunthā) and the body of his companions.

"To speak of Īṣvara's body as made of Prakṛiti, and so subject to transformation, is not true. I repeat again, however, it is not the fault of Śaṅkara, for he only carried out a command. But those that hear his words become lost. There is no greater vilification of Viṣṇu than to say that His body is made of Prakṛiti.¹ Īṣvara is, as it were, burning fire, and the Jīva is only a spark from that fire. Īṣvara is certainly more powerful than Jīva. The "Bhagavat Gītā" and "Viṣṇu-Purāṇa" are authorities for this.

"This is Aparā (prakṛiti). My Prakṛiti other than this, know Thou of mighty arms to be Parā which becomes Jīva. By this (Jīva Prakṛiti) the Universe is sustained."—"Bhagavat Gītā."

¹ Īṣvara's body is not phenomenal, as Jīva's body; nor is Īṣvara the same as Jīva, as Śaṅkara Ācārya says.

“Vishnu Śakti is Parā Śakti, the Śakti known as Kshetrajna (Jīva) is Aparā Śakti. Avidyā known as Karma is the third Śakti.”—“Vishnu Purāna.”

“To say that this Jīva is the same as the supreme entity is to throw a veil on the supremacy of Īśvara.

“The Sūtras of Vyāsa speak of Parināma or transformation (*i.e.*, Īśvara has been transformed into the Universe).”

[To this Śankara objects on the ground that if the Universe be the transformation of Īśvara, Īśvara becomes one subject to transformation. He therefore says that the Universe is a delusion (Vivarta) in the reality of Brahman.]

“But Parināma is the authoritative view (*i.e.*, the Universe has come out of Īśvara, though Īśvara himself is not subject to transformation). Vivarta, or delusion, has its place in the identification of body with Ātmā. [The body is not Ātmā, but by delusion we identify ourselves with the body, saying, I am John, or, I am old. This is a real mistake or delusion. The self is not the sheath.]

“The powers of Īśvara are undescribable and unthinkable. He becomes transformed into the Universe by His Own Will. Still, by His unknown powers He is not subject to transformation Himself. The traditional stone Chintāmani produces other stones, but retains its own form. What can be strange in Īśvara? Pranava (Om) is the great saying (Mahāvākya) which synthesises all sayings, and is the complete saying of the Vedas (and *not* Tatvamasi, That Thou Art). Pranava is the root of the Vedas. Pranava, as symbolising Īśvara, represents the whole. ‘That Thou Art’ is only a partial saying of the Vedas.”¹

[To this Śankara Āchārya says there are some sayings in the Upanishads that speak of Jīva and some that speak of Īśvara. These are all partial sayings. But the complete saying or Mahāvākya is that which speaks of the identity of Jīva and Īśvara, Brahman being the only reality in both, the phenomenal basis or Upādhi in both causing the seeming differences. “That Thou Art” is therefore a complete saying, and the whole field of knowledge is covered by this saying. Chaitanya says that “That Thou Art” does not give the whole, the complete truth. Pranava, in its fourfold aspect, represents the whole truth. Sthūla, Sūkshma, and Kāraṇa, gross, subtle, and causal, their separate existence and the merging of one into the other, the conscious and consciousness in all the three states, their interrelation and the relation of all to the fourth, are all included in A, U, and M, and that which is beyond Jīva and Universe have both their place in Pranava. They merge in Īśvara and emerge from Him. Nothing is

¹ Read the saying “That Thou Art” in the light of, and with reference to, Pranava.—“Chaitanya Charitāmṛita.”

excluded, and a comprehensive view is taken of the whole. When we say, "That Thou Art," we only direct our mind to the identity of Jīva and Īṣvara, which is perfectly true in the sense that Jīva is a spark or ray of Īṣvara. But still this is not the whole truth.]

As Chaitanya pointed out, the Sūtras do not make any distinction between Brahman and Īṣvara, and, in fact, according to the Sūtras, the creation, preservation, and dissolution of the Universe proceed from Brahman.

Īṣvara has a dual aspect—the inner and the outer. The outer aspect, called above the Chit aspect, is also known as Śuddha Satva. This outer aspect is knowledge itself, and not subject to transformation. It is yet the potency of matter. It is this outer aspect which makes it possible to say that Jīva is but a part of Īṣvara, and gives meaning to the saying of Sri Kṛishna—"It is but My part (aṅṣa) that becomes Jīva in the plane of Jīvas." A discussion as to the nature of Śuddha Satva, or the outer aspect, which is the peculiar feature of Chaitanya's system, will form the subject-matter of another paper.

This ray of Īṣvara, Jīva, is overcome by Mâyā, with her three attributes. As Sri Krishna says, "It is difficult to cross over my Mâyā of three Gunas. Only they that attain Me cross over this Mâyā."

So the ray gets through Mâyā, when it goes back to Īṣvara. This is the redemption of the ray, its liberation, or it may be its merger. Both the ideas are conveyed in the word "Mukti." But though there is this possibility, Chaitanya set his face strongly against the desire to attain Mukti.

Addressing the then head of Madhvāchārya's temple, he said :—

"You are speaking of the fivefold Mukti and of going to Vaikuntha ! But the devoted renounce Mukti as something trivial, aye, even as hell. For does not the Bhāgavata say :

" 'Sālokya, Sārshṭi, Sāmīpya, Sārūpya, and Sāyujya are the five kinds of Mukti ? But my followers spurn these, even if offered to them, for the sake of My service.' "

"The service of Īṣvara is the service of humanity, and the service of all Jīvas, as Kapila taught his mother Devahuti. For, as Kapila said, the image of Īṣvara is in every Jīva, and every Jīva represents Īṣvara."

Chaitanya showed in his life how one could live wholly for service—service to Jīvas and service to Īṣvara.

To sum up. The saying "That Thou Art" awakens the Jīva to his own nature. It draws him away from the Upādhi of the body, physical, astral, and mental, with which he identifies himself. It draws him back to Īṣvara. It liberates him from bondage, and opens to him new possibilities. Here there is resistance created by Bhakti. The ray will not merge, will not

absorb itself, but will remain the ray, so that the world of Jīvas might be served, and through that world Īṣvara Himself. And in service, Pranava stands out as the complete symbol of Īṣvara, His eternal breath, synthesising all, conserving all, the meeting-ground of life and death, of manifestation and non-manifestation, and of all opposites in the world of being. In the light of Pranava, "That Thou Art" becomes a factor in the spiritual life of the Universe. We respond to the one life, and find That in all beings. We find that one life breathing through the Universe, and follow the harmony of that breath, that one Law, that voice of Īṣvara, one, one only for all beings, tuned differently to the differences of A, U, and M only. We identify ourselves with the Universe, and reach in spirit the one Source of all the rays. We reach Him in reverence and in Love, forgetting none, excluding none, knowing all to be His and Him to be all, holding That firmly unto Thou, even as the Beloved holds the Lover unto her bosom and becomes lost, lost altogether in Him, in the ecstasy of holy love; and when Thou rises again it is for That, not for Thou. Truly then we say: "Om, That Thou Art." Peace be to all beings.

The Religion of our Forefathers.

THE MYTHOLOGY OF THE GERMANS, IN THE LIGHT OF THEOSOPHY.

A. VON ULRICH.

(From the German.)

In the comparative study of religions, which is one of the objects of our Society, we apply ourselves chiefly to the religions of living peoples, and we are right in so doing, for comparison and investigation of this nature lead to a present-day tolerance. Nevertheless, the views of our forefathers in these matters are not without interest. The present has grown out of the past, and we come to know ourselves and our people better by knowing the earlier presentations of our beliefs. Moreover, in this way may be traced the red thread of truth which, passing through all religions, shows us that humanity has never lacked higher teachings.

These foundations of truths are to be found in the mythology which we are about to consider, even though the childlike understanding of primitive peoples has covered them with a thick crust of superstition, and often, indeed, with a foolish symbology.

In recent times, interest in the mythology and sagas of our fathers has been reawakened by Wagner's operas, after a long period of oblivion in spite of all the efforts of the Brothers Grimm, of Simrock, and of others, to inspire the descendants with enthusiasm for the poetry of their ancestors. But Wagner was not only a master in the art of music, he was also a true poet, and so he infused part of his own soul into his creations, and shared with them his own powers of perception and intuition. It is true that the old myths were themselves full of deep thought and promise; our ancestors were a brooding, poetic race; but the poet in Wagner could not rest

content with expanding what was there, he must needs add of his own and in this way he has, so to speak, modernised antiquity.

My task to-day is entirely different : it is to seek for hidden grains of gold, and not myself to produce it. And gold enough is to be found in German mythology, the only question is whether I am able to bring up to the light of day what is there.

The reader's attention must, at the outset, be drawn to the fact that we possess no uniform mythology of the Germans. That generally so regarded is a collection of poems called the *Edda* : but when this collection was made Christianity was already with us, and strongly influencing the poets of the new epoch. The beliefs of the collector, too, had changed. Moreover, centuries had passed since the first setting of the songs, and their form and content had already been worn away, for our ancestors possessed no art of writing. They had letters, but these were used mostly for the purpose of magic formulæ and short maxims. Songs, sacred and secular, were not set down in writing, but were handed on by word of mouth, and every poet added to and subtracted from them at his own pleasure. It is, therefore, doubly wonderful that so much of antiquity is still to be found in them, as we shall see in the course of our studies.

Besides the *Edda* just mentioned, we possess, it is true, other sources—magic formulæ, songs of heroes, and other fragments. Fewest are to be found in Germany, and these with a strong Christian colouring ; Norway and Sweden are unproductive ; Iceland alone has preserved sufficient for us to be able to found a Northern Mythology, and it is these fragments of ancient songs, mixed with those of later origin, which go to form the *Edda*.

Christianity reached Iceland late—not till the tenth century—and only gradually found its way into the isolated farm-houses which, by reason of snow and ice, were prevented from holding much intercourse. Hence it was that for some time the stories of heroes continued to be sung by their poets. A man of learning, Sæmund Sigfusson by name, inspired by veneration for all belonging to the Fatherland, collected everything relating to these singers of old that was still to be found amongst the people. In many cases only fragments came to hand, and in order to explain their connection, and to state the occasion on which the god or hero had sung the song, he was obliged to make his own prose additions. In this way, towards the end of the eleventh century, originated the so-called Elder *Edda*. Unfortunately, even the oldest songs show traces of unskilled additions, and the whole is more a throwing together than an orderly collection.

A century later, when Paganism was completely abolished, Snorri Sturleson collected, or himself noted down, all that still remained and thus formed the Younger *Edda*, which consists of prose explanations, rules for poets, adventures of the gods, instruction in grammar, etc. This

ought to have thrown light on and made the understanding of the older collection easier. It tended, however, much more to confuse than to explain as far as any true meaning is concerned, for both the collector and his authorities no longer understood the symbols, and for the most part emphasised the trivial.

It was partly owing to the style peculiar to these fathers of ours that an understanding of the deeper thought of the songs was so soon lost. Meanings were often forced that the form might be preserved. The use of alliterative verse ignored the fact that words are the vehicles of thought. Nouns and verbs in the same line had to begin with the same letter, so when mention was to be made of a god or hero in a verse requiring another letter than that with which his name began, he had to be referred to by one of his attributes—an attribute the initial letter of which fitted the needs of the verse. In this way, many different names came to be attributed to one and the same being, so that the grandchildren of the poets, who had changed their religion, saw in these not one but many persons.

Frequently, too, in the interests of alliteration, one and the same event would be differently named in two consecutive lines, and named, indeed, with such distinctive marks that, for the uninitiated, there seemed to be no sort of connection. These old poets were gifted with so lively an imagination that our more sober minds can hardly follow the march of their ideas. Resemblances were seen where we are unable to see any, and names were given to things and to beings which to us seem quite inappropriate.

One must be able to enter into the childlike spirit of our forefathers in order in any way to understand what they meant. For comparisons and images they naturally availed themselves of their immediate surroundings, and the qualities and occupations of their gods were the same as their own. This is a characteristic we meet again and again. In the Middle Ages were not Gospel-personages painted in the costume belonging to the period? Does not the Aryan in his Vedas sing both symbolically and otherwise of cows and their milk, and thus proclaim himself a pastoral race? The Arab, on the other hand, has his camels and his stars in which to picture forth all that he wishes to sing; the German his ice and his snow-storms which, regarded as Frost-giants, are continually at strife with the warm and kindly Sunbeams.

And so the principal subject of the songs is the strife between the Gods and the Frost-giants, which serves too as an image for the creation and destruction of the world.

The customs of the German peoples were simple, and simple consequently is their description of the lives of the gods; banquets and drinking-bouts alternate with war and strife; love expresses itself either as love between husband and wife or as violent desire which generally leads to the rape of

the object of affection ; dwarfs carry off Iduna (spring) from the earth ; giants carry off Freya (summer) ; Skirner (the first warm sunbeam) rescues Gerda (the earth), for whom his lord, the Spring-god, burns with ardent love, and who had been held captive by Waberlohe (aurora borealis). All these dramatic events, set forth mostly in speech and counter-speech, are merely the counterparts of what men then did and how they lived. For the saying ever holds true that it is we who create the Godhead in the likeness of our own image, and if we want to know something of a people and its customs we need only consider what it tells us of its gods.

I.

SONGS OF THE GODS.

Without pausing to analyse isolated songs, let us at once turn to that which has most interest for us, namely, to a consideration of the universal religious ideas to be found scattered throughout the songs. First of all, then, recorded in the oldest of the songs preserved to us, the *Völuspá* or *Rede der Wala*, we light upon the German cosmogenesis. Unfortunately, from arbitrary transposition of the verses, and from omissions and insertions, very little remains in its original form. There is enough, however, to show us its great resemblance to Indian tradition, and also its partial agreement with our own "Secret Doctrine."

The "Chant of Wala" begins earnestly and solemnly thus :

"Attention, ye hearers, give ear to my words,
High-born and base-born of Heimdall's bairns,
You wish me to word the works of Warfather,
To recite the oldest rhymes I can remember."

To begin with, in this verse two proper names are chosen for the sake of alliteration, Walvater (Warfather) for Odin because a "W" was needed—the highest god in Danish being called Odhin = the Thinker, and not Wuotan or Wodan as in Old German—and Heimdall for another aspect of the same god, regarded as sum-total of Humanity. The name Heimdall signifies "Umbel of the Home." The umbel of a flower is a pretty symbol for men as individuals who, nevertheless, taken together, form one whole. Odin, the Thinker, corresponds in great measure to the Hindu Manas. Walvater is the "Father of War." Wal is in English war, and is still preserved for us in German in the word Wahlstatt. This name throws much light on the methods of German thought. The Germans have degraded their highest god—the god equivalent, in the first instance, to *Ātma*, the Life-Breath circulating through all things—into the god of war. Even at the

time of the formation of the Edda this god had ceased to be the sublime conception of earlier days; he had become the Thinker, and was already looked upon as a person. If, then, we may consider Odin as representing the idea of the third world-principle—Manas—then Heimdall will represent the Race Manu. Heimdall is often called Odin's son, and sometimes represents Odin himself. The personality of all these Northern gods is essentially unstable. They pass readily one into the other, just as we find to be the case in the Vedic Hymns—a fact which clearly marks them as personified forces of Nature. Odin is indeed the highest god, and yet, running through all the songs, is the unexpressed feeling that there is something still higher to which he must yield obedience—to which he is subject—and which remains when all the gods, with Odin at their head, perish.

After the introduction, the Wala, amongst other things, proceeds thus (the verses quoted are only those useful for our comparison):

“Nine worlds I ken, nine boughs I know,
From the strong stem sweeping on earth.”

It is curious that, in the symbology of numbers, Northern Mythology so completely differs from the Indian, to which it is otherwise so nearly related. Its sacred number appears to be nine instead of the complete number ten. Seven, as the number of the earth, is entirely unknown. Heimdall is born from nine mothers, all sisters—this fact seems to point to nine instead of seven races. Other verses having reference to the races read:

“Nine wolves we bred on Legend rock,
The Father I . . .”

A dwarf boasts:

“All the nine heavens noted I well.”

A giant says:

“I wandered through the world entire,
The countries nine to Nifheim down.”

Odin sings:

“I know that I swung from the wind-shaken tree
Through nine long nights.”

And further:

“Nine master songs to me sang the wise son of Heaven, father of Earth.”

This nine recurs so constantly in such different songs, no trace of the seven appearing, that it cannot be due to a later recast. It must be founded upon a point of view peculiar to the North, and it may very well be connected with the nine Northern winter-months, and may have supplanted the possibly earlier-known occult number.

But to return to our *Völuspa*. In spite of these differences in the symbology of number, we are struck by the similarity of the imagery with the Indian World-Tree. The strong trunk with its branches in the dust of the earth is identical in form with the World-Tree of India. The name of the tree is also significant; it is called *Yggdrasil*, "Channel of Terror," as if for man fear and terror raged the whole length of the Tree of Life. It is also called *Mimameidr* (Wanting Memory).

In the *Fiölswinnsmal*, Odin says:

"Tell me the name of the tall tree
That bends its boughs o'er the broad world.
'Great unknown' is its name, for few men know
From what root it rises.
No man can find how it shall be felled;
Neither steel nor heat can harm it."

In answer to the question as to its uses, since it cannot be felled, we learn that its fruits are good for men, and that through them men were born—here again, entirely in agreement with Indian symbology, in which men are regarded as the fruit of the World-Tree.

In *Grimnismál*, a song preserved in fragments only, its more special meaning having been lost, Odin says of the World-Ash:

"Three roots reach out in three directions
Under the ash-tree;
To Hel the one, another to Giantshome,
The third is meant for the race of men."

It seems to me that the poet, misconceiving the true meaning of these roots, puts the matter in a false light. Twice above we read that the branches of the tree lay in the dust of the earth; in confirmation, too, of the inaccuracy of this rendering, we find the following statement in the *Younger Edda*: "Three roots the tree holds erect, which spread themselves far, one to the *Æsir*, the second to *Hrimthursen*, where formerly was *Ginnungagap* (the yawning abyss); the third lies over *Niflheim*." *Helheim* = Home of Death, and *Niflheim* = Home of Mist, are two ways of naming the same thing, and correspond to our *Kâmaloka*. The land of *Hrimthursen*, or of Frost-giants, is the place where the forces of

Nature work, and Ginnungagap is the condition of the world before the creation of the earth. The Æsir are the gods, and their land is Devachan, Indra's Heaven. The roots would consequently be found in the mental and astral planes and the branches on earth. The symbol here given is correct, for denser matter is always formed from finer: the root of this symbolical tree is of finest matter, its top of densest. Of this world-tree we are further informed:

"The ash-tree is injured
More than men may know;
Stags are grazing on summit, the side is hollow,
Underground gnaws Nidhöggr."

Thus by gradual disorganisation, preparation is made for the future destruction of the world. Nidhöggr, who in gloomy Home of Mist gnaws at the roots, is the "thorn of envy," which symbolises all feelings of hatred. In old German envy and hatred are often synonymous terms; hatred being the destructive, just as love is the constructive, creative force. The Younger Edda furnishes us with the names of the four stags that gnaw the branches. In free translation they signify Sleep, Death, Sloth, and Ignorance, all of which may be quite justly regarded as forces injurious to mankind.

After this mention of the World-Tree, which gave rise to our digression, the Wala continues:

"In remote ages, when roarings resounded,
There was nor sand, nor sea, nor salt sea-water,
No earth underneath, no heaven on high,
Only the yawning deep, yielding no growth."

In this verse the negation of existence in chaos is described with poetic intuition. Distinctly worth notice is it that Roarings (Sound) is referred to as alone subsisting. In the text the verse runs: "In remote ages, when Ymir lived;" in place of Ymir I have written Roaring, for this is the meaning of the name, and in this one word we see clearly that there must have been a revelation at the back of this ancient Mythology. For recognised by all is the truth that in the beginning was the Word or Sound, whether we call it Logos, Word, or Ymir is a matter of indifference.

In another passage of the Edda, in the Grimnismâl, Odin relates:

"The flesh of Ymir formed the earth,
The sea was made out of his sweat,
Hills from his bones, high trees from his hair,
The starry sky out of his skull:

Out of great eyebrows the very good gods
 Made for man a wall round Midgard,
 Created from his brain the canopy of clouds."

The very material form in which this creation from Sound, from the Logos, is described, reminds one forcibly of the Ashvamedha in the *Āranyaka Upanishad*, according to Herold's translation. The same imagery is used; there is the sacrifice of the horse and out of the sacrificed animal the world arises in precisely the same drastic way. In the Vedas, the first man, the Purusha, is said to have been sacrificed by the gods, and, like our giant Ymir, to have been divided into parts for the purpose of creation. Amongst other things we read: "The Moon was made from his heart, the Sun from his eyes. Indra and Agni (Air and Fire) from his mouth, from his head the vault of heaven, and from his feet the earth." Everywhere the same concrete imagery to convey to the mind an abstract notion. For in the Mythologies of other ancient peoples, as well as in those to which reference has already been made, we find this same dividing up of a primeval being for the purpose of world formation. With the Chaldeans, Bel Merodach cuts into pieces the woman Amona, and so forms the world; finally he offers up himself, and out of his blood originate animals and men. Something similar may be found in the American legends. Behind all these seemingly silly stories there is ever the same thought to which a higher meaning is given in the sacrificial death of Christ. Out of the sacrifice of the god arises life, out of destruction renewed being, and that this may be manifest the Most High must offer up Himself.

But to return to our consideration of the Edda. The Wala continues:

"Sun saw no seat where he should sit,
 Moon might not mark her mightiness,
 Seemingly without standpoint were the stars;
 But Bǫr had sons who took up the balls,
 And also mighty Midgard made.
 The wise ones went to watch and ward,
 The holy gods, holding high council,
 Named night and new moon too,
 Morning and midday moreover they named,
 Eve too and afternoon time to ordain."

Still chaos and disorder until the sons of Bǫr took up the balls—out of the nebula were formed suns and planets, the balls in question. But who are these sons of Bǫr or Bur, or Buri as he is sometimes called? I have pondered much as to the significance of this primeval being, this Bur, known also as Father of the Gods—for Bǫr's sons are the *Æsir*, the regulators of the Solar System. The only idea that occurs to me is to connect Bur with

Purusha. The Åryan root *pur* is an expression giving the idea of fulness, of something corresponding with the Greek Pleroma. Bur would accordingly be the Divine Man, Purusha, of whom gods, and men, and all natural phenomena, are only parts.

Bör's sons took up the balls and held counsel together as to the fashioning of Midgard. Midgard is the earth, the middle stronghold lying between Asenheim and Niflheim, between the Light and the Dark worlds. Together with the ordering of the earth comes the ordering of Time, which, of course, originates with the motion of these "balls."

"As the sons of Bör the balls took up,
Showed themselves three threatening women—
Of the thunderous race of Thurses they :
Wurt was one, Werdandi another,
The last was Skuld. They carved signs ;
They cast lots ; life they ordained ;
Foretelling the fate of the forthcoming race."

These three most powerful women are the past, the present, and the future (Wurt = das Gewordene, that which has become ; Werdandi = das Werdende, that which is becoming ; Skuld = das Sollende, that which shall become). Order having been established in space, time detaches itself from duration and becomes manifest for gods and men.

Then amongst much else, our text says :

"The scorching sun shone on the stones,
And greening growth came out of the ground ;
The burning sun, of moon the brother,
Held back with his hands the heavenly horses,
As the Æsir united on Isafeld
To hollow on high an holy house.
The wise ones went to watch and ward,
The holy gods holding high council
Who should give life to the lineage of Albs
From Brimir's blood and his blue bones."

The times of day having been thus regulated and the stars having had their course marked out, vegetation appeared upon the earth. Here some transposition seems to have occurred in the song, for we read that at this point, when sun, moon, and stars were already in manifestation, the gods will to make their heaven, and for the first time the Albs or elementals are evoked to help in its building. All this should probably have taken place earlier, but unfortunately, from this point onwards, the whole of this song, with its marvellous depth and poetry of thought, becomes absolutely disordered, so that consecutive passages can no longer be cited.

The elementals mentioned are of two kinds, Lichtalben (light elementals) and Schwarzalben (dark elementals) or dwarfs. The latter, again, fall into two classes, those active *on* the earth and those active *within* it. The gods create themselves these elementals as helpers in the building of heaven and earth. In the Younger Edda it is related how the elementals manufactured all the instruments which the gods needed for their operations. For the god of Spring, Freir, they fashioned the gold-bristled boar on which he rides, also a gold ring from which every ninth night drop eight rings of the same weight; and for Thor, his hammer, Miölnir. The boar with gold bristles is the sun with bristles for rays. To us this seems a very strange symbol to use, but if we transport ourselves to the Far North when after the long winter night the sun once more emerges in Spring, the comparison with the gold-bristled boar is no longer so impossible, for he appears low down on the horizon, and only part of the disk is visible, sending out quite short rays. So sacred to the Norsefolk was this picture of the sun just appearing after the long winter night that oaths taken on Christmas night, when the roast boar—emblem of Freir's boar—was on the table, were held to be more sacred and were to be more rigorously fulfilled than any other vow. The second treasure, Draupnir's ring, remains inexplicable to me as to all other exponents of the Edda; this, perhaps, because the number nine is misleading and may have replaced the number seven. As seven it might signify the week from which at its end another comes forth, or perhaps the phases of the moon. Thor's hammer, Miölnir, is the lightning-flash, which is still called *molnya* in Russian. All these objects, without which the gods cannot work, are provided by the Albs—the highest Nature-powers or gods work by means of elementals—which is quite right.

Symbolical again is the statement that these elementals were created out of Brimir's blood and limbs, for Brimir is said to be the same as Brennender (the Burning One), thus the powers of Nature come forth from the primordial fire-mist. The giants, who are eternally at strife with the gods, must also be counted as Nature-powers. If we regard elementals as working beneficently, although they are often unfriendly to man, giants must be thought of as destructive forces.

Our forefathers were aware not only of the elemental forces and the primordial fire-mist, but also of several other things. So it is written:

"I know very well the woe of the world,
When first was melted and moulded Gold-heap
By saintly gods in Struggler's hall;
Three times they burned the three times born,
Again and again, and she still is alive."

Gold-heap, riches, gold ornament denote the earth; it is also the thrice-

born. Not one of the translators of the Edda has understood this verse ; curiously fantastic explanations have been attempted ; and no wonder, since the translators know nothing as to the teaching of the fourth manvantara in which we find ourselves, or of the perishing of the first continent on our earth. This verse may refer to either circumstance, it speaks of destruction as taking place on three occasions and of the earth as each time coming forth again alive. In the *Völuspa* two different descriptions of the destruction of the world are given, but no one quite realises this, because, as before stated, the Song has become confused as regards arrangement. There is here certainly no question of useless repetition : the first description is a glimpse of the past, the second a peep into the future. The first refers to the moon manvantara. To the childlike mind of the old Norsemen there were but two destructive principles—cold and the wolf—and it is the latter, under the terrifying image of Fenrywolf, who shall one day destroy the world. He was brought up by Time, the Ancient One, as is said in the *Völuspa* :

“An old crone sits in the iron Eastwood,
Feeding there Fenrywolf’s fiery offspring ;
First among them all of old was one,
A mighty giant murderer of the moon.
Then Sunshine darkened in Summer-time,
Wind and weather warred.
Do you see the sense ?”

Tempest struck the harp and Fiolas, the bright red cock (fire), sang. And thus the moon manvantara came to an end. But it says further :

“She knows how the horn of haughty Heimdall
Is hidden under the high heaven tree ;
She sees a stream rushing swiftly down
From Walvater’s pledge. Wiss ye what that means ?”

In order to understand this verse we must again know a little of the symbology of the Norsemen. Heimdall’s horn is the moon, on account of its horns at the quarter phases resembling both a drinking horn and a hunting horn ; also, as full moon it is Odin’s second eye, the other being the sun. In time past Odin had pledged this eye to Mimir (memory) for a draught from his spring. The stream which pours from this “Walvater’s pledge” or “Heimdall’s horn” on to earth is the life-stream which passed over from the moon to the earth when the third manvantara came to an end. Here is another verse having the same reference :

“In old, old times, ere earth existed,
Was Bergelmir born ;
The first thing I felt was the foreknowing giant
Embarked in a boat.”

This boat is, of course, the moon again, and Bergelmir is another name for Ymir. It also means mead, fermentation. In the Younger Edda it is related that a flood occurring, Bergelmir jumped into a boat and crossed over. But whither? This we are not told.

Very curiously is the creation of men reported :

"Three from the race of radiant gods,
Great and graceful lords of gleam,
Found on a shore as yet without strength,
Ash-tree and alder uncoördinate ;
They had neither soul nor senses then,
Nor life, nor life-blood, nor likeness of men.
The soul gave Odin, the sense gave Hönir,
Blood gave Lodur and blooming colour."

For many reasons this account is particularly important, both because in it three different gods are given as active, and first of all give man spirit or soul only, then intelligence, and last of all blood, movement, and the five senses, as we may read in other passages. Does not all this agree perfectly with our view that spirit gradually clothes itself in denser matter? It is, moreover, interesting to note that men are not newly created ; they are produced from already existing primordial substance. We must not forget the information just given us by the Wala concerning the destruction of the moon, and that the humanity of the earth is only a continuation of that of the moon—all entirely in accordance with our "Secret Doctrine."

But who are this Ask and this Embla, this germ whence arises mankind? They are simply trees, the ash and, I think, the alder. It is an allegory which not only refers to the human monad in its passage through the three kingdoms, but also has another and a deeper meaning.

Hesiod tells us that Jupiter too brought forth men from a tree—from the Ash, in fact—and the "Popol Vuh," the ancient book of Guatemala, says that men came forth from the tree Tzita. Is it not strange that peoples so far removed should possess the same myths? It is just because the same truths lend themselves so easily for clothing in the same symbols. H. P. B. explains this correspondence for us in the "Secret Doctrine." The macrocosm, she tells us, is symbolised as a tree, Yggdrasil with the Germans ; Ashvatta with the Hindus ; Haoma with the Persians ; the Cedar with the Babylonians ; Zampun with the Thibetans, etc. Man is the microcosm, the reflection of the macrocosm ; so naturally he too would be thought of as a tree. But why precisely as the Ash? For in Germany the oak was the sacred tree, and the ash is quite rare in the Far North, the home of the Edda.

Here I am going to offer an explanation of my own. We know that in accordance with ancient customs sacred fire was kindled by rubbing together two sticks, and that there were strict instructions as to the kind of wood to be used. One kind prescribed was taken from the ash ; the other, it may be, from Embla, which I have Germanised into Erle (alder). The ash was thus the bearer of the sacred fire. Agni slumbered in the wood as the Vedas sing. As the ash alone concealed the earthly spark, it was, therefore, the correct symbol for that in which the heavenly fire was concealed—for man ; man in whom slumbers the fire of heaven until it begins to glow under the friction of fate and life.

Thus far, then, the Wala informs us of the creation. But it does not look only to the past, but also to the present and to the future. The present is very gloomily represented :

“Between brothers strife is born.
Kinsmen ken no more their kin.
Unheard horrors arise, awful adultery.
Age of axes, age of swords, age of broken shields,
Time of winds, time of wolves, before the world goes down.”

Matters being so bad on earth, it naturally follows that after death all is not well with man. Of this the Wala also speaks :

“A hall she beheld, hidden from the sun,
The gate gapes northward to the ground of death ;
Down from the windows drops of poison drip,
The bare walls are braided with serpents' backs.
Eastward expands over Ulcerdale
A stream rolling sharp swords and slime, its name the Slinger
Stark in the stream there stand or wade
Mean and malicious murderers
And those who seduce the sweethearts of others.
There needy Envy sucks the soulless corpse
Of murderers. Do you mind the meaning ?
.
There rises in the North, under ranges of rocks,
The gold roof where Sindri's race do reside.
.
Also another in lands far away,
The giant's mansion, called Bordermark.”

Here there seem to be described three degrees of Kâmaloka, of which the third—Bordermark—may correspond with the Summerland of the Spiritualists—that boundary, possibly, at which happiness begins. The Wala then goes on to sing of how the bonds that imprison and bind the wolf are broken by

the unholy lives and plottings of men ; the fire-gods snap their chains and, in spite of a desperate fight, devour both men and gods. The description of this horrible fight ends with :

“Dark grows the Sun—Earth sinks into the Sea,
From heaven are falling the flickering stars,
Whirlwinds whistle round the old world-tree,
And fiery heat flies up to heaven.”

A truly poetic description of the world's destruction. But our song does not by any means end here. The Wala continues its prophecies in more consoling strain :

“She sees arising a second time
The earth out of waters and greening again.
The gods then gather in the glittering garden
To speak of the great Sage, the surrounder of worlds,
Recording the rites and runes received once
From the mighty Monitor of their minds.
Then will again the wonderful balls,
The golden ones, be found for the game
Odin with all his Æsir once enjoyed. . . .
I see a roof more radiant than the Sun,
A hall of gold on high hill-top.
The mighty one comes to the council of the gods,
The Strong One from on high who steers the world's ship.
War he forbids, world-peace he appoints,
Eternal laws he arranges and orders.”

With this cheering prophecy, then, that there shall be new gods, a new house in heaven, and new golden balls or planets subject to “the Strong One from above,” and that his ancient runes, exhortations, and statutes shall regain their might, ends this the oldest, though fairly well-preserved, song of our Edda.

Neither in poetic value of expression nor in profundity of content is it inferior to the Rigveda. The pity is that it is not only the most beautiful but also the most complete song in our whole collection. Nearly all the others have been remodelled and altered by people lacking in belief and understanding, and no other gives such a detailed account of the creation and the destruction of the world. We will, however, gather together all that refers to individual gods.

There is then, first and foremost, the highest god Odin, called by the Germans Wuotan, or Wodan. All the other gods of the Æsir race are his sons or brothers, indeed, he often bears their names. But besides the

Æsir there is yet another race of gods—the Vanir, or the Ancients. These probably were the gods worshipped by the dwellers in the land before the Teutonic peoples of the fifth race took possession of it, for the Finns, a fourth-race people, call the gods of their old songs Wanen, which in their language means the Ancients. Now these Vanir at first fight the Æsir until overcome by them and there is a mutual exchange of hostages. Here we seem to be in touch with events that were probably enacted in the first instance on earth and later on transferred to heaven by the victors. The hostages given to the celestials by the Vanir are personifications of Time, whereas the Æsir, for the most part, represent forces that control Matter. To the Vanir the Æsir gave in return as hostage one out of their midst, Hönir, who has since played no part in Northern Mythology, he is simply forgotten. The Vanir hostages are the North, as representing Winter, with his wife Shadow, and his children Freir the Spring-god and the Summer-goddess Freya, distinguished by her gold ornament (“Brisengamen”), emblematic, possibly, of the golden harvest. She is ever the desired of the giants, and has to be continually protected and set at liberty by the Donnar. A pretty myth tells of one of these episodes. The Frost-giants have robbed Thor of his hammer and refuse to return it, and hence Freya must wed one of them. Thereupon Thor disguises himself in the garb of Freya; he places about his head a veil of clouds and takes Loki, the summer-warmth, as serving-maid. They are careful not to reveal themselves till the hammer is brought that the marriage vows may be consecrated. Thor’s hammer was a sacred symbol like the Christian Cross, and every act of consecration took place under it. Scarcely had this strong son of Odin felt his good weapon than he unveiled, and the bride was changed into the warrior who thus slew the giants. An attractive myth symbolising the ever-renewed strife between frost and summer storms. Just as charming is the myth of Freir’s wooing. Looking out of heaven one day, the god saw Gerda (the earth), a maid of wondrous beauty, as she stretched forth her white arms (the snow-covered mountains), and fell so love-sick that he became quite ill. His parents, anxious for their son’s well-being, send his trusted servant, Skirnir (the Shining one), to woo the bride. He receives from Freir the first sunbeam for trusty sword and the lurking breeze of Spring for trusty steed, which is to bear him through the Waberlohe (aurora borealis) which surround Gerda’s castle. Before he can reach Gerda he has to kill her brother, the howling tempest; even then, in spite of the proffered bridal gifts (Draupnir, the ring which every ninth night produces eight others, and the eleven apples, both of which are as yet unexplained symbols), she refuses to follow, and it is only under a powerful magic spel that she becomes willing and promises to wed the Spring after three nights. Freir can scarcely master his impatience. Of the nine

nights he has to wait the last three are the hardest ; in clear allusion to the nine winter months and to the slow preparation for Spring in the Far North.

But to return from the Vanir to the gods of the race of Æsir. Odin, we find, is a threefold god. As we saw at the Making of Man, he has two brothers, Hönir and Logi ; the three together fairly correspond with the Hindû Triad, Varuna, Indra, Agni. The three, however, soon fall into oblivion, Hönir goes as hostage to the Ancients, and Logi, although Odin's brother, comes to be regarded as the evil, destructive force, subterranean fire. Odin's Triad now takes on the form Wodan, Wili, We ; these three aspects of the One are always named together, and signify the one who guides, wills, and consecrates, corresponding in great measure with the triad, named by Mrs. Besant thought, will, activity. We must here call attention to the remarkable resemblance in sound between the name of the German god and the name Wodan of the "Popol Vuh." This "Popol Vuh" is the book of the Quiches of Central America. It was first published by the Abbé Brasseur de Bourbourg, and appears to have originated in very early times. H. P. B. tells us that not only do the names sound alike, they actually refer to the same personality. This Woden, as she writes the name, really lived upon earth at the period when Greenland, Iceland, and Norway were connected, which explains how he could be known and venerated in Central America and by the Norse folk at one and the same time. In the "Secret Doctrine" she speaks of him as one of the earlier Buddhas, that is, one of those adepts who guided humanity in its infancy. When the days of his sojourning on earth had long passed, his memory lived on amongst a grateful people, and he was gradually promoted by them to the place of highest god and venerated as such. He is the Life-Breath of the universe, as is the Âtma of the Hindû ; he is air and wind ; the sun is his eye, the thunder his son, the clouds his mantle, the earth, under the name of Frigg, his spouse. In a word, he is the life which embraces the earth and fructifies her ; he is a godhead in threefold form, for, besides the two triads already given, in the tale "Gylfaginning" ("Gylfi's Deception") he bears yet another triple name—Har, Jafnhar, and Thridi, *i.e.*, the Exalted, the Equally Exalted, and the Third, which sounds very much like our Christian idea of God. He is, moreover, called by numberless other names, in many cases merely for the requirements of alliteration ; in the Grimnismâl he appropriates forty-two names, amongst which range nearly all the gods, thus synthesising them all. Generally speaking the conception of this god is so sublime that it seems to point to an earlier and purer religion which only later becomes debased and anthropomorphised by reason of the unevolved brain of the people.

After Odin, Thor or Donnar, the "conqueror of Midgard," as the songs call him, was chiefly honoured by our forefathers ; he is the beneficent god

of summer storms, who is always fighting the frost-giants and always conquers. He is regarded as Odin's son by Jörðh or Fiörgge. The question involuntarily suggests itself, how comes it that a being so abstractly considered as Odin begets children by wives—and wives other than his own? The fatherhood is, of course, only symbolic; the names of Thor's mother are merely two other names for the earth, who again in another form is the same as Frigg.

In the Vedas all the gods have wives who merely represent the manifestation of the creative forces of the gods. With the Germans all the Æsir are wed to the earth. Frigg and Freya indicate the earth in its fruitfulness and the earth in its summer glory; Jörðh, Thor's mother, is the earth as planet; Thor's wife, Sif, with the golden hair, is the harvest; his daughter is the seed-grain. Rinda, again, Widar's mother, is only the earth's crust; Gerda, the beloved of spring, is the virgin earth in winter; Iduna, the eternally youthful, is the earth in its garment of spring verdure, she is beloved by the god of poets, Bragi. All this is ingeniously imagined, German mythology, in fact, has this great advantage over many others—that what has no deep underlying ethical meaning is at any rate always very poetically worked out.

All sorts of interesting myths are related of Thor and his encounters with the giants, they are all essentially the imagery of the strife between summer and winter—a subject into which we need not enter further. It remains only to mention Thor's weapon, Miölnir, the sacred sign of recognition amongst the Germans. It was very like our cross, and was formed, in fact, thus: T, as the Tau; and yet, in spite of its great similarity, it was set up by the stiff-necked among the Heathen, in opposition to the cross. Every act of consecration was sealed by this sign, just as with us by the sign of the cross.

Another of Odin's sons was Baldur, the Bright, the friendly sun-god. The saga relates of him that he was shot dead by his blind brother Hödur (the sunless winter) at a trial of skill in archery, and despite Odin's efforts the Light-god had to descend into the dark realms of hell and death. As, however, his loving wife Nanna accompanied him thither of her own accord, his return is to be one day vouchsafed to him; after the twilight of the gods he is to be once more the Light-giver. This myth, which contains references to both the creation and the destruction of the world, as well as to the seasons, was made good use of by the Monks who introduced Christianity, for they proclaimed Christ as the resurrected Baldur, which much simplified their propaganda. A myth of the kind could only have originated in the Far North, where the sun in winter completely disappears below the horizon, in order to give place to the long, dark Winter Night. The sun is seemingly slain by him and tarries awhile in the under-world.

Niörd, his wife Skadi, and his two children, have already been mentioned in speaking of the Vanir, to whom these gods belong. Freir, the Spring-god, soon took Baldur's place as Sun-god. Mention has also been made of Heimdall, the collective flower of humanity, and of Logi, the fire-god. Of the twelve great gods five only have still to be named: Widar, Wali, Bragi, Forseti, and Uller.

Widar, the "one who has returned," was Odin's son, begotten by Rinda, as substitute for Baldur. He is the god who, slaying Fenrywolf at the destroying of the world, alone remains alive—a fair exchange for the dead Baldur. Wali is the war-god. The name is Âryan. This expression for war and strife has not only been preserved in the German word already given—Wahlstatt—the root is to be found in all other Âryan languages. The Germans called their war-god Tyr, a word occurring also in the Younger Edda, though Wali is generally unmentioned. Tyr or Dire is really another of Odin's names, just as is Wali; the separation is only made later that the number of the gods may be brought up to twelve. Similarly with Forseti, "the Reconciler," said to be the son of Baldur and Nanna. These parents, who so tenderly loved each other, also begot a pious son—merely, perhaps, a reawakening of the form of Baldur, without whom people could not get on. He it is who softens all strife and breathes forth love, reconciliation, and the joy of sacrifice.

Bragi is the poets' god, the singer in heaven, who woos the spring-rejuvenated earth under the form of Iduna. Uller is Thor's son, and presides over sport. His business is with the chase, with skating, the duel, etc. These are the gods who rule in Heaven. But with the Germans, water, air, earth, were all animate, and everywhere giants, elementals, etc., were active, sometimes under fearful forms, sometimes well disposed towards men.

In the Sea rules Aegir, or Oegir, with his wife Ran, and his daughters the Waves. In the North there is a powerful giant, known under different names among others as Gymir, who with a single glance could burst pillars—a fitting image for the grim frost that splinters stone. Under the earth are black elementals ever actively digging and working gold. In dismal Mist-home sits the death-goddess, Hel, with Loki, her follower. Loki is the evil, all-devouring fire chained under the earth—he shakes his chains and the earth trembles. If we add to this list the three Nornes, the powerful goddesses of time and fate, we shall have named about all that the German regarded as invisibly surrounding him.

It only remains to speak of the Zodiac. This the Germans pictured differently from the Indians and the Egyptians. To the Germans the signs were not sacred animals, but twelve wonderful castles belonging to the gods, in which pleasure and joy reigned. The names of these castles or palaces are mostly connected with light and splendour—Brasheim and Kraftheim (the

houses of storm and force)—seat of the mighty god Thor excepted. We do not give their names, as they constantly change to suit the needs of the alliteration, and as already stated they refer only to the light and joy of heaven. To Odin are apportioned three of the Houses, those signs through which the sun passes in summer-time. One passage only is important in this connection :

“ Five hundred gates and fourfold ten,
I warrant in Walhall;
Eight hundred Einherier go out of each one
To war with the wolf.

Five hundred floors and fourfold ten,
Are there in Lightning lord's lofty house ;
Of all abodes that amply archèd are
The greatest is that of my gallant son.”

Walhall is a beautiful spacious hall in Glanzheim, where Odin gathers together the heroes slain in war that they may assist him in the last battle when the world is destroyed, but little good does it do him, for they are all to perish together.

Now in the “ Secret Doctrine ” the occult number upon which is founded the duration of rounds and manvantaras is given as $540 \times 800 = 432,000$. The number can be increased to fit the requirements of the case, and changes into 432 millions, or billions, but 432 remains the fundamental number. In the second verse, where the building of the hall of Thor, the hurler of thunderbolts, is being described, the number of rooms in the 540 storeys is missing, originally the number may well have been 800, thus yielding the same secret number. Added, according to Claude de Saint-Martin's method, 432 yields 9 ; 540 likewise gives 9. This number may have been at the foundation of the Edda system of calculation, and have been the reason for regarding 9 as the one occult number. This secret knowledge as to the significance of numbers seems to fit in badly with the naïve form of the song, and offers the best proof that an original secret teaching underlay this religion too. Even to-day this teaching is apparent, and may be traced here and there throughout the garment woven about the eternal verities by the Northern poets.

II.

SONGS OF THE HEROES.

Amongst these I place the Rigsmál, which is generally numbered with the Songs of the Gods. It is known to us only in a compilation that may have been made quite late ; the characteristic meaning of the song is therefore misunderstood. As it deals only with men, I do not count it amongst the

myths of the gods, although in it a god plays the principal part. In spite of its remodelling it has preserved for us some very noteworthy features belonging to the older lay. The later poets, compelled by an alliteration which lends itself with difficulty to entirely new forms, often took a whole verse from the older songs, whereby much worth knowing has been retained for us. In the *Rígs-mál* before us the poet saw nothing but the origins of class differences, and had no suspicion that he was unconsciously dealing with races already passed away. We, however, may easily recognise this in the few older verses with which the song is entwined. From the singer's point of view the serfs were the first to come into existence—a curious notion this, the creation of serfs before there were masters requiring their services—then the peasants, and finally the nobles. To the sons of the three classes he then gives names in harmony with his own ideas on the subject. Each class produces twelve sons and a varying number of daughters. All this, of course, pertains to the later additions, but we will devote our attention to the older verses only. *Rígr*, “the Agitator,” a name often attributed to *Heimdall*, visits three human couples in succession—first, the ancestors, then the grandparents, and finally, the parents of the human race, and by advice and example stirs them up to produce offspring. After tarrying three days with the ancestors :

“Old mother brought forth, the baby was bathed ;
 ‘Serf’ was he called, being so swarthy.
 He grew in time, became very tall ;
 The skin of his hands was hairy and harsh,
 His knees were knotty, knavish his mien,
 His backbone bent and prominent his heels.”

Is not this description wonderfully like that given of the fifth sub-race of the third root-race—the Lemurian—by Scott-Elliot. The skin coarse, the countenance knavish, the joints knotty, and that special characteristic of the Lemurian, the projecting heel, which enabled him to go both backwards and forwards. The wife who mates with him is not pictured for us as much more beautiful :

“With crooked knees then came to the cot,
 And wayworn feet and weather-beaten arms,
 And nose awry, Thyr the wench.”

Knotty joints and waddling legs are both marks of the third race, whence it is said they were crook-legged, they could not straighten the knee-joint.

The second couple, for whom the Agitator procures a child, is con-

considerably more civilised, the home puts on a better appearance, and household affairs are more to the front :

"Grandmother brought forth, the baby was bathed ;
'Churl' was he called. They clothed the child.
Red was he, fresh, with fiery eyes.
He grew in time, and tall he became ;
He broke in the bull and builded the plough ;
Houses he made, homesteads he held,
Ploughed the land and led the waggon."

The first child is black of skin, this second is red ; it is the fourth race, the race which practises the arts, builds itself houses, tames animals. The first child inaugurated work of a simpler kind :

"Soon he learned with sinews strong
To bind bast and to bear the burden :
Heaps of wood he bore to his home."

Still no trace of artistic faculty. Yet more various are the occupations of the third child, produced by the aid of the Agitator :

"The offspring was bathed, and named Earl (Edler = Arier) ;
Fair were his curls and clear was his cheek,
Shining his eyes, sharp-looking like serpents."

The child is now neither black nor red ; it has a clear complexion and eyes that are keen. This last, a characteristic of the fourth race, as we know that both the Lemurian and the first Atlantean races had the third eye, in which lay the proper powers of sight, so that his physical eyes acted but feebly. Not till the fourth race did physical sight reach its full value and become *keen*.

The occupations of these first Âryans are naturally very warlike :

"To bend the bow, to sharpen the bolt,
To throw the spear, to try the pike,
Horses to ride and hounds to hold,
Swords to swing, and to swim in the sea."

But knowledge is not limited to this :

"Right from the wood the rash Rigr came
To teach him runes, to tell him truth,
Seeking a name for him, named him Son."

Thus besides war the Âryan learns runes and wisdom, and learns so, well

that one of his descendants, so the song relates, appropriated to himself much magic skill :

“Konur the young kenned the runes,
Bygone runes and runes of the future ;
Knew to make unseen himself and others,
Knew to blunt swords, and sea waves to still ;
With birds he spoke, quenched blazing brands,
Sorrow he quieted, senses he stilled.
With the old Rigr he wrestled in runelore ;
Waxing in wisdom, he won the wager,
Himself became Rigr, the runic sage.”

Not till the fifth race, then, is there initiation into the knowledge of the healing art, and only to this last descendant is this initiation accorded, who is called Konur, corresponding to our King. Thus only to the kingly amongst us is such knowledge to be given. It may here be remarked that the word Rigr sounds something like the Sanskrit word Rishi (sage).

Turning our attention now to the actual epic sagas, we shall find some that also refer to the three races. Others, again, are god-sagas in a weaker form, in which the action has been transferred from heaven to earth. Perhaps, however, the epic is the original form, and the transference to heaven took place later. It is difficult to decide which was the first to spring from the brain of our forefathers, for their gods are so human and their heroes so divinely strong that the two fade into each other. In this short essay it is not my intention to seek for grains of gold throughout all the epic songs, I shall limit myself to those included in our Edda collection, and consider those only in so far as I think I have found something new.

One of the oldest of the sagas, then, is the

Völundarkviða.

Völundur was translated into German by Wieland. Nevertheless the saga as given by him is neither Norse nor German ; it is considerably older, and was probably handed over to us by the Atlanteans. In Finnish sagas the magical Smith is constantly in evidence, and in Greece the history of Hephæstus has much in common with our story. Hephæstus—perhaps as lightning—falls from Heaven, and is ever afterwards lame. Völundur is torn from his home and lamed in order that he may not escape. The Greek fire-god since then has worked in Sicily ; the Northern, on an island called Seewerkstatt (Seasmithy.) The wife of Hephæstus is unfaithful that she may dally with Mars. Völundur's wife forsakes him because she desires to go fighting as Valkyrie. Both smiths fall in love with a woman, who

visits them in their smithy. In the one case it is Athēnē, who requires weapons; in the other Bōrvild, who has broken her ornaments. The sons of both are thought of in connection with the serpent, intimating, probably, the fathers' descent from lightning. Erechtheus has snake feet and Wittich bears a serpent on his shield. So many resemblances seem to prove satisfactorily that both sagas may be derived from the same ancient sources. Both smiths are simply personifications of the fire to be obtained from lightning, but of necessity crippled that it may become serviceable to man. The Activity or wife of fire produces weapons to dally with the god of war. The warmth of the fire manifests the fruitfulness of the earth—the son whose snake-like feet bind him to the earth. Woe, indeed, if the evil power of the fire gains the upper hand. Völundur, lamed by King Neiding in order that he should serve him, frees himself and takes to himself wings. Then, assuming the form of a conflagration on the roof, he slays the King's sons.

Particularly worthy of note in the Norse saga is the fact that the smith Völundur has two brothers who both follow professions. One is an approved marksman, the other a physician skilled in herbs. The father of the three is the giant Wate. Wate in sound resembles Wuotan, herein, therefore, we may trace a dim memory of what H. P. B. asserts, namely, that Wuotan really lived in the old Lemurian times, being one of the adepts who taught the arts and sciences to half-animal man of those days. One of the first things imparted to man would certainly be the art of "crippling" fire and making it serviceable; this accomplished, the making of weapons and the smelting and shaping of metals becomes possible. No sooner are there weapons than man uses them in warfare, receives wounds, and then has to learn to heal them. These three brothers, therefore, symbolise the first three arts acquired by primitive man and imparted to him by Wuotan or Wate. The three brothers are wed to three Valkyries, or swan-maidens, whose names are in keeping with the activities of their husbands. Völundur, the skilful smith, receives the "one who knows all things"; Eigel, the marksman, the "one skilled in magic and delighting in sport"; and Schlagfeder, the physician, the "swan-white guardian of the mysteries." Entirely peculiar to the German peoples is the saga relating to the maidens who "ride air and water" in order to choose (küren) the heroes fallen on the battlefield and to bear them to Walhall. Those who know anything of astral bodies and of the astral world and recognise that in sleep and in trance the astral envelope is loosed from the physical body and able to work independently will see nothing extraordinary in this account, nothing that cannot have a natural foundation.

With these old German peoples it seems to have been the women in particular who had this gift of being active in their astral bodies, and these, we are told, were mostly virgins; marriage apparently deprived the Valkyrie of the power of "riding air and water," for we see that the

desire to again work as Valkyrie induced women to forsake their husbands, whom they nevertheless loved. In other sagas, also in the Lay of Sigurd, the Valkyrie, after marriage, becomes an ordinary wife.

Bravery and fearless courage were the noblest qualities of the man of this period, duels, raids, and fighting were our forefathers' highest and most honourable occupations. No wonder, then, that these damsels, when active in their astral envelopes, felt themselves attracted mostly by warfare and victory—the occupations of their fathers, brothers, lovers. Here they sought to shelter and protect their own, and bore away to higher regions the souls of those who fell.

The Lays of Helgi.

These songs of Helgi—Helgi the warlike, the hero eager for combat—have been preserved for us only in disconnected fragments. It is difficult to know what they originally signified in their entirety; nevertheless the songs from which they are derived appear to be very old, for many an important finger-post as to secret wisdom is still to be found in them. Probably under the symbolism of a hero who is always perishing and always being born anew instruction relating to the three root-races is offered.

We encounter the hero of this fragment in three different forms, and each time it is a case of the rebirth of the former individual. The first fragment, of which a few verses are extant, the most poetical as regards language, the most important as regards content, is probably very old. In some wonderful way the most beautiful of the Edda songs, even in respect to form, are those that have absorbed into themselves older fragments—the Volüspa, for instance, in which many very highly poetical passages are to be found—showing that the first poets among the Germans knew more and could do more than those who came later.

The first fragment, then, tells us about Helgi, the son of Schwertwart, the name given to the father being, of course, symbolic. Sword is a word often poetically used for hero, "Sword-protector" may thus just as likely mean protector or preserver of heroes or of heroic courage; it is simply a paraphrase for the Race Manu. It is related of him that before he wedded Helgi's mother he had had three wives, and by them three sons. Here, again we run against symbols. The first wife was Alfild, a friendly elf, a creature of light; her son was Hedin, the "hidden one"; the second was Seereite, "sea rider," a being from the astral world probably, since the symbolism is water; her son was Dämmernd, "the coming dawn." The third was Sinröd, "completely red," having a red tendency; her son was Schlummernd, "the slumberer, the drowsy one." The colour red is the symbol of desire, and this woman may well stand for those earthly desires which found expression in her descendants, although her son, still wanting as

far as intellect is concerned, slumbers. In these three sons of Schwertwart I see either the first two incorporeal root-races indicated by Hedin and Dämmerling and the first three sub-races of the third root-race indicated by Schlummernd; or else only the first three sub-races of the latter. As nothing beyond the names has been left us, we may accept either view we please.

As the story opens, one of Schwertwart's followers is sent to make court to a fourth wife, his master having heard that she is more beautiful than all three of her predecessors. Country and people whence springs the bride are very nebulous: the country is called Schwebelland (Floating land), the bride's father is the Schlafende (sleeper), his councillors all bear names which in German poetry are ascribed to clouds, and assume the forms of talking birds. Clouds are often compared with birds; this is very suggestive as to how little material, even at this time, were these early representatives of mankind. The bride, refused at first, is finally won, and she begets a son, who, "tall and handsome, was nevertheless dumb, and no name was given to him." It is the first physical human race—but tall and dumb, not precisely handsome—the fourth sub-race of the third root-race. This son attains to name and speech when he allies himself with a Valkyrie, Schwaba, "the Soaring One," by name, and here symbolising the awakening soul-activity of primitive man.

The Valkyrie sings:

"Long time it will take thee, Tall War-tree Helgi,
To reign over radiant riches and mountains,
If dumb thou remainest."

This suffices to endow the dumb man with speech, for in the Soaring One he finds his own consciousness. So he replies:

"What more wilt thou add to the meaning of Helgi,
Blooming bride who broughtest me the name?
Grant me greeting as great as I wish,
I take never the name if thyself I need miss."

Thereupon Schwaba answers the Tall War-tree (meaning probably "giant not to be slain"):

"Swords I see lying in Sigarshill,
Four fewer are there than fivefold ten.
One amongst all is always the best,
A ring on the handle, a heart in the blade,
Fright and fear brings the act of its swinging
A bloodworm abides in the blade,
Round the scabbard the coils of a serpent."

Undoubtedly this answer is meant as a prophecy ; the meaning, however, is not quite clear. Are the forty-six swords coming peoples, or time periods ? Also why precisely forty-six ? Here I suspect an oversight on the part of the collector ; it should probably be "not fewer than four and five times ten." This again gives us the number 54, which, multiplied by eight, yields the occult number 432. In this case the swords would indicate time periods, and the best sword would be the time of the Âryans. The description of this sword recalls the Medusa head on the Ægis of Athênê. However, not only is terror spread, but there are also concealed three symbolical things : ring, heart, serpent. These may find explanation in the possessions, courage, and wisdom promised for the Âryans.

With this verse ends the first of the Helgi Lays. The second fragment, taken apparently from an entirely different song, is only an agreeable tale. Helgi, with his men and ships, fares forth in search of adventure, in the course of which he slays the giant Hate, but is himself, together with his ships, nearly destroyed by the giant's daughter, a water-pyxie ; but nine Valkyries protect the heroes and calm the stormy waves. The night following, one of Helgi's men, Atli (the Atlantean), amuses himself greatly in quarrelling with a sea-monster. They provoke and rally each other until the sun rises, and its light turns the witch into stone. Here it is only worth noting that unrestrained intercourse between men and spirits of water and air was regarded as quite natural, and is perhaps historically correct, in which case it shows that these heroes belonged to a humanity still in possession of astral sight. That the Sun scares away all the forms of night is a story constantly recurring and based on experience ; the turning into stone is, however, a German way of looking at things.

A third Lay of Helgi tells us of the destruction of the race. Helgi has already married his Valkyrie, and he betakes himself to a duel with an enemy who has challenged him. All his followers desert him and go over to his brother, Hedin, "the Hidden," probably the new, still undeveloped and hidden race. The brother desires Helgi's bride, and she is voluntarily ceded to him, for Helgi foresees his own death, since his helping spirits have left him. Hedin, however, sends back these guiding spirits, for the qualities that go to the make-up of the third race are not attractive. In the song we see them personified as a repulsive woman who rides a wolf and uses serpents for reins, symbols of a wolfish desire to be curbed by falsity and cunning only. The Soaring One, however, is the soul or bride that passes from one race to another.

The other songs sing of Helgi, the Hundingslayer, representative of the fourth race. Very different is he from the son of Schwertwart, although he is regarded as another of his incarnations. Before we occupy ourselves with him let us consider a prose-fragment that seems to be very old, it is called "Sinnfiötli's End."

Sinnfiötli, "the man with chained mind," is a name well chosen for the primitive man of the third race. That he is not here called Helgi need cause us no wonder, as by the rules of alliteration names frequently change in every verse.

His father's name is likewise changed. Instead of Hiörvardhr = Schwertwart, he is here called Siegmund. As far as the meaning is concerned the names are related, as Schwert, the symbol here for bravery, heroic courage, may easily be exchanged for Sieg (victory), and "mund" is synonymous with "wart"—Wärter, protector—we find it preserved in German, and in the same sense, in the words Vormund, Mündel. Of Siegmund, whom we have seen to correspond to the Race Manu, it is related that he has three sons, of whom Sinnfiötli was the eldest, Helgi, the second, the third being Håmund. Of Håmund we learn nothing more in any other of the sagas; this is not astonishing, as the word is merely a transcript for Sigurd, the hero of the fifth race. Håmund signifies the Guardian of the Heights. Siegmund's second wife, Borghild, is averse to Sinnfiötli, who slew her brother—an allusion to the strife between Lemurian and Atlantean—so she resolves to destroy him, and makes three attempts with poison. Twice he is protected by his father, the third time he dies. His father carries the corpse to a sound where a boat awaits them, but it is so small that it can only hold the corpse and not the father too, who therefore remains behind. Boat and corpse drift out to sea and disappear. Feeling that he has dwelt long enough with his wife, Borghild (the fighter in the castle), Siegmund goes across the sea to another land belonging to him. Here he marries Hiördis die Schwertwalterin (the mistress of the sword), who bears him Sigurd, the Manu of the fifth race. This story gives us in a few words the whole history of humanity; the mind-chained Lemurian strives against the new race and is destroyed by it, not so much in the actual combat as by a fate not to be warded off even by the protecting father; what is left of the third race disappears into the sea. The fourth race lives in castles and towns (as indicated by the mother, Borghild), bears heroes, such as Helgi, but finally passes away too, that the fifth may come into being—the fifth race, which, as son of Sieg (Victory) and the Sword goddess, comes to birth right martially. The name of the race is both beautiful and has a double meaning—to the Danish name of Sigurd, he who longs for victory, the German saga has added another significant syllable and calls him Siegfried (Victory and Peace).

One more remark in conclusion. All Siegmund's sons surpassed ordinary man in stature and in strength, a natural enough statement, for we know that these primitive men were giants, ever eager for the fray. Moreover, they were said to possess such tough skins that no poison could injure them externally, here, too, we probably have a true statement. Siegmund

himself could take poison both internally and externally without injury, and no wonder—the spirit of the race is invulnerable.

We possess two songs of Helgi the Hundingstödter (personification of the fourth race), one of these appears to be complete, of the other there are only fragments. In the first it says :

“ In olden times, when eagles yet sang,
The holy waters had poured down from heavenly hills,
Helgi of full heart was hopefully born
From the bride in the stronghold of Bralundr” (Sagenlande, land
of legends).

To the poet himself the story appears very old, the land even is, for him, legendary, and rightly, for it was the submerged Atlantis. Holy waters flowed down from heaven—a pretty symbol for the Divine outpouring, whereby even eagles were impelled to song—not, indeed, the birds we know, but men, haughty and proud.

“ Night was yet in the stronghold as Norne came near,
Telling long life to the lawful child ;
They doomed the young King to be daring and dauntless.”

Quite right. Knowing what his end was, we know that his age could be determined. We also know that the Atlanteans were not wanting in boldness, it is said that warfare was raised into a science by them, and did not cease so long as Atlantis existed.

Helgi, as yet but a half-grown boy, slew Hunding, the giant of the third race ; and Hunding's sons, Riesensöhne (sons of the giant), are the enemies that he, and after him his younger brother Sigurd, continually have to fight. Hundingen, that is Hunen, or sons of Hunen, are simply giants, and are by no means the historical Huns into which they become transformed by the Niebelungenlied of a much later period. Nor is Atli to be identified with Etzel (Attila) King of the Huns. Atli is a name which appears in the different songs at different times, and signifies nothing more nor less than Noble.

Helgi's meeting with his Valkyrie is differently given in the two songs, but it is always given poetically. Siegrun, “ skilled in victory,” reveals herself to him after the battle, in which she has protected him. It was she, too, who sheltered his ships under stress of bad weather, and in return, and at her request, he frees her from the violent suitor, the Brawler. Helgi's heroes, however, are not very civilised folk, for the first time that Siegrun comes across them after the battle they are devouring raw flesh with pleasure, for

which the Valkyrie reproves them. One of Helgi's men is Sinnfiötli—not the brother mentioned in the other song, but a follower, who may well indicate one of the first sub-races of the fourth root-race, so little developed spiritually. From the vessel's stern this "chained mind" has a beautiful and poetic word-battle with one of Haderbrand's emissaries. The two cast in each other's teeth all kinds of misdeeds committed in past embodiments. Sinnfiötli is accused of having roamed through the forest as a wild animal—a wolf—and murdered his brothers and drunk their blood. He, in return, upbraids his opponent as having been known to him as a shameless woman who bore him nine wolves on the Legend-cliffs, he being the father. He refers, too, to other female existences. In all this the talk is, of course, of previous incarnations—a sign that this teaching was by no means strange to our forefathers.

With this word-duel and the battle and victory following thereon the first song of Hundingslayer ends. The second is a patchwork of different parts belonging, perhaps, to quite different poems. At first we are given similar episodes, then the saga expands and we have an account of Helgi's marriage with his Valkyrie, of their happy life together, and of his death caused by Siegrun's brother. When she hears of the murder, the Valkyrie curses the brother in verse of great beauty, and gives herself up to grief until her servant announces that Helgi, with his followers, has ridden to his grave-mound. Full of joy, the faithful wife then goes up and remains all night with the shade of her dead husband in the barrow; the following nights, however, she awaits him in vain. Prettily is it related how she helps him to lay aside his weapons, and wonders at his hair and clothes being so wet and damp. He explains that it is because her tears keep on falling on him. The whole of this legend, in its expanded form, brings down the hero, who should represent a race, to the plane of the ordinary humanity; still, the story is not only highly poetical, it also shows how firmly the Germans believed in a life after death. There is also truth in the circumstance that the more than ordinary longing for her loved one magnetically draws to the wife his astral body. Nor is it incredible that a Valkyrie, accustomed to astral experiences, should be able to see and touch her husband's shade. Do we not hear now of similar visions and dream experiences?

The Songs of Sigurd.

The Sigurd-songs of the Edda would yield us little profit in our search were not the sagas to which they allude known to us elsewhere, in the Niebelungenlied and the Wagner trilogy. The Edda merely puts forward as prophecies in the mouth of well-known persons recapitulations of known events or places, and long lamentations and stories. These sometimes look

to the future, and are sometimes retrospective, and seem to be put together without plan. Everything in them points to a late origin, since the contents of this saga were already widely known, and had developed into the present form. This form itself is a proof of manifold retouching; it has been patched together out of many heterogeneous parts, for the Germans, like other European peoples, were accustomed in the Middle Ages to insert links between the well-known heroes of different sagas in order to unite them in the bonds of kinship, or the heroes were confronted one with the other, and forced into friendly or unfriendly intercourse in spite of the hundreds or thousands of years that really intervened between the actual lives. Also prominent deeds, which specially appealed to the listeners, were attributed to one and the same hero, regardless of whether they were in harmony with his particular character. All this occurred in the case of the *Sigurdsaga*, and before we can seek for our grains of gold we must separate off from one another the heterogeneous parts.

The oldest part of all is the episode of Brynhild's sleep, and of her awakening by Sigurd—a saga self-contained and in need of no additions.

A second self-contained adventure is the gaining of the Treasure by Sigurd. For this, as an explanation, a previous history of the origin of the Treasure had been composed by the poets.

Gunnar's Bridal-ride, ending with the murder of Sigurd, may be regarded as a third tale. These three parts alone claim our attention. The mention of Etzel, the Murder of Giukungen, Chriemhild's Revenge, the Story of Dietrich von Bern, *Ermannarich* and the last adventures of Swanhild's avengers, are all heterogeneous matter that has been welded together by degrees, traces of the seams being easily recognised. All these later outgrowths are skilfully bound together by one personality, which in the *Sigurdsaga* itself plays quite an insignificant and subordinate part, namely, the personality of Gudrun or Chriemhild.

The first saga, the story of Sigurd's or Brynhild's Sleep and her Awakening, has two sources. It originates first in the well-known Saga of the gods, in which the young and fearless Sun-god penetrates Waberlohe, which, as aurora borealis, surrounds the earth in its winter sleep. Dissolving the ice with his sword, the sunbeam, he awakens the earth, for whom he burns with love, only to forsake her again in the autumn; an episode complete in itself. Two other Edda songs, besides the Sigurd songs, tell the same story. We have already mentioned the bridal-ride undertaken by Skirnir for his master Freir, the Spring-god. A second story tells how Swipdage (Swift day) longingly waited for by the imprisoned Menglada (delighting in her ornaments), reaches her in spite of all obstacles. Menglada is said to be the daughter of Sleepthorn, and is guarded not only by Waberlohe but also by a trellis-work, by a keeper, *Vielgeschwindt* (Very swift), who has erected around

her castle a wall of the limbs of the Clay giant Oergelmir, and by two dogs who watch and sleep alternately. Here we are reminded of the Sarameya of the Veda, the one white, the other black, that alternately follow man till his death. Of Menglada's two watchdogs it is stated that on no account were they to fall asleep until the twilight of the gods (pralaya). From the nature of her surroundings Menglada is not so much the earth awakened from its winter sleep as the earth awakened from its sleep after a round, and it is not Spring but Swipdage (Swift-day) that liberates her. But although Freir and Swipdage are in close connection with Sigurd in that they are all liberators, it is possible that another thought is presented. We have already seen that the Valkyrie is sometimes regarded as the hero's actual wife, sometimes only figuratively as his higher principle. Sigurdrifa, who "inspires to victory," may have been the soul of Atlantis, sleeping through ages until Sigurd, the son of her earlier hero, the young fifth race, had developed sufficiently to appear as the new race, and to awaken the long-forgotten slumbering desire for conquest and warfare once more. In any case, whether the hero be of the Sun or of the Race, the Lay of Sigurd ends when he has awaked the Valkyrie.

We now come to that part of the fusion of songs which tells of the Niebelungen and of Fafnir. Here the earlier history of the treasure has been added. We are again carried back into the midst of the Göttersage, but unfortunately their real meaning has been lost, and only a pretty legend remains. Three gods, Odin, Hönir, and Loki, here probably conceived as three of the elements, come to the Giant Hreidmar—representing the fourth element, the earth perhaps. On the way they have slain an otter, which is recognised by their host as his son, and he demands as compensation for the murder gold to fill the otter's skin to overflowing. Loki (fire) makes an alliance with the water elementals, one of which he compels to procure as much gold as he can extract—origin of metals from the united forces of fire and water! Nevertheless the procurer of the gold burdens the treasure with a heavy curse, since it was given unwillingly and under compulsion: the possessor for the moment shall never for long enjoy it; a violent death shall be his lot. It may be, as is so frequent in the Edda, that this gold and treasure mean only the fruit-bearing earth—the earth which, after its production by the gods falls into the power of the Giants, who fight and slay one another to secure its possession. Hreidmar is slain by his son Fafnir, who refuses the treasure to his brother Regin, and, changed into a Dragon (the Lindwurm), guards it for himself. Thus far the earlier history.

The actual story begins by telling us that Sigurd, Siegmund's son, has been brought up by Albs, that is, lived in intercourse with elemental spirits, and is still in psychic touch with them. As we find among many child-peoples, Regin (the Councillor) teaches him smith-craft—ever the first art

of primitive folk. In some sagas the teacher is called Mimer (memory), suggesting a recalling of previous knowledge instead of a new teaching. Regin, however, thirsts for the treasure guarded by Fafnir. From antiquity onwards the treasure of wisdom has always been guarded by serpents or dragons, serpents are always, with all nations, the symbol of the sage who possesses supernatural wisdom. Regin cannot himself overpower Fafnir, so he incites Sigurd to do so, hoping afterwards to be able to force the treasure from him by artifice and murder. But wisdom is not a possession for such folk as Regin. Endurance, courage, fearlessness are needed if its protector is to be overcome. Sigurd possesses all three qualifications, endurance he displays in forging the sword required for the purpose. The weapon we need in combating the guardians of wisdom is our own character, which we must shape and forge with endless pains. With the sword thus won Sigurd overcomes Fafnir, who appoints him his heir to the treasure, and is not the least angered at being slain, on the contrary, he gives him much valuable instruction before he dies; in legends the initiator generally dies when he has imparted his secret knowledge to the younger man. Sigurd drinks Fafnir's blood and devours his heart, thereby meaning that he appropriates everything that Fafnir can bestow, and all that in his innermost heart he could call his own. The treasure thus won contains the Tarncap which gives the power of becoming invisible—in other words, of being active in the astral body. With Fafnir's blood he becomes able to understand the speech of animals. He is also warned that the treasure is under a curse, which later on brings him death when he uses his power to deceive a woman. True, the deception arises out of devotion to a friend; still a lie is always a lie. Sigurd, moreover, commits a second fault, he speaks when he should be silent—he tells his wife the story of how he invisibly acted for another, she boasts of the matter and thereby brings down the curse of death. Here comes into action the inexorable rule of occultism: he who profanes the secrets of the mysteries must die.

In the last fragments of the *Sigurdsaga* Brynhild is the daughter of Budli, and Atli's sister, plainly no sleeping Valkyrie, but a daughter of the giants, eager for the fray, and only willing to marry one who is superior in power and skill to herself. This is no legendary account, but exists as a custom amongst many peoples; we are told of the Slavs that the damsels of Poland and Bohemia gave themselves only to the man who beat them in wrestling. Sigurd would procure a bride for his blood-brother Gunnar, and helps him in the wrestling, himself invisible. He next marries Gunnar's sister and tells her of his artifice. The treacherous, revengeful giant's daughter, learning that she has been deceived, despises her husband and becomes inflamed with passion for the strong man who conquered her. She fires her husband with revenge and goes to her Ideal

to be united with him in death. The entire story is logically and psychically constructed, except that the giant's daughter who wishes to be Valkyrie, and the act of revenge conjured up by artifice or lies, is more in keeping with the daughter of Budli than with the daughter of Odin. Her lust for revenge is fully explained by the deception practised upon her during the wooing, and there is no need for Sigurd's first love for her, and the drink of forgetfulness which so successfully leads to his marriage with Gudrun. This drink of oblivion is in constant evidence as *Deus ex machinâ*, Gudrun produces it that she may marry Atli and connect the saga with the destruction of the Burgundians, and then with other stories that appear later. Moreover, this last part of the Sigurdsaga is conceived in quite human fashion, and the one episode to be taken symbolically, and probably traceable to earlier versions, is that of the young Sun-god, originally embodied in Sigurd, who dies when he bends down into the waters. A pretty picture of the setting sun.

III.

ETHICS.

We have thus found much of truth and of poetry in the Edda. But to complete this picture of German religion we have still to consider its effect on conduct and life, for of beliefs especially it may be said: "By their fruits shall ye know them." That which bears the best fruit is certainly best for the people whose methods of thought and of feeling are influenced by it. If this religion we are considering seems to be unevolved and not sufficiently sublime it is so because the people were unevolved and had no exalted flights of thought. Unevolved the German certainly was, yet we cannot deny that he possessed imagination and ingenuity, as we have discovered in our survey of his mythology, for side by side with apparently simple childish stories he offers us deep and deliberate feeling, and ever and anon traces of a revelation of the eternal verities.

As regards the influence of the beliefs on their action and conduct, we have the impartial judgment of such a writer as Tacitus, who speaks of the German peoples with respect, and tells us that they were simple and upright and in nowise tainted with the corruption of other folks. He praises their chastity and the sacredness of the marriage bond, and tells us further that their veneration of the gods needed neither idols nor temples. It is difficult to bestow greater praise on a people, and later races have consequently not believed Tacitus. He has been thought to have exaggerated and made much of the virtues of the Germans to use them as an example for his

Romans, but this is doing him an injustice. Tacitus wrote faithfully all that he knew and all that he had gathered from reliable sources, and as proof of this we have in the Edda a collection of aphorisms and rules of conduct, and if they were followed Tacitus was entirely right. That they were followed is clear if we read the saga and stories in our possession. As before said, man shapes his gods according to his own image. If, then, the German gods were represented as chaste and disciplined, as living on good terms with one another, as loyally keeping their promises and vows, we may conclude that they reflected the German ideals of virtue.

The Germans had but few temples and scarcely any idols, at most a veiled object that counted as symbol of the god, as we are told of the Herthabilde (image), which none but the priest had seen unveiled. Tyr, the god of war, was sometimes worshipped in the form of a sword, but the only statue of a god of which we have any information was the Irminsul, and of this there is no mention until the Germans had become domiciled. Moreover this gigantic statue really represented no particular god, but rather the idea of humanity. Irmin is the same as Hermann = all men, and is the German name of Rigr, or Heimdall—the Father of humanity. These Irminsul changed later into the Roland statues, the Palladiums of the old German towns.

There were but few priests amongst the German folk ; every father of a household was priest, every hearth an altar, and at large gatherings it was the Kunig, the head of the people, who sacrificed. Priests, however, arose wherever there were temples, but this was later on when the purity of the original religion was already dimmed. The primitive German stood in no need of temples, for he had no fixed dwelling. He settled, cultivated his field, and, as soon as it no longer sufficed for the wants of his growing people, he packed his house, with his goods and chattels, on to an ox-cart and drove on further. The Norseman, it is true, had his fixed abode, but only as winter resort, in summer his ships ploughed the seas in search of warfare and booty.

These peoples were naturally eager for war, as all races are in their infancy. Bravery and courage were a man's highest virtues and put all others in the shade, but herein the Germans do not stand alone. We find that virtue in late Latin is chiefly connoted by the word "valour," a word manifestly derived from the Aryan root "wal," war ; the Slav word "valeczny," derived from the same root, has a very similar meaning ; the Roman "virtus" itself was originally a reference to manly courage. But even in war the Germans held to their bond and their pledged word, and in this they were morally superior to many other peoples. It is true one might deceive the enemy, and dupe him in any way, this counted for sagacity, but as soon as any contract was entered upon a word was held sacred.

The bond of kinship was very strictly observed, and for brothers or relatives to make war upon one another was thought a very great crime. Later on this sacred tie of blood relationship became transferred to the whole clan, and obedience to the chief of the clan was required. When the people became settled they transferred dependence on kinship and clan to the Fatherland, and in all German peoples love of the Fatherland is very marked even to-day.

This high prizing of the bond of kinship naturally led to the marriage-tie being held sacred too, monogamy was law both for gods and men. By scarcely any primitive peoples was woman so highly thought of as by the Germans, not even by the primitive Âryans—the Indians. With the latter she was the privileged servant of man, but with us the equal companion, who often shared with him even the dangers of war. In such marriages children had from the first a good example which was involuntarily followed, pious devotion to parents was natural where family ties were so strong. So, too, the grave of a father or chief was not a place exciting fear or terror; it was there that men were wont to seek counsel on difficult occasions. He who was in need of advice slept on this mound of the dead one or more nights, until his forefather appeared to him in dream and told him what he sought, which suffices to show how firmly a belief in the existence of the soul after death was implanted in the people. Even when the cult of the gods had fallen into decay it never occurred, even to the most incredulous, to doubt the existence in man of a soul, a fact which helped greatly the introduction of Christianity.

In the Havamâl, the Highsong of the Edda, we possess a mirror of the virtues of the Norsemen. It is not a song but a collection of short maxims in poetic form. These must have been extensively learned, for we come across some of them in other songs where they are placed in the mouths of gods or heroes. They set forth no abstract rules of morality or cult, but are just practical directions for the ordering of a man's life. Moderation in eating and drinking are commanded; silence, when speech is useless; not to befool women; to keep one's word; to be modest when travelling; not to turn the stranger from the door. A man must faithfully keep his vow, nevertheless he is warned not to trust even the apparently reconciled enemy. Out of the mass of these sayings, of which 138 have been preserved, I take the following without selection and merely as examples:

“ Vices and virtues dwell verily together,
Both in our breast.
None is so good that nothing he lacks,
None so wicked that he is worth naught.

O man, be cautious but not too much,
 Be cautious by the drinking cup.
 Be wary with another's wife,
 And thirdly with a cunning thief.

The flock dies off, friends disappear,
 At last ourselves lie down to die ;
 But never fades the fame of him,
 Who gained it with good deeds.

The friend shall friendship give to his friend,
 To him and to his friends ;
 But no man shall render respect,
 Ever to the friend of a foe.

We must not be astonished at unwisdom in others,
 For many men are so.
 The wise himself is unwise too
 When Love leads him along.

The wise man must measure his power,
 And not use it abusively.
 For soon he finds, when offence he gives,
 That there are stronger than the strong.

No great thing is needed to gain a good friend,
 The least gift of love lasts long.
 Of my bread a crust, in my cup a drop,
 Have frequently found me a friend."

These rhymes clearly show what kind of everyday ethics was taught in very simple form ; if followed, such sufficed for the requirements of the times, and even to-day not one of these sayings is opposed to our conception of right rules of life.

The Havamål ends with one of Odin's Rune-songs. In this it is not so much runes that are taught as the nature and purpose of German mantrams and magic sayings. This purpose had already been given fairly exhaustively in the Rigsmål, where it is related which runes were learnt by the young scions of nobility. All that we need note is that Odin in these Runen (songs) gives 17 different magic formulæ serviceable to him for 17 different purposes, we know also that there were only 17 runic letters, 17 signs that were probably the initial letters of these 17 magic sayings, and which, notched on door-post, sword-hilt, or ring, had to fulfil the purpose of the whole saying. In conclusion, Odin says he knows an eighteenth, which is, however, so secret that not even sister or wife must hear of it. This eighteenth was, in fact, the treasure guarded by dragons and serpents, which only highly endowed mortals such as Sigurd could reach by courage, fearlessness, and especially by endurance.

The simple mythology and simple morality which we have been considering amply sufficed for the people in its youth, made them what they were, and placed in them the seed of what they were to become. But they did not suffice for long. The voyages and wanderings of the Vikings brought the people into touch with the ultra-civilised Latin and Greek world. The German, proud in his strength, fundamentally despised these effeminate peoples, but he could not withdraw himself from the influence of their cultured thought. He began to doubt and to criticise, and soon there remained nothing in which he could believe save his own strength, which he regarded as divine and firmly held to be immortal. This shred of belief prevented him from entirely going under with lust and carouse as so often happens with sceptics.

When the monks appeared, bringing with them the new and more highly developed teachings, few only still worshipped the old gods in earnest. The ancient gods were ousted from Heaven, and willingly made way for Christianity, which gained admission without any very great resistance. To the strong man who believed only in himself it was a matter of indifference who ruled in Heaven, and it never occurred to him to break a lance in defence of his national gods. The pious, on the other hand, beheld in Christ, the gentle dead Baldur who was one day to reawaken and return—a point of view happily exploited by the Christian monks to the advantage of their propaganda.

A charming story reveals to us how peacefully the ancient gods were superseded by the new god. St. Olaf of Norway, having turned Christian, set himself to convert his people. One day as he was going down a lonely road the Wanderer (one of Odin's principal names) came towards him wearing the blue cloud-mantle, and the deep, overhanging slouch hat which hid the eye pledged to Mimir and now missing. The Wanderer and Olaf entered into friendly conversation. The former reproved the King for having forsaken the ancient faith and for destroying the beliefs of his forefathers, but Olaf was so victorious in his arguments that Odin bowed his head and went sadly away, weary and silent, and has never been seen again.

Thus silently, too, vanished our Mythology, among the ashes of which I have been seeking sparks of truth to show that in it also there worked a higher inspiration, and that it should be just as much prized by us as are those ruins which we preserve because they speak to us of bygone times, and also because the past helps us to a better understanding of the present. Love of the Fatherland, as I have said, was among the virtues of the German peoples, and he who loves his Fatherland loves also its past, which is, indeed, only the mother of the present.

Notes on Some British Mystics.

L. M. BROWNE.

I. *RICHARD ROLLE, of Hampole* (1300-1349, approximately).

Richard Rolle, of Hampole, was the first of a number of mystical writers who turned entirely away from an intellectual outlook upon religion and made feeling their guide to the knowledge of God. While at Oxford he became a student of the philosophy of Duns Scotus, but, convinced of its futility as a philosophy of life, he left Oxford and when nineteen years old became a hermit. Later on he gave up the solitary life, and in the teeth of much opposition so far ignored the rules binding an anchorite as to wander freely among the country people. As a preacher he was very simple and homely. He used the passions and the language of the folk to explain his mystical conceptions. Christ is a lover, and the desire for Him is identical in essence with the desire for one another which exists between two lovers.

Rolle made no attempt to put the doctrines of Christianity on a rational basis. He accepted, unhesitatingly, the Church's teaching, and bent his whole energies to the task of discovering the way of perfect *living*.

The highest principle in man, is, he says, the Will. The Will may either be set on things which are evil or things which are good. No right action is of any value unless it springs from the Will; the Will decides upon a right action for its own sake: any hope of reward or success only serves to nullify the virtue of the act.

There are two possible ways of living—actively or contemplatively. The active life is more dangerous and more painful. It is a life given up to good works in the outer world. The contemplative life is more enviable. It is the life of the hermit who sits inactive, meditating upon God until Love burns in his heart. This is the sole aim of the contemplative life—to intensify Love, for the fruit of love to God is unbounded peace and joy. There are three stages in this form of Life: the period when Love is

insuperable and it cannot be numbed by any of the events of the outer Life. A second stage there is, when Love is inseparable, always consciously active, so that the whole mind is intent upon God; and finally, a third glorified stage, when Love is singular: then it is felt as a burning fire in the heart destroying all other interests and pleasures, being itself its sole aim.

To the man living a contemplative life the world is a place of exile, the scene of his longing for God, who is our home. Rolle's poems are full of this belief.

"The world is a place of exile
Which is full of vanity,
Of wretchedness and corruption.
All our life that we here lead
Is nothing but a death living,
And death is nought else to dread
But as a passing of life failing."

Rolle gives long lists of the sins which the saints are to avoid. These are peculiarly subtle—indeed, they are really frames of mind. Such are instability, hesitation, "to sing more for love of men than of God," "to begin a thing above our might, and to hold an office that we suffice not to."

The writings of Richard Rolle have been collected—chiefly from the Thornton Manuscript in the British Museum—by C. Horstman. They are now published in the Library of Early English Writers, of course in Early English, but easy and pleasant to read. The works authoritatively his are—

1. The Forms of Living—an epistle to Margaret Kirteby.
 2. Ego dormio et cor meum vigilat.
 3. The Commandments.
 4. Of the Virtue of the Holy Name of Jesus.
 5. Of the Gift of the Holy Ghost.
 6. Of the Delight and Yearning of God.
 7. Virtue of our Lord's Passion.
- And various Latin works.

Poems.

1. Cantica divini amoris.
2. Thy Joy be ilka dele.
3. The Prick of Conscience.
4. To Live Well consider Hell, etc.

The followers of Rolle who were really eminent were William Nassyngton and Walter Hilton.

II. *WALTER HILTON* (d. 1396).

Walter Hilton added to Rolle's teachings by pointing out the possibility of a Mixed Life—that is, one combining Activity and Contemplation. This life is suitable to “bishops and prelates having care of bodies and souls, and to men of great worldly wealth to whom God has given grace.” Charity has two objects, God and man ; the Mixed Life provides for the activity of both. “Good works are the sticks which feed the fire of love to God.” For a man to devote himself entirely to devotion and meditation is to kiss the mouth of Christ and perfume His head when His feet, the members of His Church, are all befouled.

Works.

1. Scale of Perfection.
2. Epistle of a Mixed Life.

III. *LADY JULIANA, of Norwich* (1373-1443).

Lady Juliana, the anchoress of Norwich, ranks high among the mystics of the fourteenth century. Like Rolle and Hilton, she is a “mystic of the heart.” All her faith is based upon the inner assurance of her own soul and experience. Throughout her one book, “Revelations of Divine Love,” she never quotes from any book, not even the Bible, and she even dares to enlarge upon the teachings of the Church which, in spite of her reverential attitude, she is forced to admit are limited in insight concerning the soul of man and the purpose of God.

Juliana appears, from her book, to have based all her mystical thought upon sixteen Revelations, or “Shewings” as she calls them. These take partly the form of direct vision, partly of sentences heard inwardly and remembered ; and were partly “formed in my understanding and by spiritual sight. But this spiritual sight I cannot, nor may not, show it as openly and as fully as I would.”

These Shewings came to her at a time when she was believed to be dying. She herself was sure that they came to her, not for her peculiar comfort, but that she might share them with the whole of humanity. God sees all mankind as one man, and the use He makes of one individual is on behalf of the whole.

The object of these Shewings was to draw the mind and the affections away from the struggling and unfulfilled self, that they might be fixed upon God. For God wills that we should be occupied in knowing and loving till the time that we shall be fulfilled in Heaven.

The nature of the Shewings changed with the changing needs of the forward-reaching soul. First the sufferings of the Christ are made evident,

the Christ who sitteth in the midst of the City of Man's Soul, which is as large as it were an endless world! These first Shewings were translated into emotions of passionate self-despising, accompanied by corresponding adoration for the Perfect Lover and Sufferer. Very oddly are the forms of Physical Agony made to symbolise emotional states.

The second type of Shewing assured her of the absolute goodness of the plan of the universe. No shame nor blame is attached by God to sin. Sin is the necessary accompaniment of this life which we have voluntarily taken upon us in order to do a service to God. There is a double world—this earthly region where sin finds expression in pain, and a heavenly world where sin and barrenness is rewarded, “and the token of sin is turned into worship.”

This irreconcilable doctrine puzzled her very much until by an allegorical vision she found the key to it. In the vision man is seen as a servant eager to do his Lord's errands in a thorny and stony region. So keen is his will to do, that in his haste he stumbles and lies groaning and in pain. The greater his pain the clearer his Lord's realisation of his devotion and the effort that has been made, and therefore the stronger his love and the greater his reward. Shame is turned to worship and more joy.

The third kind of revelation is that of special insight. By this method Juliana learnt to understand the nature of man and the meaning and value of his actions. For instance, prayer becomes prophecy. It is the mood in which the petitioner sees in full blossom the plants which are just springing up in the soul. “The fruit and end of our prayers is that we should be oned and like our Lord in all things.”

Juliana has an answer to the fundamental problems of philosophers, and is in agreement with these, whether ancient or modern. We are here to know good and evil. We are also servants doing an important work. In her most notable symbolic vision she saw that the Lord was without good, so He sent His servant as a gardener in the world, to delve and dyke, toil and sweat, and turn the world upside down, to seek the deepness and water the plants. Then should he bring the treasure he has produced to the Lord. For the Lord has within Himself endless life and all manner of goodness, except that treasure which was in the earth. Yet was this treasure also grounded in the Lord, but it was not all to His worship till His servant had nobly prepared it. This treasure is the outer nature—Manhood—which is in the charge of the inner nature—Christhood. “Nor doth the inner take heed of the will of the outer, but draweth it by grace till both shall be oned in bliss without end.”

There is also plenty of sound practical advice, though mostly of a kind valuable to those who live a retired, contemplative life, with thought turned continually inward. She heartily condemns, while pitying, those who shrink

under a sense of sin. "This dread we sometimes take for a meekness, but it is a foul blindness. For as by the courtesy of God He forgiveth our sins after the time that we repent us, so willeth He that *we* forgive our sins."

Juliana approaches other philosophical subjects—the nature of the Self and its relations to God. "When we verily and clearly know and see what our Self is, then shall we verily and clearly see and know our Lord God in fulness of joy." The Trinity is Might, Wisdom, and Love, but following unconsciously Platonic teaching, she adds, "though of the three Persons, the soul understands Love best." But she does not probe these subjects, confessing that there was much in these Shewings which through her **weak** understanding she could not fathom.

IV. THE CAMBRIDGE PLATONISTS.

(i) *HENRY MORE* (1614–1687).

Henry More was the first among the band of Cambridge Platonists of the seventeenth century. He was a staunch upholder of Christianity against numerous so-called mystical sects—the Enthusiasts and Solifidians. The aim of his literary life was to show the reasonableness of Christianity and to connect its teachings with the doctrines of the philosophers. His appeals to the authority of Plato, Aristotle, and Plotinus are frequent.

More insisted upon the right of reason and argument to arbitrate on things spiritual. He placed no reliance upon aspiration and devotion except in so far as they were the *causes* of intellectual endeavour. He treated religion almost as an exact science, announcing axioms, then proceeding to prove his theories by every possible means, using geometrical diagrams, physical facts, and psychical phenomena in his arguments. He relied almost entirely for proof upon the innate ideas of Man. That God exists is evident, because Man cannot exist without giving some sign that the Idea of God lives in him.

God is a being infinitely wise, good, and powerful. He has imparted His spirit to man but has no further personal relations with him.

Man is a being composed of two conflicting natures, the animal and the divine. The real nature of man is divine. Virtue is natural to the soul, vice and immorality extraneous and adventitious; why else should the cleansing of the soul from vice be called a purging? All that has its root in self-love—an unwarrantable principle of life implanted by God in Nature for the good and welfare of the creature—is part of the animal life and is in itself good, and its destruction, except it be for a higher good, would be harmful.

The divine life has its root in entire devotion and obedience to the

Will of God. It is impassive and cannot be disturbed in any way. Humility, Charity, and Purity are the marks of the divine life. Humility, "which is submission to the will of God, and a deadness to the glory of the world:" Charity, "which is intellectual love by which we are enamoured of the Divine Perfections:" Purity, "which is loyal affection to the Idea of Celestial Beauty."

Reason is the link between these two, and may be allied to the animal or divine life. The real reliable reason is that divine sagacity which is a more inward and comprehensive presentation of truth, a gift of God enjoyed by none but those of a pure unspotted mind.

Henry More took up and examined all the theories of his day which are also the theories of to-day. In his treatise on Immortality he says that the solution of the mystery of the soul can only be found in the doctrine of Reincarnation: he proves that it is reasonable to believe that after death souls clothe themselves in finer matter, and can upon occasion become visible, and he describes the probable experiences of a soul after death.

Works.

1. Antidote against Atheism.
2. *Conjectura Cabbalistica*—a Conjectural Essay of Interpreting the Mind of Moses according to the threefold Cabbala, viz., Literal, Philosophico-Mystical, and Divinely Moral.
3. *Enthusiasmus Triumphatus*, or a Discourse of the Nature, Cause Kinds, and Cures of Enthusiasm.
4. Immortality of the Soul.
5. Mystery of Godliness.
6. Mystery of Iniquity.
7. Divine Dialogues.
8. Exposition of the Seven Epistles to the Seven Churches.
9. Revelation of St. John the Divine Unveiled.
10. Exposition of the Visions of Daniel.
11. On the Real Presence.
12. Poems.

(ii) *JOHN NORRIS* (1657-1711).

John Norris, Rector of Bemerton, was a friend and fellow-student of Henry More. He was widely read in the Platonic and Neo-Platonic philosophers. His most important intellectual discoveries are described in the three books, "The Ideal World," "An Account of Reason and Faith," and "The Theory and Regulation of Love."

In the "Ideal World" Norris sets out to prove the necessity for the existence of the world of Ideas. The world of Matter, apart from the Ideal

World, is a dead world. The things that are made (*e.g.*, the Earth) are not all life, yet there is spiritually in the Divine Wisdom a certain Reason whereby they are made, and this Reason is their Life. Every case of adaptation to some end, every indication of plan or purpose in material objects, all *usefulness*, is a proof that there exists in the Divine Mind an idea expressed as a purposeful or useful object. Only by virtue of the intrinsic reasonableness of the world can it be a place inhabitable by intelligent beings.

As the eye looks upon the material world so Thought looks upon the ideal world. The real, the essential function of the mind is observation. The mentally observant man watches the cause and reason of things, but is otherwise quite impassive.

To the Will falls the work of directing action. Even Judgment is an activity of the Will ; it is that aspect which respects Truth, "not as desiring such and such a thing to be true, but as acquiescing and consenting that it is so." Error in judgment and consequent error in action is not due to crookedness of vision, for there is no such thing ; it is due either to blindness or to a refusal to see and accept the facts which observation has noted. And this is sin.

Observation alone can never be productive. The activity of the Will is necessary to happiness ; nothing can be a matter of joy which is not according to the Will. All blissful contemplation is a chimera. Thought and action must go hand in hand.

"Reason and Faith" is really a long discourse on the comparative values of Intuition and Reason. Both are equally trustworthy. Both present a truth in a clear light, and we may conclude that whatever we clearly and distinctly perceive is true. As long as we have light before us and assent to nothing of which we have not a clear view and perception it is impossible that we should err or judge amiss. But he does not advocate a close mind, for although what we clearly perceive is true, yet we do not clearly perceive all that is true.

Even in studying Love, Norris does not lay aside his passion for dissection and discrimination. Love is twofold in nature. Either it is Desire or it is Benevolence. Love which desires beautiful things is a ladder by which the soul ascends to the love of the Divine Beauty. As such it is an intellectual love, not a passion to possess. Even sensuous beauty is an intellectual good, for it is one of the fainter rays of the Divine glory, one of the remoter mirrors that reflect the original beauty.

Benevolence arises from the desire to satisfy others capable of being benefited. This benevolence chiefly takes the form of self-love—the desire to satisfy oneself. Self-love is never culpable, provided the whole self is loved and gratified. It is only culpable when we love ourselves by halves,

and in some particular respects only to our greater disadvantage in other more important ones.

Works.

1. Root of Liberty—Sermons dedicated to Dr. More.
2. Theory and Regulation of Love.
3. Reason and Religion—or the Grounds and Measure of Devotion.
4. Christian Blessedness—Discourses on the Beatitudes.
5. Reflections upon the Conduct of Human Life.
6. Practical Discourse.
7. Spiritual Counsel.
8. Letters Concerning the Love of God.
9. Reason and Faith.
10. The Ideal World.
11. Humility.
12. The Immortality of the Soul.

Works of other Cambridge Platonists.

(iii) *BENJAMIN WHICHCOTE* (1609–1683).

1. Select Notions.
2. A Treatise of Devotion.
3. Select Sermons.
4. Several Discourses.
5. True Notion of Place in Kingdom and Church.
6. Moral and Religious Aphorisms.

(iv) *NATHANIEL CULVERWELL* (?–1651).

1. Sacred Optics.
2. The Light of Nature.

(v) *RALPH CUDWORTH* (1617–1688).

1. True Intellectual System of the Universe.
2. A Treatise Concerning Eternal and Immutable Morality.
3. Victory of Christ a Term.
4. Union of Christ and Church a Shadow.
5. True Notion of the Lord's Supper.

(vi) *JOSEPH GLANVIL* (1636–1680).

1. Sceptis Scientifica.
2. The Way of Happiness.
3. Essays.

4. A Defence of the Belief in Witchcraft.
5. *Lux Orientalis*—an enquiry into the opinion of the Eastern Sages concerning the Pre-existence of Souls. Being a key to unlock the Grand Mysteries of Providence.
6. The Immortality of the Soul.

(Incomplete List.)

V. *GEORGE BERKELY* (1684-1753).

George Berkely, Bishop of Cloyne, Ireland, was a man of many interests. His works are controversially philosophical, scientific, and political. He was a champion of the idealistic philosophy as opposed to Materialism. Matter can only exist as an inert substance, without qualities and without force. All qualities exist as ideas in the brain, and except as being the way the mind looks out, have no existence at all. There are in the universe spirit and ideas. By "spirit" is meant, only, that which thinks, wills, and perceives. All the unthinking objects of the mind agree in that they are entirely passive; their existence consists in their being perceived. Soul, or spirit, on the other hand, is an active principle; its existence consists in perceiving and thinking.

Things or ideas can exist apart from the individual mind only because they exist in an omnipresent eternal mind. A notion of this Eternal Mind is obtained by reflecting on our own soul, heightening its powers and removing its imperfections.

The books on the "Principles of Human Knowledge" and "Hylus and Philonous" both deal with this theory of the universe. The "Minute Philosophers" was written to overthrow the doctrines of a sect bearing this name. This sect sophistically argued that sensual pleasure is the aim and happiness of man. Berkely uses the Platonic dialogue, and much of his reasoning is based upon Plato.

Works.

1. Treatise concerning Human Knowledge.
2. Dialogues.
3. The Querist—a series of questions on subjects philosophical, religious, social, political.

VI. *WILLIAM LAW* (1686-1761).

William Law was a follower of the German Mystic, Jacob Behmen or Boehme, "but only in so far as he helps to open in me that which God hath opened in him concerning the death and life of fallen but redeemed man."

Christianity may be reduced to the two doctrines of (1) the Fall of Man from a divine life into the miserable life of the world, and (2) redemption therefrom by the Word and Spirit of God. Man is not properly an inhabitant of this world; he is not at home in it. His entrance is ignominious, his life here cramped and frustrated. His presence here is due to his Fall; nay, more, the very existence of this world is due to his need for a place of habitation, Heaven being lost to him. Man is originally divine, he is of like nature with God and so has a will. Exercising his will, he chose to know good and evil, and hence the Fall. At the Fall what Law calls the Word, by which he means the Fiat, the Will of God, fell asleep in Man—fell out of his consciousness. To reawaken it, to make the Will in unison with God's Will, regeneration is necessary. Regeneration is a change or revolution of the Will. The Will is the only workman in Nature and everything is its work. This is the head-spring of all Law's ethics. "Goodness can only be where it comes forth as a birth of Life, and is a free, natural, work and fruit of that which lives within us. For till goodness thus comes from a life within us we have in truth none at all. Goodness must rise up as naturally as meekness in a lamb and ferocity in a tiger. Study to fill your heart full of the love of God and the love of your neighbour, and then be content to be no deeper a scholar, no finer a gentleman, than these tempers shall make you. The greatest saint is he who is always thankful to God, who wills everything as God willeth, and who receives everything as an instance of God's goodness."

Imaginations and desires are the greatest reality we have, and the creators of all that is real in us. All outward power that we exercise in the things about us is but as a shadow compared with the inward power that resides in our will, imagination, and desires. These communicate with eternity and kindle a life which always reaches Heaven or Hell. Nor is it only thus that our desire is powerful and productive of real effects, but it is always alive, always working and creating in us. It perpetually generates either Life or Death in us. Prayer itself is only of value and powerful because it is an outgoing of aspiration. All things are magical, for magic is nothing less than faith, and faith is the working of Will, by which all things are made.

Besides his metaphysical reasonings Law lays down in the "Serious Call" some practical rules of Life. All of these have the same end in view. Whatever religious exercises he advises have his approval because they are calculated to awaken the perfect frame of mind. He prescribes prayers and meditations for many hours of the day, but all must be spontaneous not formal. Particularly is it necessary that during morning devotion a psalm shall be chanted which shall "set you in your best posture towards Heaven, and tune all the powers of your soul to worship and adoration."

Works.

1. Letters to the Bishop of Bangor.
2. Remarks upon a late Book entitled the Fable of the Bees.
3. A Practical Treatise upon Christian Perfection. (Written before he knew Boehme's work.)
4. A Serious Call to a Devout and Holy Life.
5. Demonstration of the Cross.
6. The Ground and Reason of Christian Regeneration.
7. An Appeal to all who Doubt the Truths of the Gospel.
8. The Spirit of Prayer.
9. The Way to Divine Knowledge.
10. The Spirit of Love.
11. Justification by Faith and Works.
12. Letters on Interesting and Important Subjects.

VII. *SAMUEL TAYLOR COLERIDGE (1772-1834).*

Samuel Taylor Coleridge alone among the literary geniuses of his day set himself to revivify intellectual and moral interest in Christian doctrines. He believed that the teachings of the Church were to the majority of minds formulæ, charms, alien to their common intellectual lives and quite powerless to affect their moral and practical lives. His wish was to disentangle these teachings from the mass of irrelevant and superstitious beliefs which had gathered round them and so to restore to them that original energy which had made them powerful enough to affect the world. To religious terms he gave a definite meaning; thus sanctification became to his mind a synonym for purity of thought, feeling and action.

He also pointed out the way by which moral maxims grown stale through constant repetition might renew their vigour. "To restore a commonplace truth to its first uncommon lustre, you need only translate it into action. But to do this you must first have reflected on its truth."

Coleridge discusses at great length the nature of man, wherein lies that special quality that makes him man, and what is his relation to God. Man is man by virtue of his Reason. Reason in man is not the power to combine many impressions into one general idea, nor is it even to judge. Reason is the inward eye, having a similar relation to the intelligible or spiritual as sense has to the material or phenomenal. Reason in all its decisions appeals to itself; it is the turning of the reflective faculties inwards to listen to the imperative demands of the highest and deepest self.

Faith subsists in the synthesis of the Reason and the individual will. By virtue of the latter, therefore, it must be an energy, and inasmuch as it relates to the whole moral man it must be exerted in all his constituents,

faculties, or tendencies. It must be a total, not a partial, a continuous, not a desultory or occasional energy. And, by virtue of Reason, Faith must be a Light, a form of knowing, a beholding of Truth.

The will is the controlling force and therefore the really spiritual constituent of our being. Behind the will of the individual lies the World-Will, an all-present power acting in the individual will. Man is impelled to act in accordance with the universal sense of fitness. This World-Will works in man's will in three ways—as the Law which empowers, the Word which informs, and the Spirit which actuates.

Belief is the first-born of the spiritual life, and is a product of the will. This is what might be called an unreasoning faith in the good of life and in its final importance. Belief is the seed, and knowledge, which is insight into the purpose of life, is the flower.

Coleridge was a close student of the Christian philosophers who had preceded him and quotes copiously from Henry More, Leighton, Hooker, and others.

Philosophical Works.

1. Aids to Reflection.
2. The Friend—a series of essays having as their object the establishing of fixed principles in politics, morals, and religion.

DEPARTMENT C.

PHILOSOPHY.

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4. Instinct et Conscience—Hygiène et Morale. PIERRE E. BERNARD.

The Occult Basis of Goethe's Work.

DR. RUDOLF STEINER.

(*From the German.*)

Theosophy will only be able to fulfil its great and universal mission in modern civilisation when it is able to grasp the special problems which have arisen in every land by reason of the intellectual possessions of the people. In Germany these special problems are in part determined by the inheritance bequeathed to her intellectual life by the men of genius living at the close of the eighteenth and beginning of the nineteenth centuries. Any one who approaches those great minds, Lessing, Herder, Schiller, Goethe, Novalis, Jean Paul, and many others, from the point of view of Theosophical thought and its attitude towards life, will have two important experiences. The first being that, as a result of this profoundly spiritual attitude, a new light is thrown upon the working and works of these men of genius ; the second that through them Theosophy receives new life-blood, which must, in some way as yet not clear, produce a fructifying and strengthening effect in the future. It may be said without exaggeration that the German will understand Theosophy if he only brings his mind to bear upon the highest conceptions for which the leading spirits of his land have striven, and which they have embodied in their works.

It will be the task of future generations to reveal the Theosophical and occult basis of the great advancement in the intellectual life of Germany during the period in question. It will then be shown what an intimate knowledge and understanding of the influences at work during this period is obtainable by regarding things from a Theosophical point of view. It is only possible on this occasion to make a few references to one man of genius who was the leading light of this age of culture, namely, Goethe. It is possible that new life may be infused into the active principles of Theosophy through Goethe's thought and the creations of his mind, with the result that in Germany Theosophy may appear by degrees to be something akin to the spirit of the people. One thing will be made clear : that the source of the Theosophical

NOTE.—In the case of the quotations in this paper the translations of Goethe's works by Anna Swanwick and John Anster and R. Farrie have been used freely. G. Calvert's translation of Schiller's work has also been quoted.

conception is one and the same as the fount from which Germany's great poet and thinker has derived his creative power.

The most clear-sighted of those among whom Goethe lived acknowledged without any reservation that there was no branch of intellectual life which his attitude towards life and the world could not enrich. But one must not allow oneself to be deceived by the fact that the quintessence of Goethe's mind really lies concealed *below* the surface of his works. He who wishes to win his way to a perfect understanding of them must become intimate with their innermost spirit. This does not mean that one should become insensible to the beauties of their style or their artistic form. Nor must one put an abstract interpretation upon his art by means of intellectual symbols and allegories. But just as a noble countenance excites no less admiration for the beauty of its features because the beholder is able to perceive the greatness of the soul illuminating this beauty, so it is with Goethe's art; not only can it lose nothing, but rather will it gain infinitely, when the outward expression of his creative power is illuminated by that depth of conception of the universe which possesses his soul.

Goethe has often himself shown how justified we are in having such a profound conception of his creative power. On January 29, 1827, he said to his devoted secretary Eckermann concerning his "Faust": "It is all scenic, and from the point of view of the theatre it will please every one. More than this I did not wish. If only the performance gives pleasure to the majority of the audience, the *initiated* will not miss the *deeper meaning*." It is only necessary to bring an impartial insight to bear upon Goethe's creative power in order to recognise that it is only an *esoteric* conception which can lead us to a full understanding of his working. He felt within him an ardent desire to discover in all phenomena of the senses the hidden spiritual force. It was one of his principles of search that the *inner* secrets are expressed in *outward* facts and objects, and that those only can aspire to understand Nature who look upon the phenomena as mere letters which enable them to decipher the inner meaning of the workings of the spirit.

The words :

"All we see before us passing,
Sign and symbol is alone,"

in the "Chorus Mysticus," at the end of "Faust," are not merely to be regarded as a poetical idea, but as the outcome of his whole attitude towards the world. In Art, too, he saw only a revelation of the innermost secrets of the world; in his opinion it was through Art that those things are to be made clear which, though having their origin in Nature and being active in her, yet, with the means at her disposal, she cannot express.

He sought the same spirit in the phenomena of Nature as in the works of a creative artist; the means of expression only were different in the two cases. He was constantly at work on his conception of a gradual process of evolution of all the phenomena and creatures in the world. Man he regarded as a compilation of the lower kingdoms. The spirit of man was to him the revelation of a universal spirit, and the other realms of Nature, with their manifestations, appeared to him as the path of evolution leading to man. All this was not merely a theory with him, but became a living element in his work, permeating all that he produced. Schiller has given us a fine description of this peculiarity of Goethe's mind, in the letter with which he inaugurates the intimate friendship which united them (August 23, 1794):

"For a long time I have watched, although from some distance, the procedure of your mind, and ever with renewed wonder have observed the track that you have marked out for yourself. You seek for the necessary (the absolute) in Nature; but you seek it by the most difficult route, which every weaker spirit will take care to avoid. You grasp in your view entire Nature in order to obtain light on her parts: in the totality of her manifestations you search for the key to lay open the individual." ("Correspondence between Schiller and Goethe, from 1794 to 1805.")

In his book on Winkelmann, Goethe has expressed his opinion as to the position of man in the evolution of the realms of Nature:

"When the sound, healthy nature of man works as a whole, when he feels himself at one with the world as a great, beautiful, worthy whole, when this harmonious feeling of well-being gives him a pure free delight, then might the Universe, could it consciously feel, deeming itself at the goal, cry out for very joy, and be lost in admiration of the climax of its own development and organisation."

It was Goethe's life-work to strive to obtain an ever clearer insight into the evolution of the living world. When, after moving to Weimar (about 1780), he embodied the result of his investigation in the beautiful prose-hymn, "Nature," we find over the whole a certain abstract tinge of pantheism. He must perforce use words to define the hidden forces of being, but before long these cease to satisfy his ever-deepening conception. But it is in these very words that we first meet with the ideas which we find later in such perfect form. He says there, for instance:

"Nature! we are surrounded and embraced by her. . . . Unasked and without warning she draws us into the circle of her dance and carries us along with her until we are weary and slip from her arms. For ever is she creating new forms; what is, never was before; what has been, never will be again; *every-*

thing is new, and yet ever old. . . . Each one of her works has its own individuality, each of her phenomena requires individual comprehension, and yet it all makes but one whole. . . . She has thought, and is for ever meditating ; not as man, though, but as Nature. She has her own all-embracing meaning, which no one can learn from her by observation only. . . . She envelops man in a mist, and is ever spurring him on towards the light. . . . She creates wants because she loves action. . . . She has neither speech nor language, but she creates tongues and hearts through which she feels and speaks. . . . Her crown is love, through which alone she may be approached. . . . She has isolated everything in order to draw everything-together. . . . Past and future knows she not. The present is her eternity."

When Goethe (1828), having reached the summit of his insight, looked back upon this stage, he expressed himself thus concerning it :

"I would call that former stage of insight the Comparative, which is impelled to express its tendency towards an, as yet, unattained Superlative. . . . But what is wanting for its fulfilment is the conception of the two great driving-wheels of all Nature, the comprehension of *polarity* and *self-perfecting evolution*, the former belonging to matter, in so far as we call it material, the latter opposed to it, in so far as we call it spiritual ; the former is everlastingly attracting and repelling, the latter is ever striving to ascend. But, as matter cannot exist and operate without spirit, nor spirit without matter, even so matter has the power to raise itself, nor can spirit be prevented from attracting and repelling."

It was with such a conception that Goethe approached the animal, mineral, and vegetable kingdoms to grasp the hidden spiritual unity in the manifest multiplicity of sensuous phenomena. It is in this sense that he speaks of "primeval plant," "primeval animal." And it was for him Intuition which stood behind these conceptions as the active spiritual force. In his contemplation of things his whole being strove towards what in Theosophy is called *tolerance* (Uparati). And ever more and more he sought to acquire this quality by means of the strictest inward self-education. To this he frequently refers ; it will suffice to quote a very characteristic example from the "Campaign in France" (1792) :—

"As I was for the most part almost entirely engrossed by the business and occurrences of the moment, with which kind of life I had reason to be satisfied, of late years particularly, I had the peculiarity of never forming conceptions beforehand of persons whom I expected to meet, or places that I intended to visit, but allowed them to produce their effect upon me without being previously prepared for them.

"The advantage that arises from this is very great ; one does not require to come back from a previously conceived idea, to blot out a picture arbitrarily painted by ourselves, and painfully to adopt the reality in its place."

Thus he endeavoured to rise higher and higher and to reach the point which divided the real from the unreal (*Viveka*). .

Only here and there do we find references to his innermost convictions. One of these occurs, for instance, in the poem "Secrets" (*Geheimnisse*), which contains his confession as a *Rosicrucian*. It was written in the middle of the eighties in the eighteenth century, and was regarded by those who knew him intimately as revealing his character. In 1816 he was called upon by a "company of students (*gesellschaft studierender Jünglinge*) in one of the chief towns of North Germany" to explain the hidden meaning of the poem, and the explanation which he gave might well stand as a paraphrase of the three objects in the programme of the Theosophical Society.

Only when one is capable of appreciating the full significance of such points in Goethe is one in a position to recognise the "higher meaning," to use his own expression, which he has introduced into his *Faust* for the "initiated." In the second part of this dramatic poem is in fact to be found what Goethe had to say concerning the relation of man to the "three worlds," the physical, the astral, and the spiritual. From this point of view the poem represents his expression of the incarnation of man. A character which, to the mind that refuses an occult basis, presents insuperable difficulties, is that of Homunculus. Every passage, every word, however, becomes clear as soon as one starts from this basis. Homunculus is created by the help of Mephistopheles. The latter represents the repressive and destructive forces of the Universe which manifest in the realms of man as Evil. Goethe wishes to characterise the part which Evil takes in the formation of Homunculus; and yet from such beginnings is to be produced a man. For this reason he is led through the lower realms of Nature to the scene of the classical "Walpurgis Night." Before he sets forth on these wanderings he possesses only a part of human nature. What he himself says concerning his connection with the earthly part of human nature is striking.

Homunculus: "Hither and thither, up, down, in and out;
From place to place still hovering about,
Impatient the free air of life to breathe.
Longing to break the glass that is my sheath—
My chrysalis; but everywhere I see
Such sights! I could not venture yet to be.
Now for a secret—I am on the track
Of two Philosophers. Their tongues, clack! clack!
Went evermore, and Nature—Nature was
The word. Keep me not from them. Of the laws
Of earthly being they must somewhat know:
Between them I may learn some little; so
Pass into life by their experience wiser."

Part ii. Act ii.

The nature of Homunculus becomes quite clear in the light of the following lines which refer to him :

Thales : " He wants your counsel—has come a long distance :
 His object is to get into existence.
 He is, by what he told me of his birth,
 Miraculously come but half to earth :
 A lively spark—has every mental quality,
 But, luckless fellow, 'twas his strange fatality
 An active, naked spirit, all alone—
 Without a shred of body, blood, or bone,
 Into the world to be at hazard thrown—
 His glass is all he has to steady him :
 He wants and wishes body, life, and limb."

Part ii. Act ii.

The following words are also added : "He is, methinks, Hermaphrodite." Goethe here intends to represent the astral body of man before his incarnation in mortal (earthly) matter. This he makes clear also by endowing Homunculus with *powers of clairvoyance*. He sees, for instance, the dream of Faust in the laboratory where work is going on with the help of Mephistopheles. Then in the course of the classical "Walpurgis Night" the embodying of Homunculus, that is the astral man, is described. He is sent through the realms of Nature to Proteus, the spirit of transformations.

Thales : " Away to Proteus ! Question the magician
 As to the spark's proposed change of condition.
 You thus may learn what transformations he
 Must pass through to be anything—to BE."

Part ii. Act ii.

Proteus then describes the road which astral man has to take through the realms of Nature in order to arrive at an earthly incarnation and receive a physical body.

Proteus : "... In the broad sea thy being must commence ;
 On a small scale one there begins,
 Well pleased the smallest to devour ;
 Till, waxing step by step, one wins
 A loftier achievement, ampler power."

Part ii. Act ii.

The passage of man through the mineral kingdom is then described.

Goethe makes his entrance into the vegetable kingdom particularly contemplative. Homunculus says :

"A tender air is wafted here ;
Dear is the greenness, and the fragrance dear."

The philosopher Thales, who is present, adds in elucidation of what is taking place :

Thales : "Obey the noble inspiration,
And at its source begin creation.
Make ready for the great emprise !
By laws eternal still ascending,
Through myriad forms of being wending,
To be a man in time thou'lt rise."

The moment, too, when the asexual being has implanted within him the double sex, and therewith sexual love, is also represented :

Sirens : "And all things are gleaming by fire girt around,
Prime source of creation, let *Eros* be crowned."

That the investing of the astral body with the physical body, composed of earthly elements, is really meant here is expressly stated in the closing lines of the second act :

All : "Hail each softly blowing gale !
Caverns rich in marvels, hail !
Highly honoured evermore,
Be the elemental four !"

Goethe here makes use of the evolution of beings in the course of the fashioning of the earth in connection with the incarnation of man as a special being. The latter repeats as such the transformations which mankind has undergone in reaching its present form. In these conceptions he was in line with the theory of evolution held by Occultism. His explanation of the origin of the lower forms of life was that the impulse which was aspiring to a higher grade had been stopped on a certain level. In his diary of the "Journey through Switzerland, of 1797," he noted a conversation with the Tübingen professor Kilmeyer, which is interesting in this connection. In it the following words occur : "Concerning the idea that the higher organic natures in their evolution take several steps which the others behind them are unable to take." His studies of plants,

animals, and of man are entirely pervaded by these ideas, and he seeks to invest them with an artistic form in the transformation of Homunculus into a man. When he becomes acquainted with Howard's theory of the formation of clouds, he expresses his thoughts concerning the relation of spiritual archetypes to the ever-changing forms in the following words :

"When the deity *Kama-Rupa*, high and sublime, wanders, wavering, on the breeze, light and heavy, gathers together the folds of his veil, shakes them out again, rejoicing at the variety of forms, remains now motionless, and now disappears as a dream, we are amazed and scarce believe our eyes."

In "Faust" we also find represented the relation of the imperishable spiritual man to the mortal envelope. Faust has to go to the "Mothers" to seek for this imperishable essence, and the explanation of this important scene is developed quite naturally in the second part of the play. Goethe conceives the real being of man as a trinity (in accord with the Theosophical teaching of Atma-Buddhi-Manas). And Faust's visit to the "Mothers" may be termed in Theosophical phraseology the forcible entry into Devachan. There he is to find what remains of Helena. She is to be reincarnated ; that is, she is to return from the realm of the "Mothers" to the earth, and in the third act we really do in fact see her reincarnated. In order to accomplish this it is necessary to reunite the three natures of man : the astral, the physical, and the spiritual. At the end of the second act the astral (Homunculus) has put on the physical envelope and this combination is now able to receive within it the higher nature. Such a conception introduces an inner dramatic unity into the poem, whereas with a non-occult "forcible entry" the individual events remain a mere arbitrary collection of poetical incidents. Without taking into account the occult foundation of the poem, Professor Veit Valentin, of Frankfort, has already drawn attention to the inner connection of Homunculus and Helena in an interesting book, "Die Einheit des Ganzen Faust," 1896. But the contents of this work can only remain an intelligent hypothesis if one does not penetrate into the occult substratum underlying it all. Goethe has conceived Mephistopheles as a being to whom Devachan is unknown. He is only at home on the astral plane. Hence he can be of service in the creation of Homunculus, but he cannot accompany Faust into the realm of the "Mothers." Indeed, that plane is to him "Nothingness." He says to Faust, in speaking to him of that world :

Mephistopheles : "Naught, in the everlasting void afar,
Wilt see, nor hear thy footfall's sound,
Nor for thy tread find solid ground !"

Part ii. Act i.

But Faust, with his spiritual intuition, at once divines that in that world he will find the real essence of Man.

Faust : "We'll fathom it ! Come on, nor look behind !
In this thy Naught, the All I hope to find."

In the description which Mephistopheles gives of the world which he dares not enter one understands exactly what Goethe means to express.

Meph. : "Sink then ! Arise ! This also I might say :—
'Tis all the same. Escaping from the real,
Seek thou the boundless realm of the ideal.
Delight thyself in forms long past away !
The train-like cloud-procession, glides along ;

.

A *glowing tripod* teaches thee thou hast
The deep attained, the lowest deep, at last ;
There by its light the Mothers thou wilt see ;
Some sit, while others, as the case may be,
Or stand, or walk : formation, transformation
Of mind etern, eternal recreation !
While forms of being around them hover."

Only by means of the archetype which Faust fetches from the devahanic world of the "Mothers" can Homunculus, the astral being who has assumed physical form, become a spiritually endowed entity, *Helena* in fact, who actually appears in the third act. Goethe has taken care that those who seek to penetrate the depths shall be able to grasp his meaning, for in his conversations with Eckermann he has lifted the veil as far as it seemed to him practicable to do so. On December 16, 1829, he said concerning Homunculus :

"For such spiritual beings as Homunculus, who have not yet had their powers obscured and confined by becoming completely human, were reckoned as among the demons."

And on the same day he points out further how Homunculus is still wanting in Mind : "*Reasoning* is not his concern, he wants to act."

The whole of the further development of the dramatic action in "*Faust*," according to this reading, follows easily on the foregoing. Faust has become acquainted with the secrets of the "three worlds." Henceforth he looks at the world from the point of view of the mystic. One could point out scene after scene which bear this out, but it will be sufficient to draw attention here to a few passages. When, towards the end, "Care" ("*Sorge*") approaches

Faust, he becomes outwardly blind, but in the course of his development he has acquired the faculty of "inward sight."

Faust: "Deeper and deeper night is round me sinking ;
Only within me shines a radiant light."

Part ii. Act v.

Goethe once, in answer to the question, What was Faust's end? replied definitely: "He becomes a mystic in the end," and the significant words of the "Chorus Mysticus," with which the poem closes, can only be interpreted in this sense. In the "Westöstlichen Divan" he also expresses himself very clearly on the subject of the "spiritual development of man." It is to him the union of the human soul with the "higher self." The illusion that the real man exists in his outward body must die out; then "higher man" comes into existence. That is why he begins his poem "Blessed Longing" with the words:

"Tell it to none but to the wise, for the multitude hasten to deride. I will praise the living who longs for death by fire."

And in conclusion he adds:

"And as long as thou hast not mastered this; dying *and coming into existence*; thou art but a sad and gloomy guest on the dark earth."

Quite in harmony with this is the "Chorus Mysticus," for its inner meaning is but this: The transient forms of the outer world have their foundation in the imperishable spiritual ones to which we attain by regarding the transient only as a symbol of the hidden spiritual:

Chorus Mysticus: "All of mere transient date
As symbol showeth."

That to which reason, appointed as it is to deal with the world of the senses and its forms, cannot attain, is revealed as an actual vision to the "spiritual sight;" further, that which this reason cannot describe is a "fact" in the regions of the spiritual.

Chorus Mysticus: "Here the inadequate
To fulness groweth."

In harmony with all mystical symbolism, Goethe represents the higher

nature of man as "feminine," entering into union with the Divine Spirit. For in the last lines :

"The ever-womanly
Draws us above,"

Goethe only means to characterise the union of the purified soul drawing near to the Divine. All interpretations which are not made in a mystic sense fail here.

Goethe considered that the time had not yet come when it was possible to speak of certain secrets of our being otherwise than as he has done in some of his poems. And above all he felt it to be his own mission to furnish such a form of expression. At the beginning of his friendship with Schiller he raised the question : How are we to represent to ourselves the relation between the physical and the spiritual natures of man ? Schiller had tried to answer this question in a philosophical style in his letters "Concerning the æsthetic education of man." To him it was a question of the ennobling and purifying of man ; to him a man under the sway of nature's impulses of sensual love and desires appeared impure ; but then he considered just as far removed from purity the man who looked upon the sensual impulse and desires as enemies, and was obliged to place himself under the rule of moral or abstract intellectual compulsion. Man only attained inner freedom when he had so absorbed moral law into his inner being that he desired only to obey it. Such a man has so ennobled his lower nature that it becomes by itself an expression of the higher spiritual, and he has so drawn down into the earthly human nature the spiritual that the latter possesses a direct sentient existence. The explanations which Schiller gives in these "Letters" form excellent rules of education, for their object is to further the evolution of man so that he may by absorbing the higher ideal man come to contemplate the world from a free and exalted point of view. In his way Schiller refers to the "higher self of man" thus :

"Every individual man, one may say, harbours within him, according to his character and type, a pure, ideal man, with whose unalterable unity through all changes it is the great task of his life to harmonise himself."

All that Schiller says in this connection is of the most far-reaching significance. For he who really carries out his injunctions accomplishes within himself an education which brings him directly to that inward condition which paves the way for the "inner contemplation" of the spiritual. Goethe was satisfied, in the deepest sense of the word, with these ideas. He writes to Schiller :

"I read the manuscript you sent me at once with the greatest delight ; I swallowed it at one gulp. Just as a delicious drink, in sympathy with our

nature, slips down willingly, and while still on the tongue shows its wholesome workings in a pleasant harmony of the nervous system, so were these letters highly pleasing and beneficial to me; and how could it be otherwise, when I found set forth therein so coherently and nobly what I had long recognised as right, what I partly carried out in my life, and partly wished to carry out?"

Goethe now endeavoured on his part to set forth the same idea from the depths of his conception of the world—but veiled in imagery—in the problem-tale of the "green Serpent and the beautiful Lily." It is placed in the editions of Goethe at the end of the "Conversations of German Emigrants." The "Faust" story has often been called "Goethe's Gospel;" this tale may, however, be called his "Apocalypse," for in it he sets forth—as a fairy-tale—the inner movings of cosmic man's evolution. Here again we can only point out a few short passages, it would need a large book to show how "Goethe's Theosophy" is concealed in this poem. The "three worlds" are here represented as two regions separated from one another by a river. The river itself stands for the astral plane. On this side of it is the physical world, on the other side the spiritual (Devachan), where dwells the "beautiful lily," the symbol of man's higher nature. In her kingdom man must strive if he would unite his lower with his higher nature. In the abyss—that is in the physical world—dwells the serpent which symbolises the self of man. Here too is a "temple" of initiation, where reign four kings, one golden, one silver, one bronze, and a fourth an irregular mixture of the three metals. Goethe, who was a freemason, has clothed in freemasonic terminology what he had to impart of his mystic experiences. The three kings represent the three higher forces of man. Wisdom (Gold), Beauty (Silver), and Strength (Bronze). As long as man lives in his lower nature these three forces are in him disordered and chaotic. This period in the evolution of man is represented by the mixed king. But when man has so purified himself that the three forces work together in perfect harmony, and he can freely use them, then the way into the realm of the spiritual lies open before him. The still unpurified man is represented by a youth who, without having attained inner purity, would unite himself with the "beautiful lily." Through this union he becomes paralysed. Goethe wished here to point out the danger to which a man exposes himself who would force an entrance into the super-sensual region before he has severed himself from his lower self. Only when love has permeated the whole man, only when the lower nature has been sacrificed, can the initiation into the higher truths and powers begin. This sacrifice is expressed by the serpent yielding of its own accord, and forming a bridge of its body across the river—that is to say the astral plane—between the two kingdoms, of the senses and of the spirit. At first man must accept the higher truths in the form in which they have been given to him in the imagery of the various

religions. This form is personified as the "man with the lamp." This lamp has the peculiarity of only giving light where there is already light, meaning that the religious truths presuppose a receptive, believing disposition. Their light shines where the light of faith is present. This lamp, however, has yet another quality: "of turning all stones into gold, all wood into silver, dead animals into precious stones, and of destroying all metals," meaning the power of faith which changes the inner nature of the individual. There are about twenty characters in this allegory, all symbolical of certain forces in man's nature, and during the course of the action the purifying of man is described, as he rises to the heights where, in his union with his higher self, he can be initiated into the secrets of existence. This state is symbolised by the "Temple," formerly hidden in the abyss, being brought to the surface, and rising above the river—the astral plane. Every passage, every sentence in the allegory is significant. The more deeply one studies the poem, the more comprehensible and clear the whole becomes, and he who set forth the esoteric quintessence of this tale has at the same time given us the substance of the Theosophical outlook on life.

Goethe has not left the source uncertain from whose depths he has drawn his inspiration. In another tale, "The New Paris," he gives in a veiled manner the history of his own inner enlightenment. Many will remain incredulous if we say that in this dream Goethe represents himself just at the boundary between the third and fourth sub-race of our fifth root-race. For him the myth of Paris and Helen is a symbolical representation of this boundary. And as he—in a dream—conjures up before his eyes in a new form the myth of Paris, he feels he is casting a searching glance into the development of humanity. What such an insight into the past means to the "inner eye" he tells us in the "Prophecies of Bakis," which are also full of occult references:

"The past likewise will Bakis reveal to thee; for even the past oft lies, oh blind world, like a riddle before thee. Who knows the past knows also the future: both are joined in To-day in one complete whole.

Much, too, might be quoted to show the underlying occultism in the fairy-tale, "The New Melusine, a Pandora-fragment," and many other writings. In his novel, "Wilhelm Meister's Travelling Years," Goethe has given us quite a masterly picture of a *Clairvoyante* in Makarie. Makarie's power of intuition rises to the level of a complete penetration of the inner mysteries of the planetary system.

She "stands with regard to our solar system in a relation which one hardly dares to express. In the spirit, of the soul, of the imagination, she fosters it, not only gazes at it, but at the same time forms part of it; she sees herself drawn

on into those heavenly circles, but in quite a peculiar way ; she has wandered since her childhood round the sun, and, in fact, as has now been discovered, in a spiral, circling ever further and further from the centre towards the outer regions. If one may assume that beings in so far as they are embodied strive towards the centre, but in so far as they are spirits strive towards the periphery, then our friend belongs to the most spiritual ; she seems to have been born only to detach herself from the earthly and to force her way into the nearest and furthest realms of existence. This quality, glorious as it is, was laid upon her from her earliest years as a difficult task. She remembers her inner self penetrated, as it were, through and through by shining beings, illuminated by a light which not even the brightest sunlight could rival. She often saw two suns, one, that is, within, and one without in the heavens, two moons, of which the outer retained its size through all its phases ; the inner ever more and more decreased."

These words of Goethe's prove clearly how intimate he is with these matters, and whoever reads through the whole passage will recognise that Goethe so expresses himself, albeit with reserve, that he who looks beneath the surface may feel quite sure of the occult foundation in his nature.

Goethe always looked upon his mission as a poet in relation to his striving towards the hidden laws of Life. He was often forced to notice how friends failed to understand this side of his nature. He describes thus, in the "Campagne in Frankreich," how his contemplation of Nature was always misunderstood :

" . . . the passionate earnestness with which I addicted myself to this (the study of natural philosophy) seemed inconceivable to all, nobody observing how it sprang from my very nature itself ; they considered this laudable pursuit as a whimsical mistake ; in their opinion I could do something better, and leave my abilities to work in their old direction. They felt the more entitled to do this as my way of thinking did not agree with theirs, expressing rather, in most points, exactly the contrary. No more isolated being can be imagined than I was then, and for a long time afterwards. The Hylozoism, or whatever it may be called, to which I was attached, and the deep foundation of which I left untouched in all its sacred dignity, made me unsusceptible, nay, intolerant, towards that way of thinking which set up as an article of belief the existence of matter as a dead thing, in whatever way it may be supposed to be stirred up and put in motion." ("Campaign in France in 1792.")

Artistic work Goethe could only understand when based on a profound penetration of the truth. As an artist he wished to give utterance to that which in Nature is suggested without being fully expressed. Nature appeared to him as a product of the same essence which works also through human art, only that in the case of Nature the power has remained on a lower level. For Goethe Art is a continuation of Nature revealing that which in mere Nature is occult :

"For in that man is placed as the crown of Nature, he perceives himself in his turn as a complete nature, which, in its turn, has within himself to produce a crown. With this object he raises himself, striving to win his way by all perfections and virtues. Selection, order, harmony, and purpose he calls to his aid, until finally he rises to the production of a work of art." (Book on Winkelmann.)

To understand the world is to Goethe *to live* in the spirit of worldly things. For this reason he speaks of an "overbrooding intelligence" (the archetypal intellect), through which Man draws ever nearer to the secrets of our being :

"If, then, in a moral sense, we are, through faith in God, to attain to youth and immortality in a higher region, and are to draw near to the Most High, it should surely be the same in an intellectual sense, that only by the contemplation of an ever-creating Nature we shall become worthy of spiritual participation in her productions."

Thus did Goethe represent to himself Man as the organ of the world, through which its occult powers should be revealed. The following was one of his aphorisms: "For this has man been placed so high that what must otherwise have been unmanifest might manifest through him. Truly may we say, What are even the workings of Nature's elements in comparison with man, who, that he may in some degree assimilate, must first control and modify them?"

Esquisse d'une étude du Sentiment de la Réalité.

PROF. L. DESAINT.

Tous, à travers des expériences variées, passionnelles, émotionnelles, intellectuelles et spirituelles enfin, nous cherchons la Réalité, et avec quelle anxiété, quelle douleur ou quelle joie !

Le philosophe la cherche dans ses heures de profonde réflexion et ces petits mots "réel," "réalité" se trouvent presque à chacune des pages de ses écrits.

Le savant attend les faits, les provoque, et s'en empare avec passion parce que les faits sont pour lui les réalités les plus sûres, les seules réalités même.

L'artiste prend la forme comme base de sa vie intime, la forme étant pour lui ce qui tient vigoureusement le Réel.

Le point de départ des recherches du Réel varie donc ; mais tous le desirent ; le Sage et le Yôgui savent consciemment l'approcher un peu mieux que les autres hommes ; il est le but lointain et suprême de leur recherche. Qu'est-ce que la Réalité ! Il n'y a pas de réponse à donner ici, chaque homme apportant avec ses expériences passées, et sa mentalité présente, un sentiment particulier du Réel. Le sentiment de la Réalité est tout relatif ; il varie avec les individus ; et plus encore le même homme suivant l'heure de ses expériences ne se sert pas du même critérium pour la reconnaître.

Si le sentiment du Réel est tout relatif, quelle en est la cause, quelle en est la base ? Pour l'homme passionnel ou émotionnel, rien n'est plus réel que l'objet de sa passion ou de son émotion ; pour l'homme intellectualisé, le monde sensible pensé (l'ensemble des faits et des lois rapporté aux idées qui lui sont chères, c'est-à-dire acquises) est aussi réel que possible.

Qu'un même homme s'observe dans une heure de passion, ou dans une heure de recherche intellectuelle ardente, il arrivera à cette conclusion : qu'il fut "deux êtres distincts" dont l'un s'étonna à tour de rôle

de l'autre. A un point de vue plus important encore, la personnalité positive, c'est-à-dire intelligente mais peu intuitive s'étonne de la personnalité religieuse qui se développe avant elle sous une intelligence peut-être restreinte mais riche d'intuitions originales et profondes.

S'étonner n'est pas expliquer. Essayons ce résumé préalable : l'une des personnalités en conflit avec l'autre considère comme chimérique, comme enfantin, illusoire ou vain ce que l'autre personnalité considérerait comme absolument réel.

Nous dirons alors : nous distinguons dans nos états de conscience, des personnalités qui semblent s'exclure par le fait qu'elles envisagent autrement le Réel. Peut-on fixer une hiérarchie d'états de conscience ? Quand dirait-on qu'un état de conscience étant supérieur à l'autre nous donne une meilleure approximation de la Réalité ?

Conscience, Réalité. Aux modifications présentes de l'une nous faisons correspondre les modifications présentes de l'autre. En un mot : "Le Sentiment du Réel que nous avons ne fait qu'affirmer notre présent état de conscience."

La démonstration que nous aurions à donner de ces propositions supposerait les recherches suivantes :

1°. Relever les mots "réel" et "réalité" dans les œuvres des hommes les plus sincères et les plus éminents : savants, littérateurs, poètes, philosophes, psychologues, mystiques, hommes d'action.

2°. Relever l'opinion et le sentiment des foules, aussi bien en public que dans les œuvres des auteurs qu'elles préfèrent à une époque. Cette démonstration nécessaire devrait se poursuivre sur des exemples nombreux, variés et distincts. Nous ne la ferons pas ici, laissant à chacun le soin de la tenter et la faculté d'accepter ou de modifier la thèse que nous avons présentée. Cependant essayons de la justifier en nous rapprochant des idées de M. Bergson sur l'atome et de M. Poincaré sur les solides.

Nos expériences journalières semblent accorder aux corps solides une réalité toute particulière ; plus un corps nous résiste et plus il résiste aussi aux corps avoisinants plus nous lui conférons de réalité ; on pourrait conclure rapidement que la réalité des choses est une fonction de leur permanence. Mais prenons garde d'arrêter là notre conclusion. N'oublions pas que les conditions des corps solides sont celles qui rappellent le mieux les conditions de "notre corps" ; la réalité que nous leur accordons est peut-être en rapport avec leur proximité de notre corps ; cette explication pourrait être appuyée par la façon même dont les savants envisagent la constitution de la matière. Et M. Bergson dans son livre, *Matière et Mémoire*, résumera leur position de cette manière : "Pourquoi pensons-nous à un atome solide, et pourquoi à des chocs. Parce que les solides étant les corps sur lesquels nous avons le plus manifestement prise, sont ceux qui

nous intéressent le plus dans nos rapports avec le monde extérieur et parce que le contact est le seul moyen dont nous paraissions disposer pour faire agir notre corps sur les autres corps . . . solidité et choc empruntent donc leur apparente clarté aux habitudes et nécessités de la vie pratique," en un mot aux besoins du corps.

Permanence et "proximité du corps" voilà deux manières de reconnaître le réel en fixant notre conscience dans cette forme de l'intelligence qui consiste à "penser le monde sensible." La réalité des solides vient de la réalité du corps, et le corps est posé comme réel dans le cas justement où nous surprenons notre conscience à faire des recherches dans le monde sensible, c'est-à-dire dans le monde des corps. C'est ainsi que nous pouvons justifier notre thèse : "Le sentiment du Réel que nous avons ne fait qu'affirmer notre présent état de conscience," à condition d'ajouter à ces arguments préparatoires les suivants que nous ne faisons qu'esquisser. Devant le penseur qui médite profondément le monde sensible disparaît ; les sensations diverses même les plus persistantes comme celles de chaleur et de froid, finissent par être abolies (aux Indes il y a eu de toute antiquité des Râja-yôgui, il y en a encore pour qui de semblables conditions de méditation sont faciles à remplir et les livres religieux Hindous en témoignent aussi bien que les faits positifs observés de Hatha-Yôguisme). Ici l'objet intellectuel ou spirituel de la méditation devient exclusivement réel ; celui qui médite, plonge sa conscience dans l'objet de sa méditation parce qu'au préalable il pose le monde intelligible et le monde spirituel (Brahma dans les Indes) comme les seuls pouvant offrir quelque réalité ; et c'est ce qui apparaît comme hors de doute aux Indes où le monde objectif est traité de fantasmagorie ou de "jeux du Dieu invisible" ; il suffira pour s'en convaincre de lire le Bhagavata-Pûrana (traduction Burnouf) et les livres fort nombreux de Râja-Yôga. Les jeux se continuent d'ailleurs fort longtemps, le monde intelligible n'étant qu'une fantasmagorie, plus subtile que l'illusion offerte par les jeux de nos cinq sens, qui recouvre d'un voile illusoire le monde de l'Unité, l'Atma divin de l'homme et le Brahma universel et éternel. L'erreur dans laquelle tombe l'homme qui se laisse prendre au piège d'une semblable illusion est comparée au fait de confondre une corde, posée à terre au loin, avec un serpent.

En résumé :

"A un instant donné un objet est d'autant plus réel qu'il se prête au développement de l'état de conscience présent."

"La Réalité à un instant donné n'est qu'une manière pour la conscience de s'affirmer, de révéler sa position et sa subtilité ; en d'autres termes un objet de conscience est d'autant plus réel qu'il présente nettement les qualités sur lesquelles travaille la conscience à l'instant considéré."

Et pour nous, qui sommes au courant de la Théosophie, j'exprimerai

d'une autre manière ces idées : Si au point de vue de la réalité ce sont les choses passionnelles qui l'emportent c'est que notre conscience est centrée dans le plan astral. Si ce sont les choses intellectuelles qui franchement l'emportent c'est que notre conscience est centrée dans le plan mental.

Si la vie spirituelle l'emporte en "réalité" sur toutes les autres façons de vivre c'est que la conscience est centrée dans le corps causal ou plus haut encore.

Pour finir cette courte esquisse d'une critique du sentiment de la Réalité, je rappelle qu'on pourrait suivre jusque sur les "mots" la démonstration des propositions que nous avons avancées ici.

Prenons le mot "matière" prononcé par un homme ordinaire, c'est à dire engagé presque exclusivement dans les désirs grossiers. La définition qu'il en donnera sera la suivante : la matière c'est tout ce que je touche, tout ce que je peux prendre, saisir ou voir ; c'est encore l'ensemble des objets qui sont autour de moi.

Il est bien entendu que pour un homme réfléchi cette définition est mauvaise et constitue un cercle vicieux ; cependant nous ne la rejeterons pas entièrement et nous en retiendrons cette idée que pour l'homme ordinaire dont la conscience est centrée dans les passions et les émotions, la réalité de la matière est faite des objets de désirs.

Si nous envisageons la manière pour un véritable philosophe de définir la matière, nous constaterons qu'il la fait sortir de l'intelligence sous forme de concept ou de donnée immédiate de l'esprit ; sa conscience étant centrée dans la Pensée, il tire la réalité de la matière de la modification intellectuelle à laquelle profondément elle se réduit. Ceci est très apparent chez les véritables disciples de la philosophie Védanta et chez quelques grands penseurs modernes.

Hommes d'action ou penseurs, parmi les objets ou parmi les concepts nous cherchons en définitif la Réalité, c'est à dire le *vrai fixé dans l'immuable*. Nous sommes dans le monde actuel comme dans une grossière salle d'apprentissage ; nous n'y travaillons que sur des matériaux sans grande valeur réelle. Nous cherchons la Réalité : mais ce n'est certainement pas ce monde qui peut nous la fournir. Un microscope placé devant nos yeux transforme immédiatement notre vision de la nature ; avec lui sans doute, pourvu qu'il fut très-puissant, l'atmosphère la plus limpide nous apparaîtrait comme une sorte d'Océan avec tous ses monstres et ses multitudes remuantes, c'est-à-dire avec ses milliards de microbes et d'animalcules compliqués aux formes inattendues. Comme le spectacle fourni par nos yeux nous paraîtrait insuffisant !

Le monde que nous voyons n'est pas complètement faux ; mais il n'est qu'une grossière approximation de la Réalité. Cependant ce vieux monde

a beaucoup à nous apprendre parce qu'il nous présente l'esquisse fugitive déformée mais facile et commode des Trésors de la Réalité.

Le Réel est dans l'intelligible plus que dans le Sensible car c'est l'intelligence qui affirme que le monde perçu n'est qu'un aspect du Mystère Total, c'est-à-dire de la Réalité, et pour faire sa démonstration, elle créa à son usage les microscopes et les télescopes dans les siècles voisins du nôtre. Cependant le Réel est bien plus encore dans l'Intuitif, dans le corps causal ou dans le corps budhique dirions nous, c'est à dire dans ce sentiment de l'unité de toutes choses qui nous donne la confiance d'entrer en rapport avec les entités sensibles ou intelligibles extérieures à notre individualité.

Analogical Diagrams.

A. W.

One of the great difficulties we have to contend with in our search after Wisdom is that of reconciling the number of aspects from which we find the same point viewed and described by different people. Though this is a difficulty, it is at the same time a great boon, for all views are only partially right, and, after all, only by trying to put ourselves at another's standpoint can we not merely understand what he means, but also enlarge our own general grasp of a subject. The physical standpoint is not much occupied, and, in fact, is rather evilly spoken of by many. The exact scientific mind objects that it has no evidence of the validity of analogy and correspondences, and that therefore it is but vain to try to approach things metaphysical from the physical side, while the devotional and mystic minds, on the other hand, though often acknowledging in theory this validity, yet, when it comes to the point, look on the physical analogy as rather a base thing, to be shunned as far as possible except in certain, so to say, classic cases, as planes, vehicles, etc.

It seems to me, however, that, though situated as we are, very few of us are able to grasp an abstract idea straight off (which, remember, is a concrete idea to a more competent mind), yet some of us, by starting with a concrete correspondence as a framework, can, by gradually discarding the concreteness, arrive at a passable conception of the abstract.

All we have to do in order to keep on the safe side is to remember continually that our concrete model is no more like the reality than a picture of the sea is like the sea, the model of a heart like a heart, a geometrical figure as drawn on paper like the mathematical conception of it. A fully fledged mathematical mind may dispense with geometrical figures as a rule, but is sometimes constrained to use them as stepping-stones, always bearing in mind their limitations and the corrections which have to be continually applied.

My object is to put forward a physical schema of which the sole value is that it constitutes a platform from which we may get a view of things which, whilst it may or may not be more correct than those we are accus-

tomed to, will for most people be *new*. The things we may thus view are the contents of the "Secret Doctrine" and the "Pedigree of Man," etc., and my hope is that some may find another aspect opened to them by this schema.

I would emphasise that I wish the diagrams employed to be regarded *not as representing anything*, but merely as mental paper and pencil, having no more effect on the result of our thinking than scribbling on creamlaid has on the rightness or wrongness of an addition sum.

I would also emphasise that the physics is not always quite real, and that sometimes in the pursuit of an idea absolute verity is left behind in the hope that the condition of thought which has been induced may carry the mind to a point otherwise difficult to reach. The analogies are also sometimes used in more than one connection, but a moment's thought will show the right application and that they are used descriptively when the conditions are similar.

I hope they may give, incidentally, a rather more practical meaning to some of the diagrams we are in the habit of using.

The schema should be capable of application to all questions of life and form if we could manage to apply it, but our difficulty is that such facts and figures as we have by which to check our results have been given in so involved a form as to require a great deal more study than they have yet received before we can use them for that purpose, so at present the attempt to use the schema except as I am suggesting would be dangerous.

The form side is specially difficult. I intend to try in a very limited way to apply the schema to consciousness and see how far the results tally with our experience and knowledge, only approaching form as far as is necessary to make the situation clear.

To my mind our physical experiences of sympathetic vibration, resonance, and other phenomena of sound seem to offer a very satisfactory working model of consciousness.

In the selective absorption of light, too, we find the same phenomenon, with vibrations of a different kind and in a different medium. In all cases the essential fact is that a body (whether a fiddle-string or an atom), being in a certain condition which renders it specially capable of executing certain movements, thereby becomes "sensitive" to such movements, and can answer to a similar movement reaching it from without even among a host of others. Moreover, the same body may exhibit different responses to different stimuli. These movements are, speaking generally, of the character of vibrations causing and caused by wave movements in the surrounding medium, and we are daily becoming more convinced that there is nothing in this universe but is caused solely by such movements, though, of course, of enormous complexity.

I propose, therefore, to make use of this idea of wave movement as a schema on which to try and fit the phenomena of consciousness. This, I think, is not unreasonable, for besides the sanction of esoteric philosophy we seem to have also that of science. Consider a sodium atom. Under the influence of heat, which is, as it were, a form of "life," it gives out a single note of yellow light. From the whole gamut of the sun's light it is "conscious" only of that one yellow note; it selects it and turns it again into heat.

Thus we see that form and consciousness are but functions of the same motion, viewed either objectively or subjectively.

To begin with, however, the question of attention or choice is a difficulty, and must be looked at shortly, since it is obviously very important.

On the physical plane I can find no analogy to choice (pure). The fiddle-string depends on external circumstances as to whether it shall sound (say) its note or the octave; and even with animate objects this absence of choice seems to hold good. When analysed, any example seems to resolve itself into a reflex action, the result of past experience, Karma. Any appearance of choice on any plane seems due really to influence from a higher plane, and the process of reducing this to a basis of experience on that plane may be repeated. By this method we arrive at last at the "unmanifested in manifestation," where the appearance of choice would be due to the action of the "unmanifested unmanifest." Whether It has the power of choice and whence it comes hardly interests us here, for as far as anything else is concerned choice is the result of past experiences. Our only escape from this form of Determinism is to postulate a "something divine" of which we seem to have no evidence, though we should have. We may say it is so infinitesimal that it escapes observation. It is the necessary postulate for those who feel that an automatic universe is not the place for them, and who, even if they can be satisfied with Omar's position, yet feel it necessary that He who plays the game should be somewhat human. All the systems of philosophy are attempts to circumvent verbally this difficulty, or perhaps rather to show how futile such an attempt is and so to throw the mind back from the "form" of even an abstract conception to the more truly "formless" intuition. If, however, we look the determinist alternative honestly in the face it is not so bad as it appears, for, after all, the automatism is of a very different order from what we call automatism on this plane. Here an automaton is a mechanism not built as the result of its own experiences, but by the choice of some other consciousness and for that other consciousness's own object. Another point of interest in this connection is that as no universe (or anything else) starts into being from nothing, but is built by the karma of previous ones, so we (and everything else) have in us potentialities which may be quite incommensurable

with this universe and *as such above all compulsion*—of the essence of free-will in this universe.

We will, then, postulate a power of choice from whatever source it may be derived—a power of directing the attention which is to us of quite as real importance as consciousness itself.

Having provisionally overcome these difficulties, let us now turn to the schema. We talk freely about all being created by “the Word,” and we say this means “sound” or “vibration,” but we seldom look into the statement to see what concrete meaning we can give it. Let us see how far we can diagrammatise it. Let us consider That from which all comes—the spirit-matter (as yet neither spirit nor matter)—as an ocean of “stuff” which has for its only attribute *Consciousness*. As yet indeed only potential

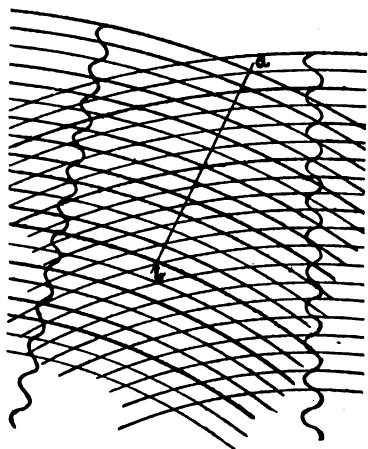


Fig. 1.

consciousness, for there is nothing of which to be conscious. We now come to the arch-marvel, the beginning of manifestation—the beginning which is so incomprehensible that we say it never was—the equivalent of throwing a pebble into a quiet pool of water. The beginning of all things as far as we can think of it is the starting of movement (or something of the same order) in this motionless ocean of consciousness. The One becomes the Two, the relatively stationary and the relatively moving. These, then, are to each other objects of consciousness, and the boundary of separation or contact between them is at once both the con-

tent of consciousness and the germ of form according as the point of view is on one or the other side of it.¹

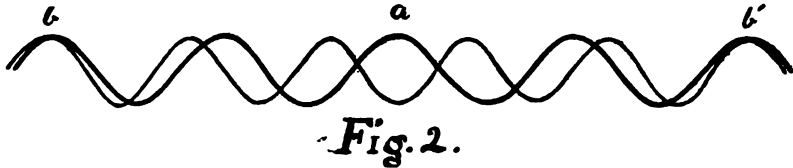
Let us, then, *agree for the moment* to liken this universe to a pond into which three or four stones have been thrown. We see the circles of waves expanding round the points of disturbance and eventually meeting and passing through each other.

If we consider the effect of these systems on one another we shall see

¹ In subordinate creations (that is, *all* creations of which we can ever possibly know!) the sequence is in appearance the same, but here the apparition of movement is due to the passing away of the “interference” which has produced pralaya. The effect, however, on the general complex is the same, and each new Brahmâ acts as a new and independent centre on the plane in which he is situated, though the results emanating from this activity will be modified by the activities of his surrounding brothers.

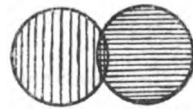
that according to the direction a , b along which we decide (fig. 1) to study the condition of things so will the rate at which one series overtakes the other vary. Let us suppose that on the line we have chosen the state of things is thus (fig. 2).

In this simple case of surface waves we have only to consider a movement upwards and downwards, and all in one plane (approximately). If we remember, however, that it is not a flat surface which we are trying to imagine,



but an ocean *in* which these wave motions are taking place, we see that at some places two wave spheres will cut so that the components of motion will not only be in different phases but also in different planes. The resultants of such waves will be very complex and the movements of the elements very complicated and not necessarily in one plane.

One feels it may be such spheres as these of which Plato and Pythagoras spoke. We see, too, how the Astrologer looks at things—how the movement of the planets is really the outward and visible sign of the movement of these invisible spheres of which the planets represent those points of intersection at which physical matter is produced. As such they are the index for those who know or who work by formulæ established by



those who knew, of the other intersections which are the underlying cause of non-physical happenings.

If we want to see what the total result on a particle of two wave motions is we can combine them thus (fig. 3), measuring their heights from a base line, or use one of the curves as a base line which we may afterwards straighten out for some purposes, the results in the two cases being very different to look at. We may represent our ideas either as waves or by other diagrams. Suppose we draw the circles (fig. 4) to represent two spheres (such

as we were considering) of matter (or to avoid all chance of confounding it with physical matter, let us say of "some medium") which are in different conditions (of vibration let us say), differing in some such way as the space round a lighted candle differs from that round a sparking coil.

We can obviously consider the part where they overlap as belonging to either one or the other as we please.

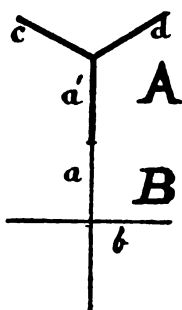


Fig. 5.

But before going any further we must be careful to see what this intersection of circles is to mean for us, *for it applies also to all the ordinary diagrams of planes, etc.* It does *not* mean that a limited part of one interpenetrates a limited part of the other.

Let us suppose for a moment that the stuff of which one of the spheres is composed is in a condition to vibrate in certain directions which we may symbolise by A and the other in a condition symbolised by B (fig. 5), where *a, b, c, d* are supposed to represent possible direction of movement, three dimensional in one case, two dimensional in the other. Here we see that *a and a' are in the same line*, or, to state it otherwise, that one of the dimensions of the two dimensional and three dimensional matter is coincident (in "absolute space"). This is what the cutting of the circles, planes, vehicles, etc., means; viz., that the greater or less overlapping indicates a greater or less community of possible directions of movement. Of course all these analogies, being only suggestions and not true symbols or representations of facts, will not bear pushing too far; any results we may arrive at by using them have no value in themselves, are only valid, in fact, as far as they are found otherwise commendable by reason of their leading us to results which seem in accordance with fact.

With these preliminaries let us suppose that one of the wave motions (fig. 2) is that of the type of consciousness (in a rather wide sense) that we are considering, and let us try and look at things from its point of view. Let us suppose this to be represented by the large wave, and that the small wave comes up and passes it (fig. 6). At first these movements are opposite; they then become of the same direction, and later on again opposite. That is to say, in terms of consciousness, the second wave would gradually come into the consciousness of the first and then gradually pass out again.

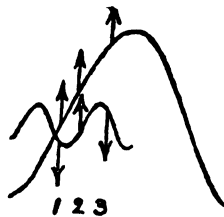


Fig. 6.

If we look at fig. 2 we see that at *b* the two waves coincide absolutely. Here they would not be conscious of one another, as they would be identical.

On the other hand, there is a point *a* at which the waves are in absolute opposition. Hence we may say that there is an upper and lower limit of consciousness, an upper one above which the two resemble each other too much to be mutually appreciable (*arûpa*), and a lower one below which they differ too much to be mutually discernible.

From the point of evolution each wave will tend to modify the powers of motility of the particles which are already capable of the movements due to the other wave. At present we are using the word consciousness in a very wide sense, including our consciousness of the table and the table's consciousness of us when we touch it. To see if we can get a better idea of what we mean let us hark back to the formation of waves. If you stir up some water with a stick the waves which the stick makes will produce secondary (and further) waves and eddies. If the movements of the stick were rhythmic, then some of these secondary waves would be reinforced by succeeding movements, and thus gradually "evolved" to a condition more and more approaching the primary ones, a condition in which, if one may say so, instead of being "negative" they acquire an active existence, "establish themselves." Instead of being fortuitous concourses of atoms forced into their position by surrounding conditions they become themselves compelling agents acting the part of sticks.¹ We may consider a cork floating on a wave; the only movement the cork itself can compass is to fall downwards under its consciousness of the earth, which is gravity. The wave lifts it,—it falls. The upward movement is, in relation to the consciousness of the cork, a *mâyâ*.

If we now look back for a moment we can see better how the case of the table stands. The movement of the wavelets which makes the table solid "wood" and the finger solid "flesh" are movements compelled by Deva waves. They are not primary, but secondary or tertiary ones. The compelling circumstances change, and table and finger vanish into dust. As "dust," however, stripped of its borrowed form, the case is rather different. The tattwa which makes it solid "dust" is due to a larger wave than a Deva wave; its phase is ages long. Burn the dust to ashes, dissolve the ashes in water, let the water evaporate, and the Reality,—the established (soul) wave of the mineral,—shows its presence and compels the less established atom waves into a form. These atom waves compel the almost motionless stuff around them, which we call "Elemental essence," and the result is a material crystal form.

Here we may digress a moment on the question of "materialisations." The upper and lower limits are present here too. Though we can, all of us,

¹ They may come into manifestation as form when the parent vibrations remain latent and unmanifest. There is a suggestion of this in the "summation tone" which is the high harmonic resulting from the interference of two waves of sound which may both of them, individually, be outside our area of consciousness.

build astral and mental thought forms of a kind, we cannot, all of us, "materialise" them. Our consciousness and that of the atom or elemental essence are not within "cognising distance" (or if they are we do not know how to cognise). If we can transfer our consciousness to some intermediate wave or state of matter, the thing can be done. Or we can compel a half-way consciousness to do it for us.

So we see that "matter" should mean "elemental essence" which is not yet established in its movements to the extent of "soul;" while "Elemental essence" in its turn should mean "mūlaprakṛiti" (or some correspondence of it) which is just beginning to move indefinitely, with a motion which "suggests" at one moment one tattwa and at another moment another,—what we might liken to the vibrations of noise,—but these slight, incipient, unsequential movements are sufficient to put its particles for a short time in a condition in which they are cognisable and hence "actable on" by some consciousness wave. This further suggests that consciousness and action are the same thing seen from opposite sides.

And now to see whether we can get any help as to how to regard the only consciousness with which most of us are acquainted, which is in fact *Us* as we know ourselves.

To begin with we must remember that we are very complex arrangements, having at least a body, soul, and spirit. Let us think of this in waves. The spirit is a fairly well evolved secondary wave on a very large primary—the Logic consciousness wave—the elements in which are the roots from which the Monads spring. The soul and body are smaller, less established waves, presumably on other large waves.¹

Hence arises the larger consideration, viz., that no universe, or anything else, is a thing standing by itself, but have all come into existence as the overstanding karma, unpaid in a previous somewhat similar existence, and will by their excess give rise to others that will follow them. In these successive universes the various waves, consciousnesses, office-bearers, or what you like to call them, will have moved up or down one degree; some will have exchanged into another "lodge" and some new ones will have come in to make up the number, though probably not in the same "office." Each type of wave is "a type of consciousness" and perhaps each wave series a Ray.

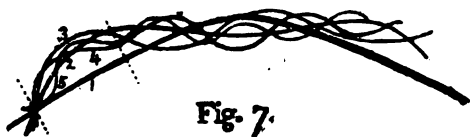


Fig. 7.

However arrived at, in man at the present moment the three smaller waves mentioned above are *temporarily* superposed somewhat thus (fig. 7).

¹ These three large waves may be the three outpourings, and may all be connected directly with our Logos or may be primarily due to Him and two Brothers.

Suppose, as in fig. 8, we recognise that at a , b , c the conditions vary but are in sequence with one another (and we can thus look on, e.g., our etheric, astral, and lower mental), it would be possible in this case to be conscious *simultaneously* of a , b , and c conditions, as each condition has a large substratum of common movement.

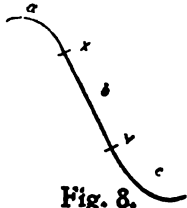


Fig. 8.

Let me try to make this more clear. We may also diagrammatise it thus as a set of harmonograph curves, in which as the a movement decreases the c movement increases. This emphasises the fact that the balance is about b and also that the boundaries between the a , b , and c conditions (or as we are calling them lower mental, astral, etheric) are most arbitrary. It must, however, be remembered that this wave, though, from our limited point of view for the moment, it appears to be one of a series of identical waves, repeated perhaps to infinity in a perfectly fluid medium, yet really is a *unique* wave, the *ephemeral* product of the interaction of surrounding disturbances. Hence, though the regular sequence of the ordinates appears to be evidence of an orderly change of phase, yet really each separate ordinate can only be rightly deduced by regarding it as the algebraical sum of several simultaneous variables. It so happens that somewhere about X and Y certain of these variables either pass through zero points or are for a time suppressed as the result of their

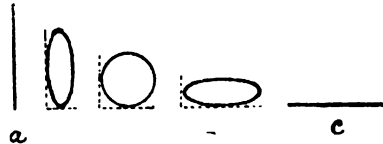


Fig. 9.

movements *inter se* being complementary. Hence it comes that underlying what (viewed as Soul) is a homogeneous body, there is an anatomically differentiated framework—which, looked at from the kosmic point of view, is an “outcrop” of the mental, astral, and etheric planes. So the meaning of calling this a “consciousness group” seems to be somewhat thus. Suppose that when a “particle” of the consciousness stuff experiences the passage of a wave it retains as new faculties of consciousness (or motility) all that it can assimilate of such elements of the motion as were before strange to it, and as heightened faculties those which it had before acquired. Then such a particle, by putting itself in a condition of O, could

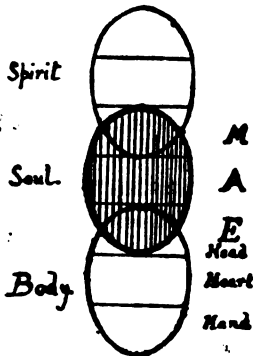


Fig. 10.

sense at one time all the movements included in the composition of the wave. If the abscissa be taken as representing Time, then a dog's particle

I am aware that this aspect of the case, as well as the use I have made of the Guna names further on, is not considered quite justifiable by some, but still (with the proviso that as all is so nebulous nothing must be pushed too far), I cannot help thinking that the presence in the mind of these vague analogies helps to a general comprehension of the scheme of things.

On looking at figs. 7, 10, 11, we see how and (more or less) why the subject is so complicated. Fig. 11 is a circle diagram of consciousness waves up to what by analogy we must call the Spirit or "Monad" of the Logos. If, however, we look at fig. 7—the part of which between the dotted lines will also do for a "longitudinal section" of fig. 11 (*a, b*)—we see that the subject is still further complicated. For not only is the diagram (fig. 11) not isolated but continuous with surrounding similar figures (as suggested by fig. 7), but also these surrounding figures are really cutting it all over much in the same way as each oval in fig. 11 is cutting another. These are the foreign elements "spiritual, mental, or physical," which are affecting the Logos and through him ourselves, even if we are shut off from their direct influence by too great difference of "resonance" and by being walled in by his "auric egg."

The dotted oval is introduced in fig. 11 partly to suggest what is written opposite to it, but partly also to draw attention to the fact that to learn to think completely on these subjects we must be continually prepared to look on our view of things for the moment as only one aspect of the case. For if, as our classical diagrams show, the present age is the turning-point of the monad's career, where he begins to mount again to his Father, how can he be directly connected with lower ovals? A glance at fig. 3 will explain this. Drawn to a *certain base line* his motion may appear to have changed its direction, while really he may be moving in the same direction as before, if viewed from some other base line. For, after all, there is no up nor down nor any movement at all; it is the one eternal atom in whose microscopic Self it is all happening.

Thus we see that in our schema we translate the comparative movement of any point on one curve with respect to the points on any other curve as its consciousness. There are limits of similarity above which each considers the other so much of the nature of its own self as to be "*arūpa*" and below which the difference is so great as to be again uncognisable. There are also degrees of amplitude which is intensity. We also postulate (from whatever source it comes, whether as karma or as a divine gift) the power of choice as to which of the co-ordinates of movement any element will identify itself with and use as a base line from which to count. Naturally the change of base line makes a great difference to the appearance of things (fig. 3). Incidentally this shows how, when once we have postulated "choice," all the horrors of even a geometrically disposed universe, existing just the same in all its detail

from dawn to night, disappear—as too the difficulties of free-will and predestination. For even if immutably fixed in one place for the whole of time with a periodical series of waves passing over us what does it matter? The individual is subject to Fate only so long as he is involved by his own consent in the mechanical side of things, he has the power to escape if he will use it, for by choosing one or other of the components as his base line he can make everything be what he likes *for himself*.

Connected with the question of “choice” is that of “will.” “Will” to my mind, is only the Life, and as such can be neither weakened nor strengthened—“a strong will-power” meaning merely that the obstructions to its reaching any given plane of manifestation are small. Having once got “on to any plane” or “into any vehicle,” the question of whether or not the action shall take place there depends on the condition of the vehicle; but this may be clearly separated from the will, the will being the stimulus external to the vehicle which sets the machine in motion—the one behind the triad, the arûpa above the rūpa.

This diagram (fig. 12) embodies this idea—the shaded areas being

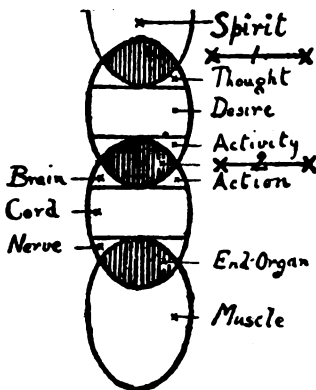


Fig. 12.

those where two adjacent circles are potentially in relation to each other owing to similarity of mobility; and it is by the delicate tuning of these parts that the maximum of effect is transmitted. The lower one is marked “end organ,” the two unnamed ones (1, 2) are probably “Mind” and “Brain.”

One reason for considering the division into three (or four as one chooses to regard it) is the following: Let us look at two wave series which are overtaking one another (as fig. 2) and let us call the thick one for the moment the life wave of the plane which we are considering. We see that at *b* the movement of the two waves is in the same direction. There is a summation of the two

effects—that is an increase of energy—and the thin wave, as it were, loses its identity for the time in the life wave. Let us call this *Sâtva*. At *a* we find quite a different condition—the opposite movements of the two systems cancel each other—and here a particle though potentially moving in both directions, is actually motionless on the base line. This is a sort of equilibrium; let us call it *Tamas*. Cut off one wave motion and the particle moves to the full extent of the other wave.

Viewed from the plane which we are considering there is no movement or energy, and just at the vertex the thin wave, so to speak, loses all

touch with and all knowledge of the life wave. The community of movement through which the consciousness was effected is extinguished. But by this very extinction of its touch with the higher wave with which it was out of phase, and which was consequently "hampering its movements," it immediately enters a new existence (from the consciousness point of view) of untrammelled freedom—it is the *Sâtva state of the next lower plane*. This is the process of involution.

On either side of *a* there are intermediate conditions, one of which is the complement of the other. Let us call them Positive and Negative Rajas. At *b'* the conditions at *b* are reproduced. We will call it *Sâtva 2*.

Let us change our point of view a little and consider a body in the condition of *Sâtva*, which means that it feels itself at rest only because it is in absolute harmony with its surroundings. It is the condition of a sailor on board a ship.

As the surroundings change a disturbance of relations takes place, and the blind Rajas of avidyâ sets in. It is the Rajas of a landsman on board a ship or of a sailor on land. The consciousness which in the *Sâtvic* state thought itself sufficient for all emergencies now finds that there are other possible conditions among which it has not learned to control its movements, and these drive it in the direction of its weakness.

This is succeeded by *Tamas*, which is the stillness of a new-born baby.

Gradually by experience the new conditions are surmounted and the positive Rajas of Knowledge appears, to be followed by *Sâtva 2*, which is fuller than *Sâtva 1*.

The + Rajas, and *Sâtva 2* differ from – Rajas and *Sâtva 1* in a very incomprehensible way. They are from the outside point of view, the one the enlargement of the other, but seen from the inside they are, in a way, the inverse of each other, for those things which before were outside and indirigeable are now within, while those which were within are put partly outside.

It would be tedious even if possible (for the whole idea is very nebulous) to detail the sequence of argument, but the suggestions which I think we may gather from this schematic view of the subject are the following: If considered and digested together they will result in a really clearer view of what I wish to communicate than if the argument were set down imperfectly in black and white.

1. We may call a sequence of conditions such as *a, b, c* (fig. 8) a "consciousness group."

2. In any such group it is possible for an element to be conscious simultaneously with all the group consciousness, and also to choose which shall be taken as the base in terms of which to interpret the whole for itself.

3. In any state where two curves coincide as regards any co-ordinate (fig. 5) such a change of base line might easily take place momentarily by chance.

4. It would then be not impossible, by taking care never to lose the thread of the "illusion," to continue this condition when the curves separated again.

5. The actual movement observed will be the same from whichever side it is looked at.

In making practical application of this we are again hampered by lack of definite information. We know next to nothing of the relations of what we call Physical, Astral, Mental, and Buddhic planes to each other.

We have hitherto considered that (1) any movement can be looked at from the point of view of either of its components, and (2) that the degree to which either component is made the absolute base line may vary. Let us turn this into the terms which we ordinarily use.

1. The consciousness of (say) the astral sub-plane of the physical may also be regarded as that of physical sub-plane of the astral, and so on.

2. We may be conscious of the impulse of an astral desire wave but quite unconscious that it is not due to physical causes, or we may be "unconscious" of it even though we act in accordance with its dictates.

Let us suppose in fig. 13 that the close shading means an arrangement

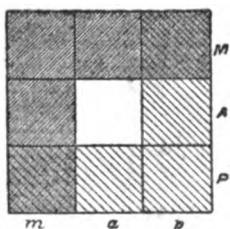


Fig. 13.

of co-ordinates like B (fig. 5) and the open shading an arrangement like A (fig. 5). Then, for the sake of argument, we may say that in our physical brain 'P m' will represent (say) concrete mentality. We are working in ordinary waking consciousness in the B material, and are quite ignorant of the concomitant disturbances which are being set up in the A stuff. If we now concentrate our attention on the *a* co-ordinate (fig. 5) we can manage to grasp it as *a'*. It is somewhat the same manœuvre as deciding that it is the train beside you which is starting to move out of

the station when you know really it is your own train which is moving. The attempt may succeed for a moment but the first bump over the end of a rail will probably again invert everything to the reality. In this condition we get a rather more independent view of things, rather more from the outside and less hampered by details, at any rate momentarily. If we can manage to do this fairly completely and for some time we gradually become aware of *c* and *d* which are quite beyond the comprehension of *b* (fig. 5), when we can fully comprehend *a'* and (say) *c* we are on the mental plane and have "turned P m inside out" and made it M p.

A similar inversion has to be gone through (say) along *c* in order to get into the higher mental, whence another similar step will lead elsewhere.

This fits in fairly well with such information as we have, and also seems to give some real meaning to the states of consciousness which we can all observe for ourselves.

[The suggestion that A of M may be the other aspect of M of A will seem at first sight to be quite at variance with what we have heard on the subject, but a little consideration will show that this need not be so. As an indication of my meaning, I will very briefly and diagrammatically touch the subject of the constitution of planes and sub-planes. We are told that all the atomic sub-planes taken together are one sub-plane of the lower kosmic plane. So we can probably assume without being very far wrong that the type of relation between their constitutions is not very different from that between the etheric sub-planes as they have been described. In these latter we find that, starting with the E_1 , consisting of ultimate atoms, E_2 is formed by the falling together of these atoms in certain arrangements, and E_3 by the falling together of E_2 combinations. Inversely if, for the moment, we agree to look on the etheric ultimate atom as (say) E_4 of the lowest kosmic plane, then, when broken up, this will be found to consist of a certain arrangement of E_3 combinations, *i.e.*, in this case ultimate astral atoms, and so on.

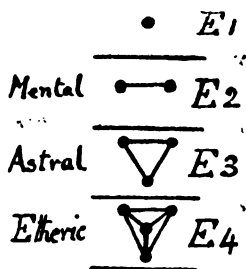




Fig. 14.

Let us diagrammatise this as simply as possible (fig. 14).

The figures used and the plane names attached to them have no special meaning. And it is only in order to have a series of counters with which to talk that E_2 has been arbitrarily called Mental, etc.

Let us now consider the case of " E_3 sub-plane of mental." Here we shall have — combinations arranged in triangles thus: . This may

obviously be looked on equally well as , which is Δ^3 combinations arranged in a straight line, or " E_2 of astral."

The *form* is different in the two cases, the *life* the same. Looked at as the *matter* of the two planes, there is probably no obvious connection except when viewed quite from above, but from the *consciousness* side there is no inherent impossibility sufficient to make us refuse without examination what seems plausible and in accordance with our observations.]

"Waking physical (*i.e.*, astral) consciousness" with the attention fixed on b (fig. 5). "Concrete waking thought" on a . "Higher concrete thought" when concentrating the attention on a' , ending usually in loss of consciousness

and sleep when we finally get into a' , representing "abstract thought" in (I should hazard) the Etheric brain with consciousness on $M\phi$ during sleep unless we are sufficiently developed to progress along c or d .

This all looks very simple in a diagram, but here we come to the most interesting point of all, of which there are many vague suggestions in all mystic writings, but of which we have no definite knowledge.

Suppose we fix our attention (waking astral) on b , where shall we get to? On to b' of the astral plane, in the same way as from a to a' . If we choose now the right co-ordinate, we can probably get on to the mental (say along d). But if we choose some other co-ordinate, where shall we get? I am inclined to think (again with next to no evidence) on to the buddhic.

In other words (at any rate in the case of "Manas Man") the "direct route" to—

Higher Mental	is <i>via</i> Mental.
Buddhic	<i>via</i> Astral.
Âtmic	<i>via</i> Physical.

Whether any further possibilities are open to us now on physical, astral, or mental we do not know; very probably there are not, but it seems quite likely that, on the higher mental, buddhic, âtmic (where similar processes should hold good), some choices will lead along what we call "our" line of evolution, and some will lead elsewhere, to what we should call "other planets," and so on.

But just as, to make an educated man here it is not sufficient that he should start learning his trade from his cradle, but that he should gradually be brought to it through Euclid, the classics, arts and sciences, so the Buddhic plane man who reaches that position by the direct astral road may find himself much handicapped until he has expanded himself in other directions. This expansion may be easier there than here, but would very possibly be much less sound than if performed on this unchangeable world, and he would need great strength of mind to drag himself back to the ordinary methods of science to learn what he can learn much more easily, if not so well, in his higher consciousness. At any rate, until this was in some way accomplished he would run great risks—the accompaniments of the greater powers which he had at his command.

Instinct et Conscience—Hygiène et Morale.

PIERRE E. BERNARD.

Pressante Actualité du Problème Moral.

Entre tous les problèmes de la philosophie, le problème moral est peut-être le plus controversé et assurément celui qui intéresse le plus directement la vie de l'individu et de la société. En effet, si on peut à la rigueur placer la philosophie au rang des "loisirs élevés" comme le voulait Cicéron, il faut de toute évidence accorder une place à part au problème moral : il se propose moins à l'ingéniosité des penseurs désœuvrés qu'il ne *s'impose* à l'attention de tous ceux qui portent un intérêt éclairé à leur propre bien et à celui de leur race. Qu'est-ce que le bien et le mal ? le devoir et la vertu ? la conscience et la morale ? quel rapport existe entre la vertu et le bonheur ? . . . autant de questions auxquelles les différents systèmes philosophiques ont répondu dans les sens les plus divers . . . incomplètement sans doute, car, malgré tout, le problème subsiste apparemment intact ; mais, à la différence des pures spéculations philosophiques, il reste posé en travers de la route du progrès, menaçant comme le sphinx d'Edipe, et comme lui dévore quiconque est impuissant à résoudre son énigme. . . .

S'il se propose de nos jours comme une plus pressante nécessité que jamais, c'est surtout à cause des problèmes qui s'y rattachent. En effet parmi les leaders du socialisme, les esprits les plus pénétrants aperçoivent et déclarent que le problème social, de si vaste importance, n'est en définitive qu'une forme élargie du problème moral. De même que Sri Krishna montrait dans l'abandon des devoirs familiaux la cause de la ruine d'un peuple, de même que Platon appelait la "politique" une "morale agrandie," de même un socialiste contemporain proclame fortement que "la révolution sociale sera *morale* . . . ou ne sera pas."

Difficulté de ce Problème.

Cependant, s'il y a unanimité à reconnaître l'importance capitale de ce problème et l'urgente nécessité d'y trouver une solution, jamais celle-ci ne

sembla aussi difficile à déterminer qu'aujourd'hui : il y a comme l'énergie du désespoir dans l'ardeur que mettent les défenseurs des vues les plus opposées à préconiser leur opinion, comme s'ils sentaient que le temps avance, que la société moderne présente des signes évidents de décadence et qu'il faut lui appliquer sans retard un remède (*leur* remède naturellement) pour pouvoir la sauver encore ; mais, aussi impuissants à convaincre que résolus à ne pas se laisser convaincre, les deux partis semblent plus jalousement irréductibles que jamais. Pour l'un, le Morale est une loi révélée, absolue, définitive, unique, et la conscience est une inspiration surnaturelle, innée, infaillible et parfaite dès l'origine ;—pour l'autre, la morale n'est guère qu'une convention arbitraire, propice au développement de la société, et la conscience morale n'est que la trace dans l'individu de cette convention devenue habitude héréditaire : entre ces deux extrêmes, pas de conciliation possible et, des innombrables moyens termes qui s'interposent entre eux, aucun n'est complètement satisfaisant.

En présence d'un tel désarroi dans les idées, la société moderne n'a plus d'institutions à qui faire appel, plus personne à qui adresser l'antique "*Caveant Consules ne quid detrimenti Rei Publicae accidat.*" . . . Revenus au temps où la prédication morale remplaçait à Rome les prêtres décriés, c'est moins d'autorités officiellement constituées qu'il nous faut attendre le secours que de bonnes volontés éclairées : et, pour ma part, j'imagine que la Société Théosophique ne saurait faire œuvre plus généralement utile que d'étudier et de déterminer les principes d'une "Morale théorique et pratique" vraiment moderne : j'entends par là un exposé de la Morale qui soit tout ensemble assez *scientifique* pour apparaître clairement comme un prolongement de lois naturelles bien connues, assez *simple* et assez *large* pour qu'on puisse en déduire successivement tous les systèmes particuliers de morale existants, *affranchi* enfin du souci d'appuyer aucuns intérêts matériels comme les morales "de l'Eglise" et socialiste se sont abaissées à le faire.

Systèmes de Morale Existants—Leur Insuffisance.

Quels sont les systèmes qui existent et que valent-ils ? Je classerais volontiers les systèmes de morale en deux groupes : —morales d'élite et morales pour la masse. L'un contient les systèmes de morale affinée, généralement rattachés à tout une philosophie, accessibles seulement à l'élite des consciences (Systèmes de Platon, de Spinoza, de Kant ; morale pure des Evangiles) ;—l'autre contient les systèmes de morale tronquée ou dégradée, proposés à la masse et plus ou moins inconsciemment adoptés par elle (on peut les ramener à deux : la morale de l'Eglise et la morale matérialiste).

Que valent-ils respectivement ? Que nous disions avec les Pythago-

riciens que la vertu est "harmonie" ou encore "l'imitation de Dieu,"—avec Socrate qu'elle est synonyme du "savoir,"—avec Platon qu'elle est une "fuite vers les régions éternelles" et réside dans "le détachement des sens et le développement de la raison,"—ou avec Spinoza qu'elle est "la science du bonheur,"—que nous fondions la morale sur l'amour avec le Christ ou, comme Kant, sur l'impératif catégorique, . . . toutes ces pensées des morales d'élite sont grandes, nobles et belles : elles sont toutes vraies . . . partiellement, car chacune est vraie au niveau de conscience où elle a été aperçue et pensée, mais toutes sont INACCESSIBLES et INEFFICACES pour ceux qui ne peuvent s'élever à de tels niveaux ; j'ajouterai aussi pour ceux qui *refusent* de s'élever à ces niveaux, car de tels abus ont été commis, au nom de la morale des Evangiles par exemple, que la masse n'y voit plus qu'une duperie et refusera de s'y rallier à moins qu'on ne l'étaye sur un fondement plus solide que l'autorité de l'Eglise.

Si d'autre part nous restreignons la morale à "l'obéissance aux préceptes de l'Eglise" comme le fait le Catholicisme, ou à "la juste observance de la solidarité sociale" comme le veut le socialisme, nous nous trouvons en présence de morales instituées par des collectivités pour la défense de leurs intérêts en face desquels elles n'en voudraient point voir subsister d'autres : ces morales sont si étroitement associées, si bien identifiées dans la pratique avec les intérêts dont la défense est en somme leur raison d'être qu'il est devenu bien difficile de les épurer et d'extraire de l'alliage impur les quelques principes sains qu'elles renferment encore.

Ainsi, incapable de s'élever jusqu'aux subtiles morales d'élite, "dé-moralisée" par les autres, notre époque tend visiblement à devenir a-morale.

L'Œuvre à Créer.

Il y a donc bien là une œuvre à créer de toutes pièces : laissant à part les subtiles morales de l'élite, les douteuses morales asservies à la défense d'intérêts particuliers, écartant résolument l'a priori désormais inacceptable des morales révélées (et je dirai même tout ce qu'il y a d'inutilement aventuré dans l'a priori de la Théosophie), il faudrait résolument chercher bien au delà de l'intérêt et du sentiment, dans les lois mêmes de la Nature, une base plus profonde et plus sûre du phénomène moral et trouver une forme simple, expressive, saisissante si possible, *pour faire apercevoir la morale en tant que loi présidant à l'évolution de la vie.*

A titre d'exemple, je proposerai la formule suivante qui me paraît assez satisfaisante :

"LA CONSCIENCE EST À L'INSTINCT CE QUE LA MORALE EST À

L'HYGIÈNE." (Ici et dans ce qui suit, c'est de la *conscience morale* et de l'*instinct* en tant que *forme de l'activité* qu'il est question.) Cette formule peut se développer très succinctement de la manière suivante :

L'Univers entier évolue. . . . " L'homme n'est pas une exception, un être spécial, isolé dans la nature au milieu des animaux qui l'entourent : ses organes comme ses fonctions ont simplement atteint un degré plus élevé de perfection, mais ce n'est point l'ultime degré : l'homme intellectuel ou physique progresse toujours—il est encore loin des sommets qu'il peut espérer atteindre." ¹

Ce point de vue, qui est celui de la Science la plus moderne, est extrêmement suggestif : il nous montre en particulier que tout dans la Nature tend vers un degré de perfection de plus en plus élevé,—que, pour les espèces inférieures, la direction générale du progrès est jalonnée par leurs devancières,—que, pour l'homme lui-même, qui les a toutes devancées, il reste encore d'énormes progrès à accomplir au point de vue physique aussi bien qu'intellectuel. En élargissant notre thèse, nous pourrions dire que, si l'animal supérieur confine seulement au monde du sentiment et de la pensée, l'homme, bien qu'il n'y ait pénétré que d'hier, en a déjà fait son domaine par excellence et que c'est là principalement que se développeront ses progrès ultérieurs. Du même, au-dessus de la nature sensible et en étroite dépendance avec elle, nous SOMMES CONDUITS À ENVISAGER SON " PROLONGEMENT " en quelque sorte,—la nature hypersensible, monde d'un autre ordre avec ses *phénomènes* et ses *lois* comme le monde sensible.

Cet épanouissement de sa nature supérieure rend la vie de l'homme incomparablement plus complexe que celle de l'animal, mais il n'en subsiste pas moins une réelle analogie entre leurs conditions respectives : l'un et l'autre sont introduits pas l'irrésistible nécessité du progrès dans des milieux dont ils n'ont nulle conscience, mais où ils *doivent* vivre et se développer,—l'animal dans le monde sensible et l'homme dans le monde hypersensible,—et, pour tous deux, le progrès est assuré d'analogie façon : leur activité, d'abord aveugle, éveille peu-à-peu en eux quelque intelligence de leur milieu, puis leurs actes, devenus habituels, se lient indissolublement à leurs conséquences invariables et, transmis par l'hérédité, constituent l'instinct chez l'animal, et la conscience morale chez l'homme,—chez tous les deux, la *connaissance partielle et obscure des lois qui intéressent leur conservation et leur développement* aux niveaux différents qu'ils occupent.

Nous dirons donc que, par la Science, l'homme s'est rendu, dans une large mesure, le maître de la nature sensible,—qu'il marche actuellement à la conquête de la nature hypersensible, domaine de l'intelligence et de

¹ v. " Anatomie élémentaire du corps humain," par Etienne Rabaud.

la volonté : déjà, il a pénétré les lois de la Logique, indispensables pour guider son intelligence,—il lui reste à déterminer scientifiquement les “Lois de la Morale,” également nécessaires pour diriger sa volonté. En attendant qu'il y parvienne, il est à peu près aussi ignorant des lois qui régissent sa nature supérieure que l'animal l'est des lois du monde sensible et IL DÉPEND DE SA CONSCIENCE POUR PRÉSERVER ET PERFECTIONNER SA NATURE SUPÉRIEURE AUTANT QUE L'ANIMAL DÉPEND DE SON INSTINCT POUR SA CONSERVATION CORPORELLE.

Notons en passant que cette idée n'est pas neuve : Spinoza cherchait le principe de la Morale dans “la tendance de l'être à persévérer et à se perfectionner dans son être,”—et Leibniz, comparant la raison et l'instinct, ne les met point en opposition comme le tentent certains philosophes dualistes : tout en les distinguant, il les concilie ; . . . mais aucun de ces précurseurs n'a donné à sa pensée tous les développements qu'elle comporte, développements que les progrès de la Science rendent aujourd'hui possibles autant que l'état social moderne les rend nécessaires.

Après avoir esquissé de la sorte notre double parallèle, il reste à serrer de plus près l'analogie et à faire voir combien elle se précise et se confirme par l'analyse détaillée de l'Instinct et de la Conscience d'une part,—de l'Hygiène et de la Morale de l'autre.

Instinct et Conscience Morale. Analogie dans leur définition et dans leurs caractéristiques.

Psychologues et physiologistes ont tenté depuis longtemps de fixer les caractéristiques de l'instinct, mais avant d'examiner dans quelle mesure elles peuvent s'appliquer à la conscience, nous devons remarquer 1^o—que l'instinct, se rapportant au monde sensible, est relativement bien connu, tandis que la conscience, se rapportant au monde hypersensible, l'est encore fort mal ; 2^o—qu'en outre ces deux mondes sont d'ordre différent et qu'un même principe s'appliquant dans les deux doit subir d'inévitables modifications. Ces observations préliminaires sont importantes, parcequ'elles nous préserveront de l'erreur qui consisterait à chercher une identité impossible alors qu'une réelle analogie suffit à fournir des indications précieuses.

Si nous essayons tout d'abord d'établir une définition générale de l'instinct, nous dirons qu'il consiste dans la tendance, consciente ou non, vers un but, tendance à laquelle s'ajoute la connaissance innée des moyens qui permettent d'y arriver. Cette définition convient également à la conscience morale : elle tend vers un but qui est le progrès de l'homme dans sa nature hypersensible et son intervention impérieuse dans les

délibérations de l'individu a précisément aussi le caractère de la *connaissance innée*, de la *certitude* même de ce qui favorise ce progrès et de ce qui le compromet.

Si nous analysons les caractéristiques admise, de l'instinct, nous verrons notre analogie se poursuivre rigoureusement, en faisant la part des différences qui a priori étaient inévitables : l'instinct en effet est généralement considéré comme :

1°. *Inné* ;—la conscience de même.

2°. *Aveugle*, c'est-à-dire qu'il ne comporterait pas de délibération, partie essentielle de l'acte volontaire ? Or cela n'est pas rigoureusement exact : l'instinct développé ne comporte ni plus . . . ni moins de délibération que d'autres formes de l'habitude, mais à l'origine il a fallu intelligence et délibération à quelque degré pour permettre la formation de l'instinct. En présence de conditions normales, l'instinct paraît "aveugle" en effet, mais, dans des conditions anormales, il cherche à s'adapter et tâtonne, comme le montre le fait de l'acclimatation qui décèle une délibération obtuse. Ainsi corrigée, cette caractéristique de l'instinct s'applique également à la conscience : une conscience développée tranche sans délibération apparente un cas simple ou déjà connu et n'hésite qu'en présence de cas nouveaux ou complexes.

3°. *Infailible*, car l'instinct est parfait et ne se trompe pas : il s'applique à un petit nombre d'actes simples, indéfiniment répétés dans l'espèce, d'où *ultérieurement* l'infailibilité. La conscience est un instinct *en voie de formation*, dans un monde infiniment complexe : c'est pourquoi elle apparaît infailible aussi dans les cas familiers,—mais hésitante et faillible dans les autres.

4°. *Spécial*, c'est-à-dire qu'il répète parfaitement les actes qui rentrent dans la spécialité étroite qu'il s'est lentement créée, mais n'est bon à rien en dehors. En tenant compte de la différence qu'établit entre l'homme et l'animal la possession par le premier d'un instrument d'application aussi générale que l'intelligence, nous retrouverons la même caractéristique dans la conscience : on sait en effet que l'éducation la plus attentive est impuissante à développer autre chose qu'une conscience hottentote dans un enfant hottentot, même recueilli dans le plus bas âge.

5°. *Immuable* dans des conditions invariables : ou, plus exactement, à l'état de nature, l'instinct se modifie si insensiblement qu'il peut paraître immuable et cela d'autant mieux qu'il a atteint une perfection relative, mais par contre, l'homme peut considérablement développer ou oblitérer les instincts de l'animal à l'état domestique. La conscience étant à la fois plus complexe que l'instinct et à un degré relativement moins avancé de perfectionnement, peut se modifier plus promptement : bien que susceptible d'éducation et d'atrophie, elle reste stationnaire dans la masse.

6°. *Uniforme* dans une même espèce : nous n'avons pas encore de classification des hommes par espèces morales et il est par suite difficile d'établir si la conscience est uniforme chez les individus d'égal développement hypersensible : on peut dire néanmoins qu'il y a certainement, dans une classe sociale par exemple, une "*conscience moyenne*" qui correspond bien à l'uniformité de l'instinct.

7°. *Fatal* : l'instinct s'exerce fatalement, fût-ce inutilement. Il en est de même pour une conscience "développée" ou "sensible" et le poète a très justement dit du crime :

"Sous la dent du remords, il ne pouvait se taire
Et parlait haut, tout seul, quand je n'y veillais pas. . . ."
(S. P.)

Nous pourrions donc conclure en ces termes : la conscience et l'instinct présentent des caractéristiques étroitement analogues : ils ne sauraient d'ailleurs être identiques, étant donné qu'ils se rapportent à des mondes différents et sont à des degrés de développement inégaux. La conscience est un instinct d'une richesse et d'une complexité merveilleuses, quoique encore très imparfait. Son *rôle* est de compenser dans les cas simples et vitaux notre ignorance des lois du monde hypersensible et de parer aux périls qui peuvent menacer notre conservation et notre développement dans ce monde : elle est donc indispensable au progrès de notre nature hypersensible ; elle peut s'atrophier, mais aussi s'éduquer et elle *doit* l'être par l'effort conscient. Son *origine* se trouve dans l'activité de l'homme dans le monde hypersensible, activité d'abord aveugle qui a peu-à-peu éveillé son intelligence à la notion empirique et d'ailleurs vague des lois de ce monde. Enracinée par l'habitude, transmise par l'hérédité (ou par la "Self-hérédité," ou réincarnation ?), la conscience morale aura achevé sa tâche et s'effacera quand l'homme aura atteint l'intelligence consciente de son milieu hypersensible : elle ira alors se perdre dans quelque chose de plus élevé, comme l'instinct animal s'est perdu chez l'homme, absorbé dans la plus vaste et plus lumineuse intelligence.

Hygiène et Morale.

La médecine moderne considère *l'hygiène* comme une partie d'elle-même, comme une branche toute récente de la jeune Science médicale et refuse ce nom aux systèmes antiques, aux codes d'un Manou, d'un Moïse ou d'un Mahomet. Il est certain que ceux-ci semblent souvent contenir d'étranges superstitions à côté de prescriptions fort sages,—mais l'hygiène moderne n'a guère à leur envier à ce point de vue : elle aussi est parfois l'esclave de traditions absurdes, d'engouements passagers et il faut qu'un

téméraire ose s'y attaquer pour qu'on s'en aperçoive et qu'on s'étonne de les avoir si longtemps respectées !

Nous définirons l'Hygiène comme l'ensemble des lois qui permettent de conserver la santé corporelle et chaque *système particulier d'hygiène* comme l'expression partielle et plus ou moins correcte des conditions de la santé pour une race donnée, dans des conditions données (époque, climat, etc.).

Comment est né le premier système d'hygiène ? Nous pouvons aisément nous figurer l'humanité sauvage des temps préhistoriques dépendant exclusivement de l'instinct pour sa conservation : puis, après de longs siècles, apparaît l'homme qui le premier sema et de qui date une transformation essentielle des conditions de l'existence humaine : le rôle de l'instinct décroît chez ce laboureur sédentaire : il s'adapte, il est vrai, dans une certaine mesure, mais ce n'est plus de l'instinct *seul*, c'est de moins en moins de lui que va dépendre désormais la conservation d'une humanité en qui l'intelligence est déjà franchement éclos. En effet dans chaque race, apparaît un homme qui formule, corrige et complète les données vagues, spéciales et souvent erronées des traditions nées de l'instinct : Hippocrate nous fournit un exemple excellent à cet égard, car il est le seul hygiéniste de l'antiquité devant lequel la Science moderne consente à s'arrêter pour s'émerveiller de ses intuitions : il semble qu'il ait eu la perception directe des lois de la conservation de l'être pour avoir pu formuler si sûrement des principes tellement en avance sur les connaissances de son époque. On pourrait en dire presque autant de Manou, de Moïse et des autres précurseurs de l'hygiène moderne.

Or, tout ce qui précède s'applique aussi bien à la morale : la conscience, instinct d'ordre supérieur, demeure latente chez l'homme primitif dont la loi est la "lutte pour la vie" et pour qui il n'y a ni bien, ni mal ; elle commence à poindre au moment où l'homme se fixe et se "civilise," où "l'union pour la vie" tend à devenir la loi de son progrès : c'est d'elle que naissent les premières "coutumes," rudiments d'une morale vague et bornée qui n'acquiert de la précision et de l'étendue que par l'autorité des moralistes immortels, — Bouddha, Pythagore ou Jésus : ils ont la perception directe des lois de la conservation de l'Etre dans le monde moral, comme Hippocrate avait celle des lois de l'être dans le monde sensible, — et leurs préceptes moraux sont autant et plus en avance sur la conscience contemporaine que les prescriptions d'Hippocrate l'étaient sur la science médicale de son temps. Le matérialisme a engendré la tendance à considérer la morale comme une convention, comme un artifice ou même comme une duperie, et ce qui précède montre clairement l'absurdité et le danger d'une telle vue : quand un Darwin analyse l'instinct d'un animal et formule les lois de l'évolution de son espèce, son travail dépasse tout ce que l'animal peut concevoir, mais cela n'infirme en rien la valeur de ses conclusions : un Bouddha accomplit une

œuvre analogue, mais infiniment supérieure et, si les hommes sont incapables d'en mesurer l'étendue, cela ne l'infirmes pas davantage.

Ce parallèle nous amène donc à considérer la Morale comme la Science des conditions de la santé de la nature hypersensible et chaque système particulier de morale comme l'expression plus ou moins correcte et complète des conditions de la santé morale à un degré donné (ou entre certaines limites plus ou moins espacées) de développement de la nature hypersensible.

La Morale est l'Hygiène du monde hypersensible comme l'Hygiène est la Morale du monde sensible : toutes deux sont l'expression des Lois de l'Etre à deux niveaux différents. D'autre part on peut dire de tous les systèmes soit de morale, soit d'hygiène, qu'ils sont l'exposé partiel des lois de la vie en un temps et en un lieu donnés : ils sont l'*ébauche* de sciences *en devenir*, limitées de nos jours à une collection d'éléments empiriques, mais il est aisé de voir que les parties essentielles de ces fragments sont l'application universelle et de prévoir par suite le jour lointain, mais inévitable, où la synthèse dégagera des systèmes d'hygiène l'Hygiène,—des systèmes de morale la Morale,—de l'Hygiène et de la Morale enfin les Lois transcendantes de l'Etre.

Notre parallèle se prête à des développements nombreux qui éclairent bien des points troublants de la morale : ces développements ne sauraient entrer dans une étude aussi brève et je ne m'arrêterai qu'à l'un d'eux,—la relativité de la morale. Il est reconnu que les lois de la vie animale varient suivant les espèces, que pour une même espèce elles ont varié suivant les époques de l'évolution et varient encore suivant les climats : il est évident que l'hygiène varie et *doit* varier d'une race à l'autre et d'un climat à l'autre. Il n'est pas moins naturel et moins inévitable que la morale varie d'une race à l'autre, d'une époque à l'autre : loin d'ébranler la validité de la morale, ce fait en confirme le fondement biologique : tout système de morale est relatif et *ne peut pas* ne pas l'être ; de même aussi ce que nous appelons "qualités" ou "vertus." Il est facile en effet de montrer que celles-ci n'ont rien d'absolu : les lois de la vie se formulent simplement ainsi : "A telle période d'évolution (physique ou morale), telles conditions (physiques ou morales) sont nécessaires au progrès de l'être" . . . et ces *conditions morales nécessaires*, à un degré donné, c'est-à-dire relatives, exprimées d'une manière plus ou moins inadéquate expliquées de façon plus ou moins arbitraire, constituent nos "qualités" ou "vertus."

Conclusion.

Peut-être cet exposé semblera-t-il, à première vue, teinter d'un regrettable matérialisme des idées très nobles et très élevées, mais ces objections de sentiment doivent être rejetées. Ce qui importe, c'est de chercher dans

la Nature elle-même, aussi bas qu'il le faudra, la fondement *vrai* de la morale, de l'exposer sous la forme simple et scientifique dont notre époque a besoin et de déduire de cette forme primitive et fruste tous les systèmes existants, car, loin qu'ils s'opposent et s'entre-détruisent, il y a continuité et filiation entre eux tous.

Il me paraît enfin que la Société Théosophique est particulièrement à même d'accomplir ce travail qui pourra être de la plus grande utilité : en effet, le point de vue théosophique me semble le seul qui permette d'introduire de l'harmonie dans le chaos apparent du problème que nous étudions, sans recourir pour cela à des postulats excessifs, et nous ne saurions appliquer mieux nos facultés et notre étude de la Théosophie qu'à éclaircir un problème d'utilité aussi générale : le nombre des hommes capables d'accepter intellectuellement la Théosophie est limité, mais il est en notre pouvoir de la rendre utile à ceux-là mêmes qui ne voudraient ou ne pourraient l'accepter,—aux plus humbles eux-mêmes,—en l'appliquant à la solution d'un problème réellement vital pour tous ; si nous y parvenons, nous aurons fait plus et mieux que si nous nous étions limités à des spéculations métaphysiques trop souvent creuses et vaines,—parceque, à la masse des hommes que notre époque laisse sans guides, nous aurons contribué à montrer dans l'obscurité un peu de clarté amie,—et dans le doute, le SENS DE LA VIE.

DEPARTMENT D.

SCIENCE (INCLUDING "BORDERLAND" SCIENCES).

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Essai sur le Mécanisme de la Clairvoyance Astrale chez l'Homme et les Animaux.

DR. TH. PASCAL.

[This paper, which forms part of a series, is to be published during the year in the *Revue Philosophique Française*, and later in book form.]

L'Espace : L'Hyperespace et son Expérience.

PROF. L. DESAINT

Notre espace est dit à 3 dimensions. Habitude ou intuition nous leur accordons une extrême réalité.

Qu'est ce que l'espace sensible ?

Qu'entend-t-on par ses trois dimensions ?

Est-il naturel d'admettre qu'un espace à plus de trois dimensions existe aussi réellement que le nôtre quoique nous n'en soyons pas averti ?

Pour répondre à la première question il nous faut tout d'abord distinguer l'espace sensible de l'espace géométrique des mathématiciens et de l'espace homogène de certains penseurs ; ce sont là, je parle des deux derniers espaces, des constructions intellectuelles dont le but est double : elles nous servent de mesures pour distinguer les variétés perceptibles et sensibles ; mais d'autre part, elles ont en elles-mêmes leur propre raison d'être et constituent un point de repère intelligible entre nos expériences présentes, approximations grossières du Réel et l'Expérience définitive supposée possible de la Réalité.

Laissons donc l'espace géométrique et l'espace homogène de côté pour y revenir plus tard.

Il nous reste à définir l'espace sensible sur lequel j'insiste parce que nous lui accordons une réalité sans bornes.

Il n'est pas difficile de tirer de l'espace sensible trois espaces partiels, auditif, tactilo-moteur, visuel ; c'est le premier espace qui semble donner "l'espace" sous sa forme la plus pure, la plus simple, non pas la plus facile à saisir mais la plus proche de notre vie conceptive et intuitive ; des musiciens de génie comme Wagner savent créer des espaces sonores qui font naître chez celui qui les écoute des espaces visuels immenses ; du reste il ne faut jamais oublier que c'est par des mots qu'on nous suggère des spectacles visuels ou que nous en suggérons à d'autres ; l'espace auditif le plus voisin des activités psychiques n'est pas cependant celui sur lequel spéculent habituellement le savant ou l'homme d'action ; l'espace tactilo-moteur et l'espace visuel ont leurs préférences facilement explicables par l'usage qu'ils font de la marche,

de la préhension et de la vision dans leurs observations et dans leurs activités quotidiennes.

En réalité toutes les sensations concourent à la formation de l'espace sensible ; c'est là du reste la manière de voir de M. Bergson dans son livre : *Matière et Mémoire* ; et il laisse entendre que c'est un point de vue adopté par un nombre de plus en plus considérable de philosophes.

Pourrions-nous proposer maintenant une définition :

"Nous avons distingué dans les sensations une de leurs communes mesures l'extension, d'autant plus intéressante pour nous qu'elle est à la base de l'activité où nous avons commencé nos expériences d'homme : l'action. 'L'espace' se présenterait comme l'affirmation par la conscience de son unité, affirmation poursuivie parmi les sensations sur un des phénomènes les plus essentiels de la vie corporelle : l'extension."

Ici nous considérons notre corps comme immédiatement donné à la conscience ; nous avons adopté le point de vue de l'homme d'action, celui qui nous est le plus familier ; cependant le corps nous est donné dans l'espace ; aussi serait-il plus philosophique de se placer au point de vue de Spinoza et d'envisager le concept de l'étendue et de l'espace comme immédiatement donné à la conscience. Aussi l'on peut proposer cette seconde définition : "La conscience affirme son unité, en posant au préalable l'unité des sensations sous forme du concept d'étendue et d'Espace."

Cependant l'on peut donner la même définition du concept "Matière." Existe-t-il une différence entre ces deux concepts "Espace" et "Matière" ? Il me semble que par "l'Espace" on est plus près de l'unité de la conscience, la matière désignant plus spécialement la multiplicité originelle de ses états partiels possibles ; ou encore l'on pourrait dire : le concept d'espace est en rapport avec l'aspect Volonté de la conscience, le concept de matière avec l'aspect Intelligence (ou Passivité) ce qu'on justifierait en rappelant que l'espace est en rapport avec les phénomènes d'extension et la matière avec les phénomènes d'inertie si nécessaires à l'intelligence pour fixer ses points de repère dans le monde sensible.

Nous devons répondre maintenant à la deuxième question :

Qu'entend-t-on par les trois dimensions de l'espace ? Un savant mathématicien, M. Poincaré, nous en donnera une réponse préalable (*Science et Hypothèse*).

"Considérons, dit-il, une impression purement visuelle due à une image qui se forme sur le fond de la rétine ; une analyse sommaire nous montre cette image comme continue, mais comme possédant deux dimensions puisque la rétine est une surface. Cependant la vue nous permet d'apprécier les distances et par conséquent de percevoir trois dimensions. Mais chacun sait que cette perception de la troisième dimension se réduit au sentiment de l'effort d'accommodation qu'il faut faire et à celui de la convergence

qu'il faut donner aux deux yeux, pour percevoir un objet distinctement.

"Ce sont des sensations musculaires tout à fait différentes des sensations visuelles qui nous ont donné la notion de la dernière dimension.

". . . La troisième dimension nous est révélée de deux manières différentes ; par l'effort d'accommodation et la convergence des yeux. Sans doute ces indications sont toujours concordantes. . . . Mais c'est là, pour ainsi dire, un fait expérimental ; rien n'empêche à priori de supposer le contraire et si le contraire a lieu, si ces deux sensations musculaires varient indépendamment l'une de l'autre l'espace visuel nous apparaîtra comme ayant quatre dimensions. . . ."

M. Poincaré traitera le même sujet d'une autre manière encore :

"Quand nous disons que l'espace à trois dimensions, que voulons-nous dire ?

"Remarquons tout d'abord que les attitudes de notre corps sont caractérisées par un groupe de sensations musculaires. Posons alors la question : Qu'est ce qu'un point de l'espace ? Tout le monde croit le savoir, mais c'est une illusion. Ce que nous voyons quand nous cherchons à nous représenter un point de l'espace, c'est une tache noire sur du papier blanc, une tache de craie sur un tableau noir c'est toujours un objet. La question doit donc être entendue ainsi : Quand est-ce, dira-t-on, que deux objets sont au même point.

". . . Je veux dire que bien que je n'aie pas bougé (ce que m'enseigne mon sens musculaire) mon premier doigt par exemple qui touchait tout à l'heure le premier objet touche maintenant le second objet.

"Or poser mon doigt c'est tenir mon corps dans une attitude marquée.

"A chaque attitude correspond ainsi un point.

"Parmi les changements d'attitude nous distinguerons ceux où le doigt ne bouge pas. Ce que l'expérience atteint c'est cette classe de changements, ce n'est pas le point. Quand nous disons que le point, que l'espace, a trois dimensions nous voulons dire simplement que dans toutes les classes de changements dont nous venons de parler nous distinguons seulement trois éléments nettement distincts dont la variation est susceptible de fournir toutes les classes d'attitude dont nous venons de parler.

"On pourrait être tenté de conclure que c'est l'expérience qui nous a appris combien l'espace a de dimensions. Mais en réalité ici encore nos expériences ont porté, non sur l'espace, mais sur notre corps et ses rapports avec les objets voisins."

Retenons cette conclusion : "les expériences portent sur les corps non sur l'espace."

Il va sans dire que M. Poincaré parle ici plus en savant qu'en philosophe, c'est à dire qu'il envisage "notre corps" comme immédiatement

donné et les corps en général avec lui. De plus M. Poincaré s'en tient au point de vue visualiste et reconnaissant l'impossibilité de voir un point, ce concept, rejette son invisibilité parmi des classes d'attitude ; cela revient peut-être à remplacer le concept de "point immobile" par le concept de "mouvements coordonnés."

Avant de présenter le point de vue de H. P. Blavatsky, je tirerai d'un livre assez récent de M. Boucher intitulé *L'Hyperespace* quelques passages sur le sujet qui nous intéresse actuellement.

"Pourquoi dans cet espace, qui nous semble infini en tous sens, trois dimensions seulement. Est-ce une limitation absolue ou seulement la limitation de nos sens qui nous font concevoir la matière à trois dimensions et reportent ensuite cette propriété à l'espace, celui-ci ne pouvant être perçu que par l'intermédiaire de la matière ?"

M. Poincaré, à un certain point de vue abonde en ce sens. Cependant M. Boucher apporte avec le passage cité un élément très important d'étude : il parle de "la matière à trois dimensions." C'est là ce que longtemps auparavant (*Secret Doctrine*), H. P. Blavatsky introduisit dans la pensée contemporaine d'une manière absolument nette.

Je crois intéressant d'extraire encore du livre de M. Boucher les lignes suivantes :

"L'espace n'est ni matière, ni forme ; il a au moins autant de dimensions que les corps qui y sont contenus c'est ce qu'on peut affirmer sans crainte de se tromper, mais qu'il n'en ait pas davantage, rien ne le prouve. Le monde extérieur est révélé par l'intermédiaire des organes ; on ne saurait le percevoir que selon la constitution de ceux-ci. . . . Les sens sont imparfaits et ne semblent même pas constitués dans le but de nous donner toute la connaissance de la nature, car ils nous représentent non pas les phénomènes en eux-mêmes, mais seulement nos propres sensations, et seulement aussi des impressions de surface."

Ailleurs encore, M. Boucher dira :

"Si notre espace est réellement à trois dimensions cela n'implique pas d'ailleurs qu'il en soit de même dans d'autres régions infiniment éloignées, mais il pourrait aussi n'être qu'une section ou une limite d'un espace à quatre dimensions, comme un plan serait contenu à l'intérieur ou placé à la surface d'un volume."

"La quatrième dimension pourrait être perçue dans les limites de l'infiniment petit, et c'est là en effet, où il y aurait peut-être quelques chances de l'atteindre."

Ces dernières lignes de M. Boucher ne rattachent-elles pas les possibilités de l'Espace aux possibilités de la matière ; en d'autres termes la matière ultra divisée pourrait nous conduire à un nouvel Espace !

Voici le point de vue de H. P. Blavatsky dans la *Doctrine*

Secrète (tome 1 de l'édition française, page 243). Nous y lisons ce qui suit :

“Lorsqu'on parle d'Espace à trois dimensions il vaudrait déjà mieux dire : la matière possède trois dimensions dans l'Espace. Mais cela ne veut pas dire grand chose encore : c'est trop restrictif. Quand on parle de 'trois dimensions' on ne vise qu'une propriété bien particulière de la matière : l'extension. Les trois dimensions n'appartiennent qu'à un seul des attributs caractéristiques de la matière : l'extension. Mais la matière est douée de bien d'autres qualités comme la couleur, le goût ; . . . la perméabilité même pour laquelle nous n'avons pas encore de sens.”

Quand on parle des dimensions de l'espace, on ne vise donc que les caractéristiques de la matière dans l'espace.

Dans les lignes qui précèdent je crois qu'il conviendrait pour plus de rigueur philosophique de remplacer le mot “matière” par le mot “objets” ; c'était là certainement le sens que lui donnait H. P. Blavatsky.

Nous pourrions résumer les différents aperçus de la question des trois dimensions à peu près ainsi :

M. Poincaré voit dans “les dimensions” trois modifications irréductibles de mouvement dont nous sommes conscients dans nos différentes expériences sur Terre.

Les “dimensions de l'espace” peuvent encore être envisagées comme des caractéristiques des objets sensibles données par les sensations. C'est là le point de vue de H. P. Blavatsky et de M. Boucher. D'ailleurs M. Poincaré dira que nos expériences (c'est à dire nos sensations et nos actions) ont porté sur les corps, non sur l'espace.

“Les ‘trois dimensions de l'espace’ seraient trois caractéristiques de nos sensations par lesquelles notre intelligence modifierait le concept d'espace trop abstrait, en vue de l'action et des besoins multiples et très différenciés de notre corps.”

Comme précédemment cette dernière explication ne serait bonne qu'en supposant le corps “immédiatement donné.”

D'une façon plus serrée nous pourrions conclure :

La conscience affirme son unité en posant au préalable l'unité des Sensations sous forme du concept d'étendue ou d'espace ; ou bien son unité est assez précisée pour qu'elle y reste (Samadhi ou Nirvana aux Indes) ; ou bien la précision n'en étant par suffisante, elle la complètera en se prêtant à la division qu'en fait l'intelligence sous forme d'idées pures ou d'objets sensibles ; descendant de son unité elle va vers la reconnaissance du monde sensible en rapportant ce monde multiple à trois de ses états partiels,¹ (moins abstraits que “l'état d'espace”), qu'on désigne sous le nom de “trois dimensions.”

¹ Il est question des états partiels de la conscience.

Peut-il y avoir un Hyperespace à plus de trois dimensions ? Les développements qui précèdent amènent assez facilement une réponse affirmative. Les trois dimensions étant des caractéristiques d'objets expérimentés par nous sur terre, nous ne pouvons limiter les expériences possibles de l'Immensité à celles que nous faisons sur un petit astre ; ce petit astre, nous sommes loin d'ailleurs d'en connaître les mystères : après l'état radiant de la matière, nous avons eu cette nouvelle surprise : le radium ; nous aurons certainement dans le cours indéfini du temps des surprises bien plus déconcertantes encore. Il est absolument naturel d'admettre que des découvertes décisives nous apporteront une dimension de plus. Ce sera peut-être le rôle de la "*métapsychique*." Il serait extrêmement intéressant de rechercher et d'étudier de près les cas où une entité invisible très énergétique a du pour manifester ses activités diverses traverser nos corps les plus denses ; de tels phénomènes de perméabilité seraient nettement en faveur d'une quatrième dimension ; les êtres seraient visibles pour nous comme possédant les trois dimensions qui nous sont présentement familières ; la quatrième, seule, les rejeterait dans l'Invisible. Je dois dire que je ne donne ces dernières lignes que sous la plus extrême réserve.

Pour revenir à une philosophie plus claire et plus approfondie je terminerai par la remarque suivante :

"Si les 'trois dimensions' sont des caractéristiques des sensations déterminées par l'intelligence, si mieux encore les 'trois dimensions' sont des modifications de l'Espace envisagé comme aspect de l'Unité de la Conscience, modifications faites par l'intelligence, ce sera à l'intelligence abstraite et contrôlée d'un esprit entraîné de se prononcer sur la relativité du nombre trois."

La détermination de la réalité de l'Hyperespace à quatre ou à n dimensions est une question d'expérience, ou objective par la "*métapsychique*" à venir, ou subjective par l'entraînement à la méditation comme on l'a fait aux Indes, comme on le fait encore d'ailleurs en ce pays.

Notes on the Fourth Dimension.

With some Sections, and Orthogonal Projections and Perspective Representations, of the four lesser Regular Hypersolids.

W. J. L.

आकाशलिङ्गात्
(*Ākāśhas tad lingāt.*)

[VED. SŪ. I. 22.]

CHAPTER I.

Introductory Remarks.

This paper is offered to the Theosophical Congress because it would never have been written but for ideas suggested in Theosophical literature. The main themes dealt with are, of course, not new, though perhaps some of the developments may be. The object of the paper is simply to offer some results of the writer's own study of the subject, in the hope that they may be of interest to other investigators, and perhaps help, however little, to throw light on the question as to a fourth dimension. I shall not burden these notes more than I can help with references to other thinkers; a few references, however, are indispensable. The principal writers of whose works I have any knowledge are Zöllner, Helmholtz, and C. H. Hinton, though, of course, I am aware that many others have considered various aspects of the subject of a fourth dimension. A paper by Mrs. Alicia Boole Stott on "Certain Series of Sections of the Regular Four-dimensional Hypersolids" was published at Amsterdam in 1900, and gives diagrams of some of the sections of these figures. I believe the regular hypersolids have also been dealt with by Mr. Stringham (*American Journal of Mathematics*, 1880). This latter paper, however, I have not seen, but take the reference from W. Rouse Ball's "Mathematical Recreations and Problems," in which a few pages are devoted to the subject of hyperspace. I shall also consider some views which have

been advanced by modern Theosophical writers, which views, by the way, seem rather divergent.

It will be as well to notice at starting that there are three slightly different uses of the expression "fourth dimension," viz. :—

1. A use with which the present paper has nothing to do, or with which at most it is only very remotely connected ; I mean the application of the expression by a certain school of modern mathematicians who assert that "the space of lines is of the fourth dimension, because there are a^4 lines in space" where a is an infinite and indefinite number representing the (infinite) number of mathematical points which there are in an infinite straight line. As I myself am unable to see any clear practical meaning in this notion of an infinitely large number raised to the power of four, I shall say no more about this use beyond remarking that the statement that there are a^4 lines in space means (if it has a meaning at all) that there are a^4 possible straight lines in the space of our ordinary experience in the physical universe.

2. The use of the expression to denote a four-dimensional space, which space, however, is only regarded as an abstract and imaginary mathematical expedient and resembles any other mathematical imaginary—*e.g.*, the square root of a minus quantity—in so far, at any rate, that it is not regarded as implying the existence of any real thing corresponding to it. This abstract space, however, admits of four mutually vertical co-ordinates being used for analytical purposes, etc. It will be noticed that as far as pure mathematics are concerned this use of the expression "fourth dimension" does not differ from the next.

3. The use to denote a four-dimensional space regarded as the space of an *actual* four-dimensional world on which our own three-dimensional world rests, or rather of which our three-dimensional world is an aspect or surface. This is Zöllner's meaning and also Mr. C. H. Hinton's, and their view is corroborated by Mr. C. W. Leadbeater.

Readers of these notes are invited to regard the expression "fourth dimension" as used in whichever of the two latter senses they prefer ; indeed, the studies of which these notes are a result had as their chief object the discovery whether a four-dimensional world can be regarded as actual or not. It seems to me that only when we are able to imagine what such a world is like, or if it be preferred, what it would be like if it existed, shall we be able to decide whether it *does* exist or not.

The chief arguments in favour of its actuality are, so far as I am aware, the following :—

1. That it is a necessary hypothesis in order to make the undulatory theory of light at all imaginable (Hinton).

2. That it is a necessary hypothesis in order to explain the observed phenomena of electricity and magnetism (Hinton and Zöllner).

3. That it is a necessary hypothesis to account for spiritist phenomena, such as *apports*, production of knots in an endless cord, etc. (Zöllner).

4. That it is vouched for on trained clairvoyant evidence.

Against these I am not aware of any arguments claiming to show that a four-dimensional world is *impossible*, though no doubt many may argue that the reasons I have mentioned in favour of its actuality are inconclusive. Philosophically there is no objection to such a world ; it is well known that Kant regarded one as at any rate theoretically possible, as is proved by the passage in his "Gedanken von der wahren Schätzung der lebendigen Kräfte;" this passage is quoted by Zöllner from Kant's Werke (Bd. v. p. 5), and an extract from it is given below in Chap. IV. of this paper. The problem, however, of whether there be an actual four-dimensional world or not is one that will have to be decided empirically, and I do not think it has received as much attention of late years as it deserves either from men of science or from geometers. The latter, indeed, have given much more attention to a different problem altogether, namely, that of non-Euclidean geometries, and they seem to have studied very little synthetic geometry of even three-dimensional solid figures.

With the problem of non-Euclidean spaces I am not here concerned : my four-dimensional space is assumed to be Euclidean, or at any rate not appreciably other than Euclidean as far as regards the small part of it with which we have to do.

It will be convenient before going any further to notice certain views opposed to the idea that our world is in relation with an actual four-dimensional world.

Views based merely on the fact that ordinary, untrained people do not experience, or cannot imagine such a world I shall not notice at all, but among spiritists and students of occult science we find some who believe in such a world, while others deny it, or regard the expression "fourth dimension" as merely an attempt to convey an idea of an unfamiliar state of things by means of a metaphor. The spirit entities who communicated with Zöllner emphatically asserted that there was an actual fourth dimension, and they produced phenomena to prove this ; at least one expert living clairvoyant too has asserted that such a world is a matter of actual experience to those possessing the necessary faculties. On the other hand we find that Madame Blavatsky, in the "Secret Doctrine" (i. 271), speaking, presumably, on a basis of occult science, seems to discountenance the idea of four-dimensional space, and Mr. A. P. Sinnett, though he only touches the subject for a moment incidentally, seems to hold a somewhat similar view (*Broad Views*, April, 1905, p. 293). Now the point at issue between these conflicting opinions is one which I do not claim to be able to finally decide : it is a problem which science will no doubt deal with before very long ; for my own part I attach

more weight to positive evidence, such as that I mentioned first, than to merely negative statements, but I regard the question as an open one. Madame Blavatsky was at any rate perfectly right in denying that abstract empty space by itself, of three or any other number of dimensions, has any reality. One should not speak of four-dimensional *space*, but of four-dimensional matter, or a four-dimensional world, or better still, one should bear in mind the metaphysical truth that space is merely one of the forms of consciousness, and consciousness implies subject and object¹: space without these two correlatives has no existence. Indeed, the very word "geometry" by its etymology suggests this view: the measure of matter, not the measure of space; and it is very noticeable that if we turn to Sanscrit—the language *par excellence* of metaphysics—we find no *exact* equivalent for our word "space." As is said by George Thibaud in the "Sacred Books of the East," vol. xxxviii. p. 3, "The Vedântins do not clearly distinguish between empty space and an exceedingly fine matter filling all space, and thus it happens that in many cases where we speak of the former they speak of *ākāśa*." Now, so far as I am aware, *ākāśa* is the term usually employed in Sanscrit for "space," perhaps sometimes *disas* (the quarters) and *rūpa* (form) might require some auxiliary use of the word "space" in translation into English; at any rate in the work of such acknowledged authorities on Oriental languages as the translators of the "Sacred Books of the East" we find *ākāśa* sometimes translated "space" and sometimes "ether," but any one who knows any Sanscrit at all must be aware that it is often impossible to translate *ākāśa* by any word except "space." I will give just one instance of this from the "Bṛihadāraṇyaka" Upanishad, iii. 3. 2.

तद्वाचनी सुरस्य धारा यावद्वा नक्षिकायाः पथं तावाननरेणाकाशः

"Now there is between them a space (*ākāśa*) as large as the edge of a razor or the wing of a mosquito" (from Max Müller's translation). In modern Theosophical literature the word *ākāśa* has been given the meaning of a very subtle kind of matter rather than of space, but Sanscrit terms which have been pressed into the service of modern Theosophy are not always used in quite exactly their ordinary Sanscrit senses.

This metaphysical view of space has, of course, just as much bearing on the problem of non-Euclidean geometry: Cayley was right in preferring the expression "non-Euclidean geometries" to the expression "non-Euclidean spaces," and in pointing out that it was the definition of measurement that

¹ I am, of course, not using the word subject here in the sense in which it seems to be used by some recent writers, viz., to mean something which is only present where there is *self-consciousness*, but I am using both subject and object in their primary and widest sense.

was really in question, but he was wrong if he regarded these non-Euclidean geometries as necessarily existing in a Euclidean space of one more dimension. I am not, however, going to discuss non-Euclidean problems.

Modern developments of geometry, marked by the distinction between the higher or projective geometry and the lower or metrical geometries (Euclidean or non-Euclidean), have brought very clearly into notice how much *measurement* has to do with all ordinary notions about geometry; and the fact that the four-dimensional world (to assume for the moment its actual existence) is a world whose matter and conditions generally are different from our own is alone almost enough to account for the differences of opinion about its geometry. I say "the fact that its matter is different" because I regard the notion that our physical world is part of a four-dimensional world made of the same physical matter as inadmissible on empirical grounds; ¹ but I put forward speculatively the view that at any rate all worlds which can be described as *rûpa* worlds, as distinguished from *arûpa*, must surely have a geometry of some sort or other however different their conditions may be from those of this world.

But if we are to admit the existence of a four-dimensional world, it may be argued, are we to suppose that this in turn rests on a five-dimensional world, and this on a six-dimensional, and so on *ad infinitum*? There is no reason whatever for such an assumption. The observations and calculations of certain astronomers forced them to the conclusion that there must be another planet moving in an orbit beyond that of Uranus, and this led to the actual discovery of the planet, which is, of course, now known to us as Neptune, but no sane man sees in this any reason for supposing that there must be an infinite number of planets beyond Neptune—though perhaps there may be one or two. Just so with worlds of four or more dimensions, the phenomena of optics, etc., we will say, point to the assumption that there is a four-dimensional world, and there may, for all we know, be a five-dimensional one beyond that; but there is no reason whatever for assuming an infinite series of worlds, each having one more dimension than the last. There is not, moreover, any reason to suppose that the highest dimensional world must necessarily have a Euclidean geometry; this has been shown by Riemann. It is quite possible, for all we know to the contrary, that the three-dimensional space of our physical universe, and also the four-dimensional space of the next world, if we assume such to exist, may be not Euclidean but elliptic, so that they return into themselves, and their geometries, in fact, differ from Euclidean geometry in a way analogous to that in which the geometry of the surface of a sphere differs from that of a flat Euclidean plane. I have been obliged here to touch for a moment again on the question of non-Euclidean geometries, because I want to emphasise the fact that

¹ It is to be regretted that C. H. Hinton is not more explicit on this point.

whether our three-dimensional space be Euclidean or not, it may equally well in either case rest on a four-dimensional world. If our space were shown to be elliptic, that would not (as Helmholtz seems to have implied) prove that it existed in a four-dimensional space, but on the other hand it still *might* do so; and the discovery that it is theoretically possible for a non-Euclidean space to exist without being contained in a Euclidean space of one more dimension in no way fortifies the position of disbelievers in a four-dimensional space, though the discovery remains a very important and interesting one, which very likely applies to an actual fact at some level of Nature, whether it be in the case of a three, four, or five-dimensional world.

Whether the fourth dimension be actual or not is, as already remarked, a question which can only be decided empirically; and since we are not yet in a position to say with any assurance whether it be actual, we are, of course, still less able to say whether there be worlds of five or six dimensions; we can, however, investigate the geometrical figures which would be possible in such worlds, and it is interesting to notice how the number of *regular* figures possible may be entirely changed by adding a dimension. For instance, in two dimensions there is no limit to the number of regular figures: a regular octagon is just as regular as a regular hexagon or pentagon, and there may be a regular figure of any number of sides; when, however, we come to three dimensions, only five regular figures are possible, namely, the five Platonic solids. In four dimensions it has been proved that there are six, and only six, possible regular figures. So far as I know, no investigation has been made about a five-dimensional world. It seems to me quite possible that we might find that in a five or six-dimensional world *no regular hypersolids at all were possible*; if we did find this it would not, of course, *prove* that no five or six-dimensional worlds could exist, but in view of the symmetry of natural laws generally it would, I think, be rather suggestive of such a conclusion. The investigation as to regular five and six-dimensional hypersolids would be an interesting one, but as a preliminary step a thorough familiarity with the regular four-dimensional figures is, of course, indispensable.

In concluding these introductory remarks I should like to emphasise the support which in my opinion the undulatory theory of light affords to the hypothesis of a fourth dimension. I speak with some diffidence as I do not claim to have been able to investigate the question exhaustively, but it seems to me that on the one hand the assumption that a fourth-dimensional vibration may be concerned in the production of light would not *contradict* any of the conclusions arrived at by men of science—it would merely *supplement* them—and on the other hand the theory as it stands at present, though it may be satisfactory enough as far as it goes, leaves a good deal unexplained. At any rate it certainly is not easy to form a clear mental picture of the way in which any ether particle is supposed to be moving in the middle of any

well-lighted scene, whereas Mr. Hinton's analogy of the flat world on a vast bubble *does* enable us to form a mental picture, and seems to me suggestive and valuable. Science tells us that in the case of light the ether particles vibrate perpendicularly to the direction of propagation; now if we consider almost any well-lighted scene—say the interior of a room lit by many bright lamps—it is evident that since the whole of the ceiling, walls, and floor are illuminated, rays of light must be travelling from *every* point on these to *every* point from which they are visible; thus if we take an ether particle in the centre of the room, it is transmitting rays from *every* direction at once, and it has always seemed to me difficult to see how it can vibrate perpendicularly to *every* direction at once—unless we postulate a fourth dimension. It may be argued that the vibrations are of almost inconceivable rapidity, and that since each vibration only takes a very short time, the particle manages to accommodate itself to the various rays *successively*. I do not know whether this is possible, and I am chiefly concerned here with arguing that the Undulatory theory of light, though it is almost certainly true as far as it goes, does not at present furnish us with such an exhaustively complete explanation of all the facts as to preclude the idea that it might advantageously be supplemented by the fourth-dimensional hypothesis, but that on the contrary it rather seems to invite this supplementing. Let us try to imagine the case of two-dimensional beings; if we imagine them as living in a surface which can vibrate in the third dimension—say, for instance, the parchment of a drum—then the possibility in their world of a number of vibrations crossing one another, as, for instance, if the drum were being struck in different places by half a dozen different drum-sticks, becomes intelligible, but if the parchment be held and prevented from vibrating in the third direction, it is difficult to imagine how a number of cross vibrations could go on in it, and it is equally difficult to imagine any other medium different from parchment which would admit of this taking place any better.

I am, of course, aware that while light vibrations are said to take place in directions perpendicular to the direction of propagation, sound rays vibrate in the direction of propagation: there is nothing disconcerting in this, because, given a four-dimensional vibration, we should naturally expect it to be accompanied by slight vibrations in our space due to stress and strain of the medium; for instance, the two-dimensional beings on the surface of the drum would probably find that the vibrations due to the beating of the drum were accompanied by movements in their two-dimensional space due to stretching in the parchment, but they would be wrong if on this account they denied that there were any vibration in the third dimension. Of course, in the case of light rays, vibrations in the fourth dimension are necessarily at right angles to the direction of propagation.

Suppose that when the vibrations affect only the highest (atomic) sub-

plane of the ether we call them light, then vibrations affecting the etheric atoms on the other sub-planes are perhaps what are called "X rays," " β rays," etc., etc.; vortices are called electric currents, and when vibrations are affecting the chemical molecules on the gaseous, liquid, or solid sub-planes, we get sound, but in each case a four-dimensional vibration may be concerned.

The above ideas, all of which are, I believe, due to Mr. C. H. Hinton, are not yet scientifically established on a basis of experiment, but they seem well worth examining, and they make the study of four-dimensional geometry seem valuable because, as I remarked before, only when we have some knowledge of this geometry will it be possible to prove or disprove the actuality of four-dimensional phenomena.

Another interesting line of research which might lead to definite conclusions is the investigations of crystals. Some crystals assume forms which are very like, or even identical with certain perspective views of regular hypersolids, and some appear like sections or orthogonal projections. Notably some crystals of native sulphur resemble a certain perspective view of a tesseract. This suggests the idea that possibly the crystals may be the result of some force radiating from a regular hypersolid in such a way that its effect varies inversely as the *cube* of the distance, and that the crystals may form in the region where this force cuts our three-dimensional space. I merely suggest this notion, which may turn out to be quite erroneous, in the hope that more light may be thrown upon the question. When the sections, perspective views, and orthogonal projections of the regular and semi-regular hypersolids become more generally known than they are at present mineralogists will no doubt be able to answer this question definitely; perhaps the diagrams I give below may help a little towards this end.

The whole subject of a four-dimensional world is at present an almost entirely undeveloped one. It is, I suppose, possible that to an infinitesimal extent the ultimate atoms of matter might have a four-dimensional thickness, and yet there might not be an infinite four-dimensional universe stretching away an infinite distance in the fourth direction; again, for all we know, there might be just such a universe.

CHAPTER II.

About some Three-dimensional Solid Figures and their Plane Sections.

In dealing with aspects and sections of the regular hypersolids, certain solid figures very frequently occur, and a thorough acquaintance with them is necessary. The synthetic geometry of three-dimensional solid figures has

received but little attention from modern thinkers—perhaps they may have held that there was little worth studying in it. At any rate, it is difficult to find any modern book which deals at all fully with the subject: some books give a few remarks about the five Platonic solids, and a proof that these are the only possible regular solids, but on the whole the subject remains pretty much where Plato and Archimedes left it. Salmon's "Geometry of Three Dimensions" is purely analytical in method. Klein's book, "The Icosahedron and the Solution of Equations of the Fifth Degree," is, of course, most valuable, and draws attention to some interesting facts about the Platonic solids, but it is concerned more with the theory of equations and the theory of groups than with synthetic geometry.

Now I am not going to attempt here to write a complete treatise on the synthetic geometry of solid figures, but only to make a few remarks about certain figures which occur very frequently, and I give a table showing some of their angles, etc. It seems best to do this, because it will be impossible later on to interrupt the thread of explanations about sections of four-dimensional figures by descriptions of such well-known figures as, for instance, the Archimedean solids.

I. First of all I shall take the *Semi-regular Rhombic Dodecahedron*. As this figure keeps on occurring and is very important, I intend below, in order to avoid perpetual repetition of such a long name, to abbreviate it to Se^{dron} . It is best to do this, because if one calls it simply Dodecahedron it is apt to be confused with the regular Platonic dodecahedron. We notice to start with that the Rhombi which form its faces have as their angles the angles whose cosines are respectively plus and minus $\frac{1}{3}$; one could not construct a Se^{dron} with rhombi not similar to these. These angles occur very frequently in solid geometry; they are not exactly commensurable in degrees, minutes, and seconds, but are approximately $70^\circ 31' 43.6''$ and $109^\circ 28' 16.4''$. The reader should notice that the angle $70^\circ 31' 43.6''$ is the dihedral angle of a regular tetrahedron, and it will be as well also to notice that the half of the angle whose cosine is $-\frac{1}{3}$, i.e., the half of $109^\circ 28' 16.4''$, is the angle whose cosine is $\frac{1}{\sqrt{3}}$ or an angle of $54^\circ 44' 8.2''$. This angle also frequently occurs. It is, for instance, the angle which an edge of a regular tetrahedron makes with the plane of either of the opposite faces, i.e., the triangular faces of which a point only meets that edge. Next, all the dihedral angles of a Se^{dron} are angles of 120° .

In common with the cube and the Archimedean truncated octahedron, the Se^{dron} has the quality of exactly filling up three-dimensional space by equal repetitions of itself. The consideration of this fact, however, is more appropriately dealt with in connection with the consideration of symmetrical arrangements of spheres packed together in space, and I cannot say much

about this here, but will merely remark that if a number of spheres made of plastic material be packed together symmetrically and as compactly as possible, they will, on being uniformly compressed together, each assume the form of the Se^{dron} . Lord Kelvin, in his article in *Phil. Mag.* for December, 1887, "On the Division of Space with Minimum Partitional Area," says that our figure is a solution of the *minimax* or equilibrium problem.

The Se^{dron} can be derived either from a cube or a regular octahedron in the following way: Both the cube and the regular octahedron have twelve edges; if we truncate away these edges symmetrically we get in each case a Se^{dron} .

But our figure can also be derived from a cube in another way. A cube can be split up into six equal and similar pyramids on square bases, their bases being the square faces of the cube and their apex points being at the centre of the cube. Having split up a cube in this way, place one of the pyramids on each of the six faces of another cube equal and similar to the first: we get a Se^{dron} . This experiment proves: that the volume of a Se^{dron} is equal to twice that of the cube which has its vertex points at the eight obtuser (trihedral) vertex points of the Se^{dron} ; and that the Se^{dron} can be split up into twelve equal and similar pyramids on square bases.

Now there are two other ways in which the Se^{dron} can be split up, viz. : (1) Instead of separating all the pyramids mentioned above, we can leave them in pairs base to base, and thus split up the figure into six irregular but symmetrical octahedrons (double pyramids on square bases), each having one vertex point at the centre of the Se^{dron} and one at one of its acuter (tetrahedral) vertex points. The diagonals of the octahedrons joining these two vertex points will be shorter than their other two diagonals. We shall recur to this division of the Se^{dron} when we are considering the orthogonal projections of the octa-tesseract (24-cell) below. (2) The other way of splitting up the Se^{dron} is into four equal and similar rhombohedrons (sheared cubes), and we shall recur to this in considering the orthogonal projections of a tesseract below.

It should be noticed that the two most important bisections of the Se^{dron} by planes give respectively as the section a square and a regular hexagon: these are the bisections by planes perpendicular respectively to a longer axis (between two acuter vertex points) and a shorter axis (between two obtuser vertex points).

There is one other rather interesting fact which we may touch upon before leaving the Se^{dron} . The six acuter vertex points of the figure (tetrahedral solid angles) project further from the centre of the figure than the obtuser (trihedral) vertex points do; if, then, we circumscribe a sphere round the eight obtuser vertex points, this sphere will cut off the acuter ones and leave a sort of truncated Se^{dron} inside the sphere. It is rather interesting

to notice that the thirty-two vertex points of this truncated figure can be derived from five cubes in the following way : Take one cube as the basic one and let it have its four diagonals common respectively one to each of the other four cubes ; next let each of the four subsidiary cubes rotate about the diagonal common to the basic cube from a position of congruence with the latter through an angle of $\frac{\pi}{3}$, the thirty-two vertex points of these four subsidiary cubes are then at the thirty-two vertex points of a truncated Se^{dron} .

This arrangement of five cubes is, of course, totally distinct from the arrangement of five cubes mentioned by Professor Klein, where *each* cube of the five has its four diagonals common respectively one to each of the other four, and their vertex points define those of a regular Platonic dodecahedron. In the arrangement which I have been describing only *one* cube, the basic one, has all its four diagonals common, one to each of the other four ; the subsidiary cubes have only *one* of their diagonals in common, viz., with the basic cube.

II. I shall now turn to the next figure, the *Archimedean fourteen-faced symmetrically truncated octahedron*. Mr. C. H. Hinton, in his book, "The Fourth Dimension," calls this figure the "tetracaidecagon," and tells us some very interesting facts about it, which I need not repeat here. The same figure is dealt with by Lord Kelvin in his above-mentioned paper on "The Division of Space," etc., where are given some interesting facts about it other than those mentioned by Mr. Hinton, among others the fact that the bubble films in a mass of foam assume a shape which is a very slight modification of this figure. Lord Kelvin remarks about this figure, "For brevity we shall call it a plane-faced isotropic tetracaidecahedron," but as even this expression is a little cumbersome, I propose below to write simply Arch^m as an abbreviation for "Archimedean symmetrically truncated octahedron." Further particulars about this figure are given in my table at the end of this chapter ; it has fourteen faces (six squares and eight regular hexagons), twenty-four vertex points, and thirty-six edges. It is, of course, simply a regular octahedron with its vertices cut off in a particular way.

III. The *Archimedean cuboctahedron* can be derived either from the cube or from the octahedron by truncating the vertex points until the truncating planes meet. It has six square faces and eight triangular ones, twelve vertex points and twenty-four edges. It cannot exactly fill up space by equal repetitions of itself.

IV. The *Archimedean truncated cube* is a cube with its eight vertex points cut off at such a distance along the edges that the square faces of the cube become regular octagons. Thus the figure is contained by six regular octagons and eight triangles.

As to the regular Platonic solids, they are sufficiently well known, and I need not describe them here. I must, however, explain the terms I mean to use in speaking of their sections. Mr. Hinton, in his "New Era of Thought," uses three Cartesian co-ordinate axes, and in dealing with the sections of a cube by a plane he supposes it placed so that three of its edges lie on the co-ordinate axes, and therefore, of course, the vertex point at which these three edges meet is at the origin. He then uses a system of notation of which this is an example, $\begin{matrix} X & Y & Z \\ I & III & III \end{matrix}$, to show the actual distance, or the relative distance from the origin at which the plane of section cuts each of the axes: in this particular example the plane cuts the axis of x one unit from the origin and the axes of y and z three units, and the plane is defined by these three points. Now this method answers Mr. Hinton's purpose well enough, at any rate as far as the cube is concerned, but it does not seem to me so suitable for dealing with other figures, such as the tetrahedron, octahedron, Se^{dron} , etc., because a doubt arises as to how these figures are supposed to be situated with regard to the co-ordinates. Of course this difficulty could be got over, but in this paper I am concerned so little with co-ordinates that I do not intend to use this notation; besides, I am practically only dealing with symmetrical sections. Instead of using Mr. Hinton's notation, I shall describe the kind of section I mean by saying a section "beginning with a point," or "beginning with an edge," or "beginning with a plane face," as the case may be; in the case of four-dimensional figures we have a fourth kind of section, namely, that "beginning with a solid." These expressions may at first seem clumsy and indefinite, but I think that any one who reads the following explanation will agree that when once their meaning is defined as below, they become quite clear and satisfactory. Take a cube for instance, all sections of it by a plane parallel to any pair of opposite faces are squares; imagine the plane approaching the cube in this position, *i.e.*, parallel to two opposite faces: first of all it will not touch it at all, but when it does it touches it on a whole face at once, then as the plane moves on it makes sections of the cube, and the whole series of these sections are equal squares, till finally the plane passes beyond the cube altogether. I call all these sections "sections beginning with a plane face," this expression being really an abbreviation for "sections belonging to that series of sections which would be made by a plane which were moved up to and through the cube being kept all the while parallel to its original position, this original position being such that the plane when it first touches the cube at all does so over the whole of one of its faces." Similarly the series of sections made by a plane perpendicular to one pair of opposite faces of the cube, but equally inclined to each of the other two pairs, I call the series of sections "beginning with an edge;" the plane

approaches the cube, and when it touches it does so simultaneously all along one edge, then the sections pass through the phases rectangle, square, rectangle (*n.b.*, the bisection is a rectangle having its two shorter sides edges of the cube, and its two longer sides diagonals of square faces of the cube), rectangle, square, rectangle, edge. Now take the series of sections by a plane equally inclined to all the pairs of opposite faces of the cube, and therefore perpendicular to one of its diagonals: I call the sections belonging to this series "sections beginning with a point," because the plane as it moves along first touches the cube in one point only (a vertex point); the section then passes through the phases triangle, hexagon, regular hexagon (bisection), hexagon, triangle, point. All possible sections of a cube by a plane can be classified in the above three main classes, and any one who has grasped the three series of symmetrical sections representing the three classes will find it easy to imagine unsymmetrical ones, *e.g.*, a series of sections beginning with a point, but made by a plane unequally inclined towards the three pairs of opposite faces of the cube. This system of nomenclature, however, might not be thoroughly satisfactory for dealing with unsymmetrical sections, but as in this paper I am practically only dealing with symmetrical ones, I hope that it will be considered clear. It might be thought that it would have been better to say "parallel to a plane face" instead of "beginning with a plane face," but one cannot say "parallel to a point," and I think that the expression "beginning with," etc., is really quite unambiguous.

There are, then, three classes of sections of solid figures by planes and four classes of sections of four-dimensional figures by spaces.

Before concluding this chapter I will just run through the series of symmetrical sections of the regular octahedron and tetrahedron by a plane: these are—

Regular octahedron :

1st. Beginning with a point.

Point, square, square having edges of octahedron for its sides (bisection), square, point.

2nd. Beginning with an edge.

Line, irregular hexagon, Rhombus (bisection) [*n.b.*, this rhombus has as its angles the angles whose cosines are $\pm\frac{1}{3}$], irregular hexagon, line.

3rd. Beginning with a plane face.

Triangle, hexagon, regular hexagon (bisection), hexagon, triangle.

The series of sections of a *regular tetrahedron* are, of course—

1st. Beginning with a point.

Point, triangle.

Name of Figure.	Number of Vertex Points.	Number of Edges.	Number of Faces.	Radius of Inscribed Sphere.	Radius of Circumscribed Sphere.	Dihedral Angles.	Volume.	Solid Angles in Steradians.	Area of Superficies.	Remarks.
Regular Tetrahedron...	4	6	4	$\frac{\sqrt{6}}{12}a$	$\frac{\sqrt{6}}{4}a$	70° 31' 43"	$a^3(0.1178511)$	0.5512854	$a^2(1.7320508)$	The angle which an edge makes with the opposite face which it meets in a point only is 54° 44' 8".
Cube	8	12	6	$\frac{1}{2}a$	$\frac{\sqrt{3}}{2}a$	90°	a^3	$\frac{\pi}{2}$	a^26	
Regular Octahedron...	6	12	8	$\frac{\sqrt{6}}{6}a$	$\frac{\sqrt{2}}{2}a$	109° 28' 16"	$a^3(0.4714045)$	1.3593475	$a^2(3.4641016)$	The angle between two plane faces which meet in a point only is 70° 31' 43".
Regular Dodecahedron	20	30	12	$a(1.1135164)$	$a(1.4012585)$	116° 33' 54"	$a^3(7.6631188)$	2.9617391	$a^2(20.6457280)$	
Regular Icosahedron...	12	30	20	$a(0.7557613)$	$a(0.9510565)$	138° 11' 22"	$a^3(2.1816051)$	2.6345476	$a^2(8.6602540)$	
Sedron	14	24	12	$\frac{\sqrt{6}}{3}a$	$\frac{2\sqrt{3}}{3}a$	120°	$a^3(3.0792014)$	$\left\{ \begin{array}{l} \frac{1}{2} \text{ of a steragon,} \\ \text{obtuser ones} \\ \frac{1}{2} \text{ of a steragon.} \end{array} \right\}$	$a^2(8\sqrt{2})$	The sphere circumscribed round the 8 obtuser vertex points has its radius equal to a .
Archon	24	36	14	$\frac{\sqrt{6}}{2}a$	$\frac{\sqrt{10}}{2}a$	$\left\{ \begin{array}{l} \text{Between two} \\ \text{hexagonal faces} \\ 109^\circ 28' 16'', \\ \text{between a hex-} \\ \text{agonal face and} \\ \text{a square face} \\ 125^\circ 15' 51''. \end{array} \right\}$	$a^3(11.3137072)$	$\left\{ \begin{array}{l} \frac{1}{2} \text{ of a} \\ \text{steragon or} \\ \pi \text{ steradians} \end{array} \right\}$	$a^2(36.7846096)$	

2nd. Beginning with an edge.

Line, rectangle, square (bisection), rectangle, line.

3rd. Beginning with a plane face.

Converse of 1, *i.e.*, triangle, point.

I hope readers will also notice that the phraseology I am using applies very conveniently in the case of a figure like the Se^{dron} , which has two kinds of solid angles; for we can speak of a series of sections beginning with an acuter vertex point, and passing through the phases square, octagon, square (bisection), octagon, square, point; and also of a series of sections beginning with an obtuser vertex point, and passing through the phases triangle, hexagon, regular hexagon (bisection), hexagon, triangle, point.

CHAPTER III.

*Some Sections of the four lesser Regular Four-dimensional Hypersolids, namely, the 5-cell or tetra-tesseract; the 8-cell or tesseract; the 16-cell; the 24-cell or octa-tesseract.*¹

SECTIONS.

Mrs. Stott, in her paper on "Certain Series of Sections," gives diagrams of one series of sections of each of the regular hypersolids (except the 5-cell), the series of sections taken in each case being the one which I call the series "beginning with a solid." In this paper I am not going to reproduce her diagrams of these sections, but shall merely mention the phases of these series when I come to them. I am not going to deal with the 120-cell or the 600-cell at all, but simply with the 5-cell, the 8-cell, the 16-cell, and the 24-cell, and I shall mention all four of the series of symmetrical sections in the case of each of these four hypersolids; diagrams will be added where the figures are at all difficult or unsymmetrical, but not where ordinary well-known figures, such as the cube or Se^{dron} , are concerned.

When we try to describe a three-dimensional solid figure by means of two-dimensional plane diagrams there are three methods we can adopt, namely—

1st. We can draw perspective views or orthogonal projections of it. I class these two ways together, because, though not quite the same, they are so very much alike.

2nd. We can give series of sections of the figure by planes.

3rd. We can show all the faces of the solid figure on our paper, and

¹ Some of the sections given in this chapter have already been briefly described in a paper contributed to the Transactions of the Congress of 1904 (just published) by Mrs. Corbett. No diagrams, however, are there given.

leave it to be imagined how the paper would have to be folded over in the third dimension to make these faces fit together; *e.g.*, in the case of the cube we can draw six squares (fig. 1), and any one can easily see how the drawing could be cut out and the paper folded until the squares become the faces of a cube. One often sees kindergarten toys for children made on this principle, the children being taught to make paper models of houses, etc.

Now in considering four-dimensional figures, methods analogous to each of these three are equally useful; that is to say, we can (1) make models of perspective representations or orthogonal projections of the hypersolids, or (2) we can make models of sections of the hypersolids, or (3) we can fit together models of all the solid sides of the hypersolid and then try to imagine how they would fold over in the fourth dimension so as to form the hypersolid; *e.g.*, we can fit eight equal cubes together into a sort of four-armed cross, and then try and imagine how they would fold over and become the sides of a tesseract.

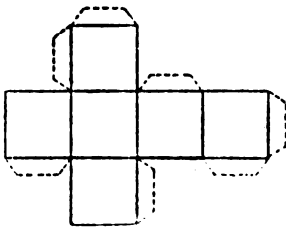


FIG. 1.

To work in this latter way with models of tetrahedrons, cubes, and octahedrons, etc., is a course very necessary for any one studying the hypersolids to adopt, but obviously it cannot be practically dealt with in writing, so I shall say no more about it here.

Before I begin to describe the sections I want to state a few geometrical postulates which I assume in my calculations. I think every one will be prepared to admit them.

I. If a given finite straight line meet another finite straight line, then they cut one another in a point, and in one point only; and further the two straight lines must have a common plane (or if it be preferred, of all the planes of the axial pencil of planes of which the one straight line is the base, one is common to the axial pencil of planes of which the other straight line is the base).

II. If a given finite flat plane (*i.e.*, an uncurved plane) cut another finite flat plane, then they cut one another in a straight line, and in one straight line only; and further, the two planes must have a common three-dimensional space.

III. If a given finite (Euclidean) three-space cut another finite (Euclidean) three-space, then they cut one another in a plane, and in one plane only; and further the two three-spaces must have a common four-dimensional space.

IV. If a given finite straight line cut a plane in which it does not lie, then it cuts it in a point, and in one point only.

V. If a given finite straight line cut a three-space in which it does not lie, then it cuts it in a point, and in one point only.

VI. If a given finite flat plane cut a three-space in which it does not lie, then it cuts it in a straight line, and in one straight line only.

VII. Any two points must have a common straight line (Euclid's postulate).

VIII. Any three points must have a common plane, and if they are not all in the same straight line they *define* a plane.

IX. Any four points must have a common three-space, and if they are not all in the same plane they *define* a three-space.

X. If a given finite (Euclidean) three-space cut a four-dimensional space in which it does not lie, then it cuts it in a plane, and in one plane only.

I have stated the last of these postulates, although we are not concerned with it in this paper (because it assumes a five-dimensional space in which the three-space would have to lie if it did not lie in the four-dimensional space) for the following reason: Students of four-dimensional figures are apt to get confused between a three (or four) dimensional SPACE and a three (or four) dimensional FIGURE. To explain clearly what I mean let me take the analogous case of a straight line and a plane, and say that a straight line must either lie in a given plane or be parallel to the plane, or it will cut it in a *point*, and in one point only (postulate IV., above); but this fact is quite compatible with the fact that if a straight line lie in a given plane it may cut a plane *figure* in that plane in a *straight line*. Similarly the fact which I have stated above as postulate VI., namely, that a plane cuts a three-space in a line, is, of course, quite compatible with the fact that if a plane lie in a given three-space it can cut a three-dimensional *figure* in that three-space in a *plane figure*. And the fact which I have stated as postulate X. is compatible with the fact that if a three-space lie in a given four-dimensional space (and in this paper I am only considering one four-dimensional space), then it can cut a four-dimensional *figure* in the same four-space in a *three-dimensional figure*. I mention this point because otherwise it might cause confusion. I now proceed to the sections.

The 5-cell or Tetra-tessaract.

The 5-cell is a regular figure contained by five regular tetrahedrons. It has five vertex points, each of which is common to four of the tetrahedrons. It has ten edges, each of which is common to three of the tetrahedrons, and ten plane faces, each of which is common to two of the tetrahedrons.

(A) The series of sections beginning with a solid passes through the following phases:

Regular tetrahedron.

This tetrahedron gets smaller and smaller, till finally it becomes a point and vanishes.

(B) The series beginning with a plane face passes through the following phases :

Triangle.

Right triangular prism.

This prism begins as a flat triangular slab ; as it grows thicker the triangular ends grow smaller ; at the *bisection* point the rectangular faces of the prism are squares ; the triangular faces continue to get smaller and smaller, and the rectangles to get longer, until finally the figure dwindles to a straight line, an edge of the 5-cell, and vanishes.

(C) Beginning with an edge.

Converse of (B).

(D) Beginning with a point.

Converse of (A).

Sections of the Tesseract (8-cell).

The tesseract is contained by 8 cubes ; it has altogether 24 square faces, 32 edges (straight lines), and 16 vertex points.

(A) Series of sections beginning with a solid.

Cube.

This series begins as a cube and remains a cube throughout.

(B) Series beginning with a plane face. The section passes through the following phases :

Square.

Square prism (like a flat square slab).

Cube.

Square prism (elongated rectangular parallelepiped).

The *bisection* is a rectangular parallelepiped, having as its two ends square faces of the tesseract.

Thus eight of the twelve edges of the parallelepiped are edges of the tesseract, and the other four are diagonals of square faces of the tesseract.

From the bisection point the section passes through similar phases to those before, till it becomes a square again and vanishes.

(C) Series beginning with an edge.

Straight line.

Triangular prism.

Hexagonal prism having its hexagonal ends irregular hexagons, like truncated equilateral triangles.

The small sides of these hexagons grow bigger and the big sides smaller, until the hexagons are regular, and we have the

Bisection, which is a right hexagonal prism whose (hexagonal) ends are regular hexagons.

From the bisection the figure passes on conversely through similar phases back to an edge and vanishes.

(D) Beginning with a vertex point.

Point.

Small regular tetrahedron.

This tetrahedron grows bigger until at one-third of the way through we have a Tetrahedron whose edge is a diagonal of a square face of the tesseract.

After one-third of the way through we have a

Truncated tetrahedron which gradually becomes a

Regular octahedron (*bisection*).

From the bisection the figure passes conversely through the same phases; those faces of the octahedron which had been hexagons go on shrinking and become the small triangular faces of a truncated tetrahedron, while the faces that were small go on growing until at two-thirds of the way through the original faces have disappeared and the figure has become a regular tetrahedron again, which gradually grows smaller and disappears.

Section of the 16-cell.

We now pass on to the sections of the 16-cell. This figure is contained by 16 regular tetrahedrons; it has 32 triangular faces, 24 edges, and 8 vertex points, each edge being common to four tetrahedrons, and each vertex point to eight.

The series of sections (A) beginning with a solid has been given by Mrs. Stott with diagrams, so I shall only just mention it here in words. Some of the sections of the other series are more complicated, and will require diagrams; I therefore take the opportunity of explaining that the traces I give for making paper models of these figures are drawn, in the case of each series of sections of any figure, to the same scale, namely, a scale such that the edge of the four-dimensional figure is one inch long. The system of colouring is as follows: Each one of the solid boundaries of the figure—for instance each of the solid tetrahedron boundaries of the 16-cell—is coloured throughout the same colour, but the different solid sides are coloured different colours according to their distance from that part of the four-dimensional figure at which the series of sections we happen to be dealing with begins. The colours are taken in the order of the colours in the solar spectrum, *i.e.*, red, (orange), yellow, (green), blue, violet. Thus, for instance, in the series of sections of the tesseract beginning with a solid, I should, had I been giving diagrams, have coloured the cube with which the series begins red; then, since the next six cubes which the space of section cuts are all equidistant from the first cube, I should have coloured the square sections of each of

them all yellow; and, finally, the cube with which the series ends I should have coloured blue. Thus the series would have begun with a red cube, then remained a yellow cube for some time, and finally become a blue cube and vanished. Similarly in dealing with the series of sections of a tesseract beginning with a point, I should have coloured the sections of the four cubes first cut red, and those of the remoter four cubes yellow. Thus it will be noticed that my system of colouring is quite different from that used by Mr. Hinton in his "New Era of Thought," where each part of the tesseract is given a name and colour, which it always retains however the tesseract may be turned about with reference to the observer. My colours simply show certain stages of relative remoteness of the various sections of the series with which we happen to be dealing at any time from that part of the four-dimensional figure at which we began our series. The traces are accurately drawn to scale; for simplicity of reproduction the initial letters of the colour names have been used instead of the colours themselves.

(A) Beginning with a solid, the section passes through the following phases:

Regular tetrahedron.

14-faced figure like a truncated tetrahedron which has had its edges truncated as well as its vertex points.

The *bisection* is an Archimedean cuboctahedron.

After the bisection the series passes back conversely through the same phases to a regular tetrahedron; the four faces that began as small triangles become big ones, and those that began as big triangles gradually dwindle away.

(B) Beginning with a plane face: (*Vide* Plates)

Triangle.

$\frac{1}{4}$ way through.

14-faced irregular figure contained by six trapeziums, six isosceles triangles, and two equilateral triangles.

(*Vide* I. 2.) The small acute angle of the isosceles triangles, is the angle whose cosine is $\frac{2}{3}$, that is, an angle of about $33^{\circ} 34'$. Thus the angles at the bases of the same triangles are $73^{\circ} 13'$ (about), and these are equal to the acute angles of the trapeziums. The equal sides of the isosceles triangles are $\frac{\sqrt{3}}{4}$ inches long.

$\frac{1}{2}$ way through.

Bisection 12-faced figure (double pyramid on hexagonal base).

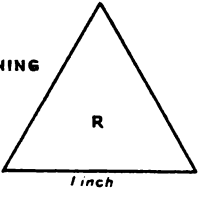
(*Vide* I. 3.) The bases of the triangles are $\frac{1}{2}$ inch. The sides are $\frac{\sqrt{3}}{2}$ inch. The angles are the same as those of the triangles in the last section ($\frac{1}{4}$ way through).

$\frac{3}{4}$ way through.

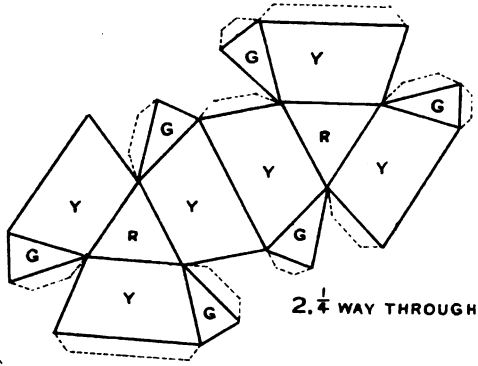
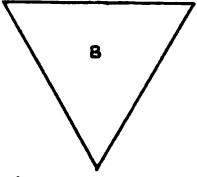
These plates, which illustrate the fourth dimensional solids, can be removed from the book by dividing the colored thread. They can then be cut out and stuck together to form models.

I. 16 CELL B.

I. BEGINNING

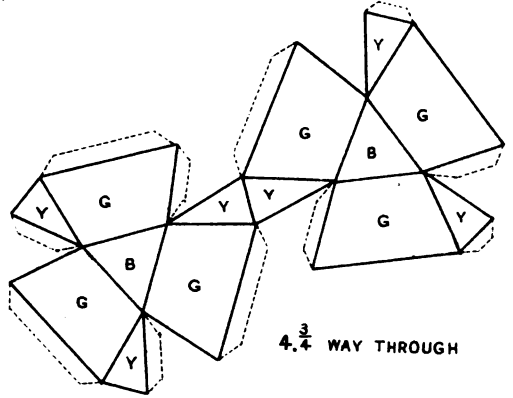
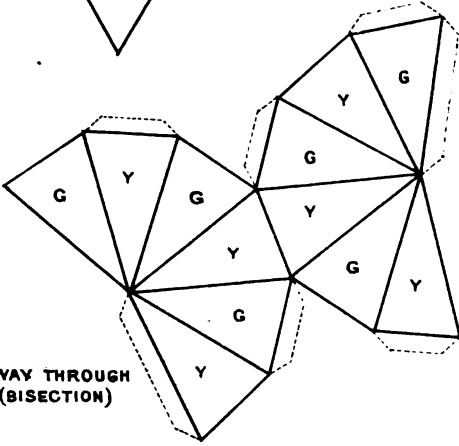


S. END



2. $\frac{1}{4}$ WAY THROUGH

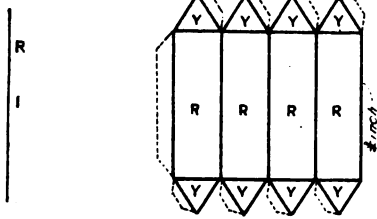
3. $\frac{1}{2}$ WAY THROUGH
(BISECTION)



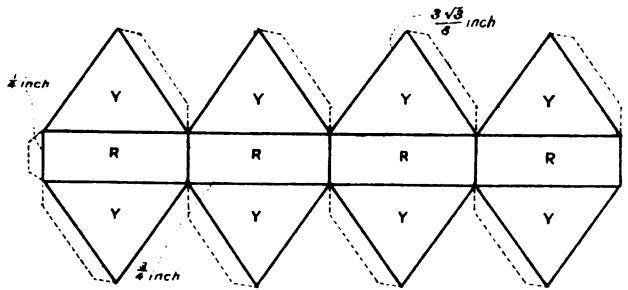
4. $\frac{3}{4}$ WAY THROUGH

II 16 CELL C.

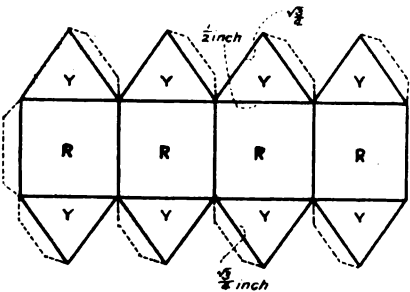
EDGE



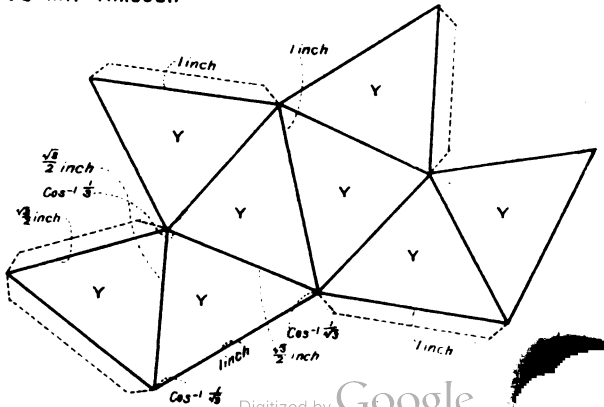
2. $\frac{1}{8}$ THROUGH



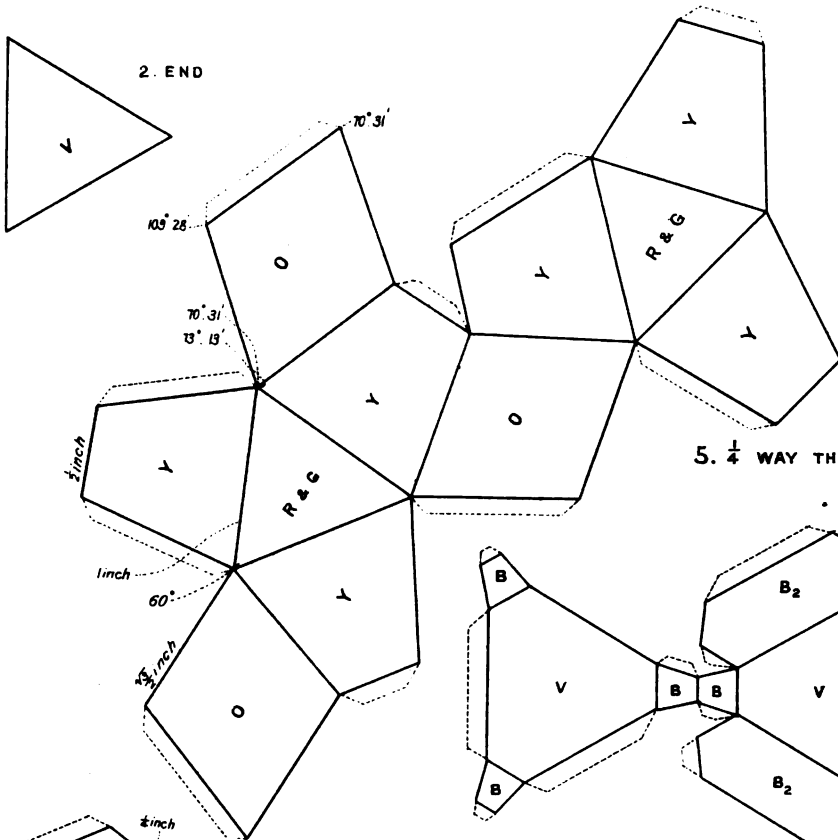
4. $\frac{3}{8}$ WAY THROUGH



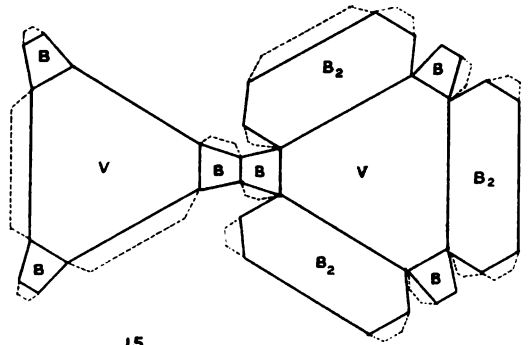
3. $\frac{1}{4}$ WAY THROUGH



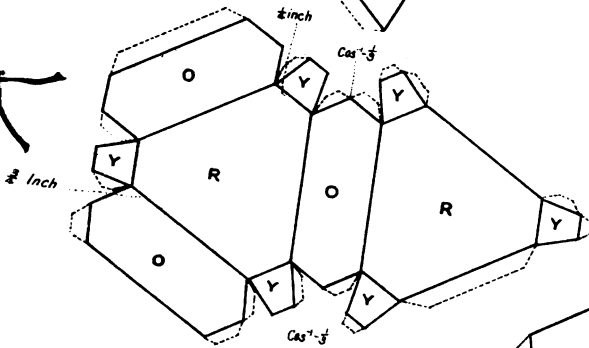
III. 24 CELL B CONT'D



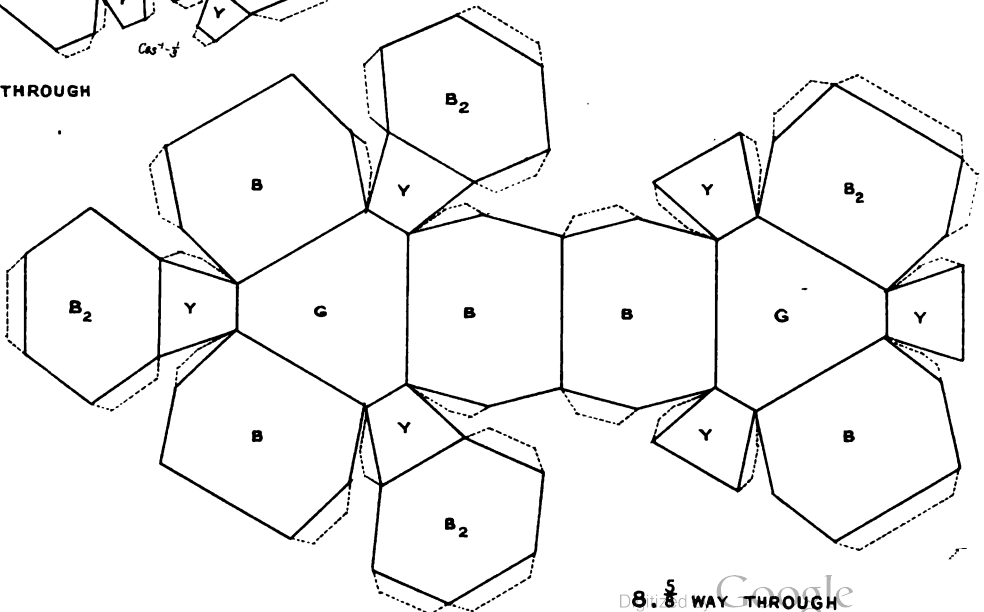
5. $\frac{1}{4}$ WAY THROUGH



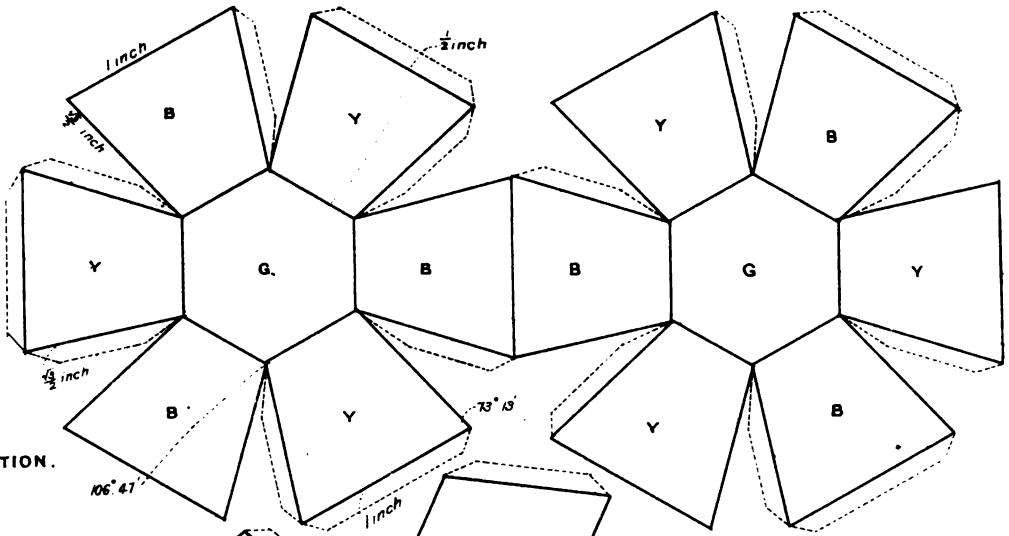
10. $\frac{15}{16}$ WAY THROUGH



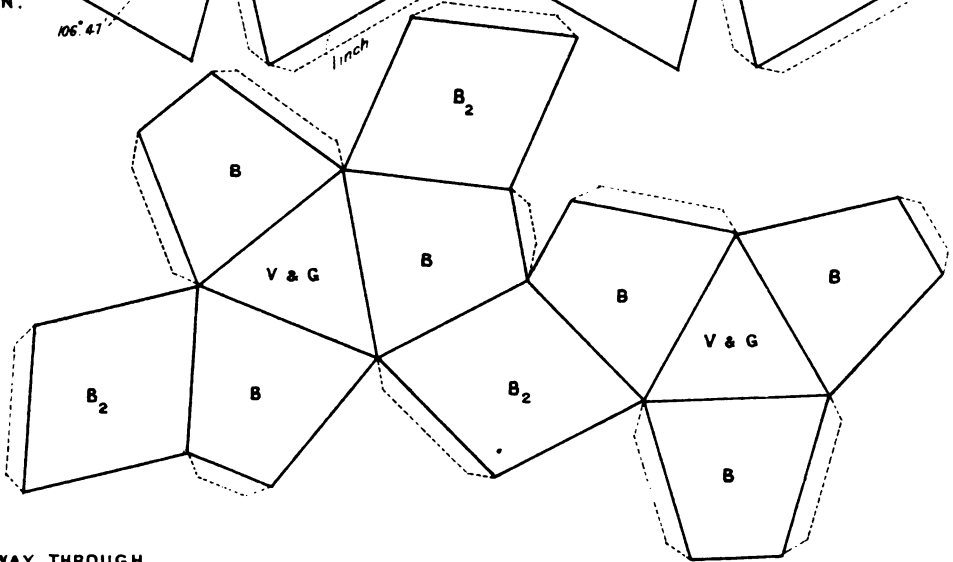
2. $\frac{1}{16}$ WAY THROUGH



8. $\frac{5}{8}$ WAY THROUGH

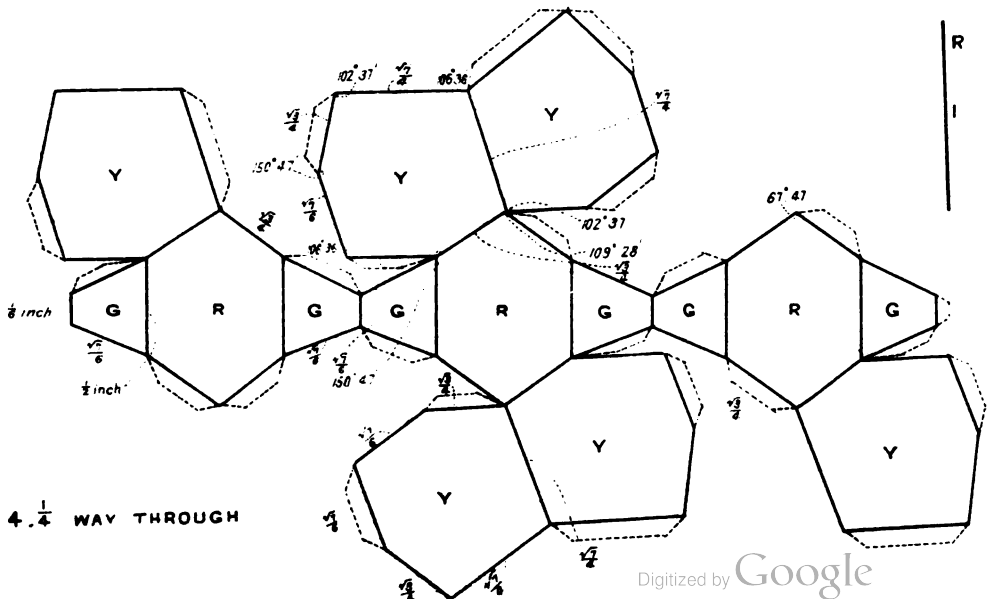


7. BISECTION.

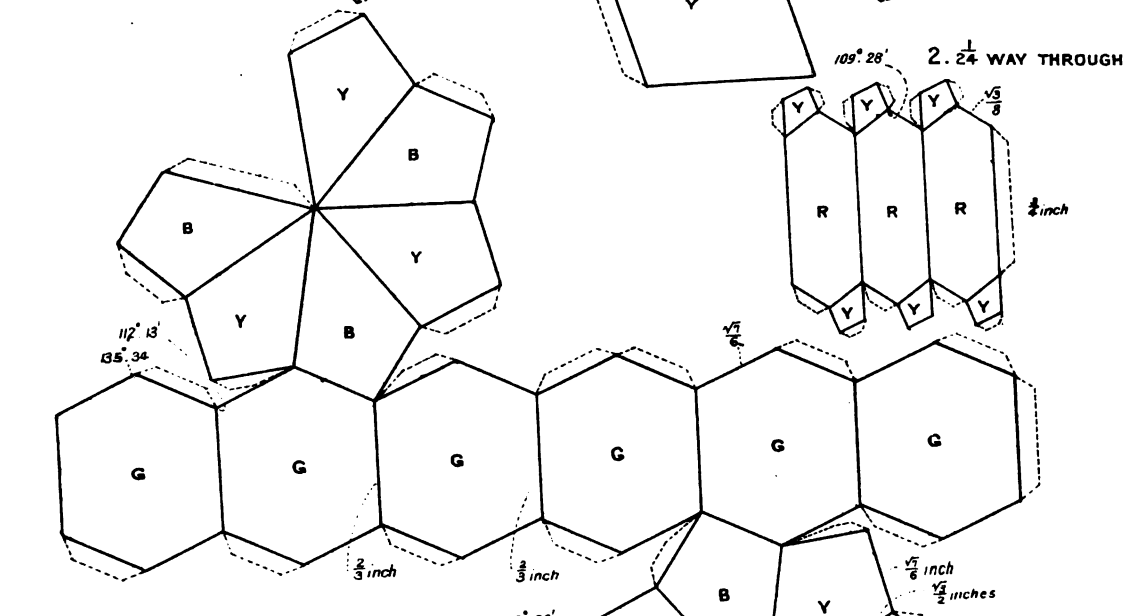
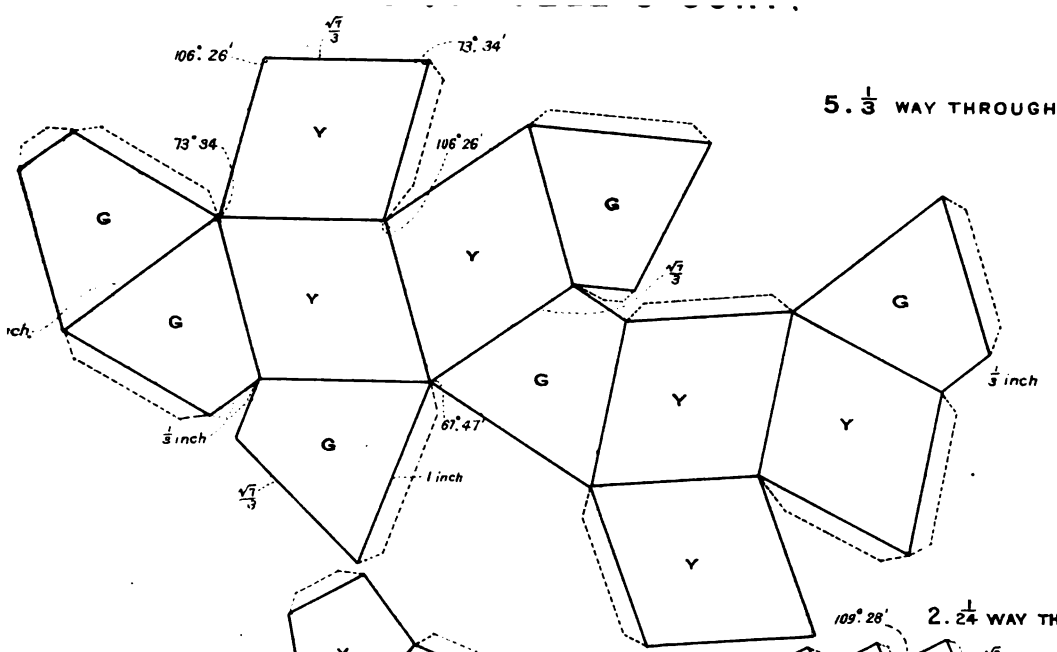


9. $\frac{3}{4}$ WAY THROUGH

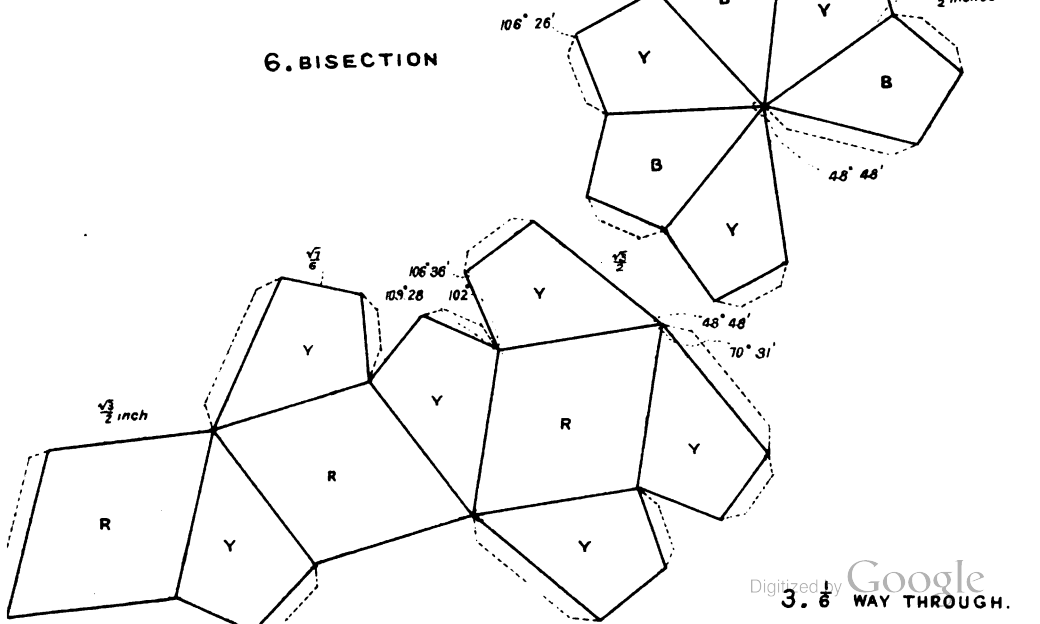
IV. 24 CELL C.



4.4 WAY THROUGH



6. BISECTION



(*Vide* I. 4.) This figure is really the same as the one for $\frac{1}{4}$ of way through, but differently placed and coloured.

Back conversely through same phases.

Note that in these diagrams the expressions " $\frac{1}{4}$ way through," " $\frac{3}{4}$ way through," etc., here and throughout, mean, "when the space of section has passed one quarter, etc., of the distance, measured at right angles to the space of section, through the four-dimensional figure, *i.e.*, through the region between the position of the space of section when it first touches any part of the four-dimensional figure and its position when it finally leaves the figure."

(C) Beginning with an edge.

The series passes through the following phases :

Edge (straight line).

$\frac{1}{8}$ way through.

Twelve-faced figure (elongated square prism with pyramidal ends).

(*Vide* II. 2.) The measurements are : Rectangles, $\frac{3}{4}$ inch \times $\frac{1}{4}$ inch ; triangles, base $\frac{1}{4}$ inch, sides each $\frac{\sqrt{3}}{8}$ inch.

$\frac{1}{4}$ way through.

(*Vide* II. 3, 4.) Cube $\frac{1}{4}$ inch edge with pyramids on two of its opposite faces.

$\frac{3}{8}$ way through.

The square prism gets shorter and thicker until we get—

The Bisection. Double pyramid on square base ; this figure differs only slightly from a regular octahedron.

(*Vide* II. 5.) Irregular octahedron. *N.B.*—The yellow triangles are *similar* in each section of the series, their angles are $\cos^{-1} \frac{1}{3}$ or $70^{\circ} 31' 43''$, and $\cos^{-1} \frac{1}{\sqrt{3}}$ or $54^{\circ} 44' 8''$.

From the bisection the figure passes on through the same phases as those through which it began, back to an edge. (*Vide* II. 6.) The sections $\frac{3}{4}$ and $\frac{7}{8}$ of way through are precisely similar in shape to those $\frac{1}{4}$ and $\frac{1}{8}$ respectively of way through, but substitute green for red in colour.

(D) Beginning with a point.

The series begins as a point and then at once becomes a small regular octahedron ; this octahedron gets bigger until at the bisection point its eight faces are each of them triangular faces of the tetrahedrons bounding the 16-cell ; the octahedron then dwindles away again to a point and vanishes.

The Octa-tesseract (24-cell).

This figure is contained by 24 regular octahedrons, six of which meet at each vertex point. The figure has 24 solid sides, 96 plane triangular faces, 96 edges, and 24 vertex points.

(A) Beginning with a solid is given with diagrams by Mrs. Stott.
The following are the phases:

Regular octahedron.

Truncated octahedron.

$\frac{1}{4}$ way through

Archimedean truncated octahedron [Arch^m].

Bisection Archimedean Cuboctahedron, which has its triangular faces bounding faces of the 24-cell, and its square faces bisections of octahedric sides of the 24-cell.

From the bisection the sections pass conversely through the same phases back to regular octahedron.

(B) Beginning with a plane face.

This series (*vide* III.) is rather more complicated than any I have mentioned yet, and I have been obliged to use all of Newton's seven colours in the diagrams—viz., red, orange, yellow, green, blue, indigo, violet; I imagine the octahedrons (and therefore the sections of the octahedrons shown in the diagrams) coloured as follows: 2 red, 3 orange, 6 yellow, 2 green, 6 blue, 3 indigo, 2 violet: total 24.

I have had in one place to show triangular faces of the 24-cell which are common to green and red octahedrons; I have shown them green and red. Similarly with the faces between green and purple octahedrons.

$\frac{1}{8}$ way through.

The trapeziums here have their bases $\frac{1}{2}$ inch, their small tops $\frac{1}{8}$ inch, and their sides $\frac{\sqrt{3}}{8}$ inch. Their angles are $\cos^{-1} \pm \frac{1}{2\sqrt{3}}$.

The angles of the orange hexagons are $109^{\circ} 28' 16''$ and $125^{\circ} 15' 52''$, that is $\cos^{-1} - \frac{1}{3}$ and $\cos^{-1} - \frac{1}{\sqrt{3}}$.

$\frac{1}{3}$ way through.

The trapeziums are *similar* throughout the whole series of sections, whatever their size or colour; their angles being $\cos^{-1} \pm \frac{1}{2\sqrt{3}}$ or (approximately) $73^{\circ} 13'$ and $106^{\circ} 47'$.

$\frac{3}{8}$ way through.

$\frac{1}{2}$ way through.

Here the orange figures have become rhombi, and rhombi similar to the faces of a Se^{dron} ; they were before truncated rhombi. The triangles are faces of the 24-cell, dividing a red octahedron from a green one. The rhombi of course are bisections of the orange octahedrons.

$\frac{5}{8}$ way through.

The six yellow octahedrons are here bisected in the yellow hexagons; the four equal angles of these hexagons are $106^{\circ} 47'$, which is the same as the larger angles of the trapeziums.

Bisection.

The larger bases of the trapeziums are 1 inch long and are on edges of the 24-cell.

The orange coloured octahedrons have vanished.

The two green hexagons are plane symmetrical bisections of the two green octahedrons.

$\frac{5}{8}$ way through.

The *measurements* of this figure are the same as those of the model for $\frac{5}{8}$ of way through, but it would be differently placed with regard to the observer.

$\frac{3}{4}$ way through.

The measurements of this figure are the same as those of the model for $\frac{3}{4}$ of way through.

The triangles are faces of the 24-cell between green and violet octahedrons.

$\frac{1}{8}$ way through.

Measurements same as model for $\frac{1}{8}$ of way.

End.

Triangular face of 24-cell. Conversely placed to the red triangle with which this series began.

(C) Beginning with an edge.

I do not consider it necessary to give so many diagrams of this series as I did of the last ; I shall merely give five diagrams of the traces for models at respectively $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, $\frac{5}{8}$, and $\frac{3}{4}$ way through. After passing the bisection point the series returns again through perfectly similar phases, and ends with a violet edge parallel to the red edge it started with ; the only difference in the models after the bisection point is that they would be differently coloured and differently placed with regard to the observer ; their actual shapes would be the same.

For a complete series we should have to colour the octahedric sides as follows :

	3 red octahedrons
	6 yellow „
	6 green „
	6 blue „
	3 violet „
	<hr/>
Total	24
	<hr/>

As, however, I am only showing diagrams as far as the bisection point, the three violet octahedrons will not appear. (*Vide IV.*)

Begins with red line an inch long.

$\frac{1}{4}$ way through.

Triangular prism with bevelled ends.

The shorter sides of the little quadrilaterals can be taken as $\frac{\sqrt{7}}{24}$ inches, and the longer as $\frac{\sqrt{3}}{8}$ inches.

$\frac{1}{8}$ way through. Irregular nine-faced figure.

The red hexagons have expanded into rhombi (Se^{drom} rhombi), just as some similar orange-coloured ones did in the series of sections beginning with a plane face.

The yellow quadrilaterals are *similar* to those in the $\frac{1}{4}$ diagram but larger, their acute angles are $\cos^{-1} \frac{2}{3}$, or about $48^\circ 48'$, while their apex angles opposite to the acute ones are $\cos^{-1} - \frac{2}{3}$, or $106^\circ 36'$. The two opposite angles at the shoulders of these quadrilaterals are $102^\circ 37'$ about, or, to be accurate, $\cos^{-1} - \frac{1}{\sqrt{21}}$.

We may notice that in the series of sections beginning with a plane face we had to do with some angles of about $106^\circ 47'$, which occurred in some trapeziums: these were the angles whose cosines are $-\frac{1}{2\sqrt{3}}$, and are quite distinct from the ones here; it is just a chance that $\frac{1}{2\sqrt{3}}$ happens to be nearly equal to $\frac{2}{3}$.

$\frac{1}{4}$ way through. Irregular fifteen-faced figure.

The six green octahedrons have begun to appear at the acute points of the rhombi, and they fit on to the yellow figures, making them hexagons having angles as shown: note that the angles of the yellow hexagons where they meet two green trapeziums are equal to the obtuse angles of the original yellow quadrilaterals, *i.e.*, $106^\circ 36'$.

The trapeziums are not similar to the trapeziums which we had to do with in the series of sections beginning with a plane face, but have their acute angles $\cos^{-1} \frac{1}{\sqrt{7}}$ or $67^\circ 47'$.

$\frac{1}{2}$ way through. Irregular dodecahedron.¹

The green trapeziums have now grown until the red octahedrons have disappeared 'altogether'. The green trapeziums have their longest edges 1 inch in length, and these are edges of the 24-cell. The yellow hexagons have become rhombi, but it should be noticed that *they are not Se^{drom} rhombi* as the red ones were, *i.e.*, their angles are not $\cos^{-1} \pm \frac{1}{3}$, and they are not *symmetrical* bisections of octahedrons beginning with an edge.

As the space of section passes beyond this position the blue octahedrons begin to appear as little blue quadrilaterals exactly similar to the little yellow

¹ It should be noted about this figure, that while it rather resembles one of the orthogonal projections of a tesseract, it is *not* identical with it.

ones we had at the beginning of this series. They appear at the vertex points where the acute angles of the trapeziums meet the acute angles of the yellow rhombi, and they have their obtuse ends turned into the green faces and their acute points pointing into the yellow faces; thus between the $\frac{1}{3}$ section and the bisection both yellow and green faces are irregular hexagons. I might have added another diagram for $\frac{5}{12}$ of the way through, but it is really scarcely necessary, as what takes place can be seen by comparing the bisection diagram with the $\frac{1}{3}$ diagram.

Bisection. Irregular eighteen-faced figure (hexagonal prism with ends bevelled from edges).

Each of the green hexagons has four of its angles $112^{\circ} 13'$, that is $\cos^{-1} - \frac{1}{\sqrt{7}}$, this is the same as the obtuse angles of the green trapeziums in the previous diagram.

After the bisection the series passes on through perfectly similar phases, the blue faces growing and the yellow ones disappearing at $\frac{2}{3}$ of the way, after which the violet ones begin to appear and the green ones to dwindle away, till at $\frac{5}{6}$ of the way we have only three violet rhombi and six blue quadrilaterals. The figure finally vanishes as a violet line parallel to the original red one.

(D) Beginning with a point.

These are all so simple that no diagrams will be necessary. The section passes through the following phases: It begins as a point, and this becomes a small red cube. When the section space has got $\frac{1}{4}$ of the way through, we have a red cube each of whose faces is a symmetrical bisection of an octahedron; thus each edge of our cube is also an edge of the 24-cell. As the space goes on, the edges of the cube begin to be symmetrically truncated by twelve yellow sections of yellow octahedrons, till at the bisection point the red faces have disappeared, and we have a yellow rhombic dodecahedron (Se^{dron}) each of whose faces is a symmetrical bisection of an octahedric face of the 24-cell. As the space moves on the six acuter vertex points of the Se^{dron} are truncated by green squares, till at $\frac{3}{4}$ of the way through we have a green cube, and this gradually dwindles away and vanishes.

From this Se^{dron} bisection it is very easy to see that the total diagonal distance from one vertex point of the 24-cell to an opposite one is twice an edge of the 24-cell; or if it be preferred, the radius of the circumscribed hypersphere equals the edge of the 24-cell.

This concludes my remarks about sections of the hypersolids, for the sections of the 600-cell and 120-cell become so complicated as not at present to be worth calculating.

I pass on to orthogonal projections and perspective views of our hypersolids.

CHAPTER IV.

*Orthogonal Projections and Perspective Views of the Tetra-tesseract (5-cell),
Tesseract, 16-cell, and Octa-tesseract (24-cell).*

In some of the diagrams I give below I have used Mr. C. H. Hinton's set of eighty-one names for the eighty-one parts of the tesseract, as described in his book "A New Era of Thought." Mr. Hinton, in this book, describes several sections of the tesseract and of other hypersolids; some sections are also given, as I have already mentioned, by Mrs. Stott and others, and I believe that models of all the classes of sections of the regular hypersolids are obtainable at Halle in Germany, though these I have not seen; but little appears to have been done in the way of describing the orthogonal projections and perspective presentations of these figures.

Now although the outlines of some perspective representations of an ordinary three-dimensional solid may be similar to, and even in some cases identical with, some section or other of the same solid, still a perspective drawing of a solid and a section of it are, of course, two totally distinct things. To confine our attention for the moment to ordinary three-dimensional objects, we find that a perspective drawing generally gives us a much clearer idea of what a figure is like than merely a section; each method, of course, has its value, and no doubt for purposes of accurate measurement *a number* of sections on different axes give a more thorough description of an object than a perspective drawing does, but they do not convey a general notion of it so easily and simply.

Any ordinary person on seeing a perspective drawing of a cube will at once recognise it as a picture of a cube even though he might not be able to draw such a picture himself, but very few people are aware that certain sections of a cube by a plane (a plane perpendicular to a diagonal of the cube) are regular hexagons, or would recognise a regular hexagon as a particular section of a cube. There is no reason why the same should not be true of four-dimensional figures.

Now for the ordinary three-dimensional world what is perspective? It is the method by which artists represent three-dimensional objects on a plane so that the rays of light coming from the plane picture travel along the same lines as if they came from the actual objects. Certain definite rules of perspective have been framed by artists; we need not recapitulate them here, but should notice that from our standpoint in these notes the rules of perspective amount simply to this: they are certain rules of thumb in which artists embody those results of the laws of physical sight and of optics generally with which they are concerned in making plane pictures of three-dimensional objects.

The laws of ordinary physical sight are such that the apparent size of any object—or say the area of its image on the retina—varies inversely as the square of the distance, and artists frame their laws of perspective on this basis. If now there be a four-dimensional world, we should expect to find that its light, if it were at all like our own light, would be reflected from the solid (three-dimensional) surfaces of the four-dimensional hypersolids in such a way that the apparent size (*i.e.*, the three-dimensional volume visible) of a hypersolid would vary inversely as the cube of the distance, and there is nothing to prevent us from devising a system of perspective on this basis. There is an interesting passage in an early work of Kant's which bears on this subject; it is quoted by Zöllner in one of his books, and I add it here simply to show that the above idea might have been derived from Kant. I translate:

"Threefold measurement appears to have as its source the fact that substances in the existing world take effect on one another in such a way that the strength of the effect varies inversely as the square of the distance. In accordance with this I hold that substances in the existing world, of which we are a part, have essential forces of such a kind that they, in combination with one another, radiate their effects in the inverse duplicate ratio of the distance; in the second place, that the whole that results therefrom by means of this law has the quality of threefold dimensionality; in the third place, that this law is arbitrary, and that God might have chosen another instead, on the basis of the inverse triplicate ratio; in the fourth place and lastly, that from another law an extension of other qualities and measurements would also have arisen. *A science of all these possible kinds of space would surely be the highest geometry which a finite understanding could deal with.* The impossibility which we observe in ourselves of forming a mental representation of a space of more than three dimensions seems to me to have its source in the fact that our soul¹ always receives impressions from without according to the law of inverse duplicate ratio to the distance, and because its very nature is so made that it not only is acted on in this way, but also acts so upon outward things" (from Kant's "Gedanken von der wahren Schätzung der lebendigen Kräfte," pub. 1746).

I now proceed to the perspective views of the tesseract. I propose to classify them analogously to the plane representations of a cube, which are shown in the first figures. It is very important, however, to bear in mind that just as a plane picture of a cube—for instance, fig. 2—would not, strictly speaking, be a representation of a cube at all *to a plane being in the plane of the drawing*, at any rate unless he could form a mental representation of the diagram *as a whole* in his own mind; just so the solid figures described below are not, strictly speaking, representations of a tesseract to us

¹ Seele.

who are in the same three-dimensional space as the figures, unless we can form a mental representation of the figures as a whole in our own minds. The plane figure is only actually a picture to an observer situated in another plane and looking at it in the third dimension; similarly our solid figures are only actually pictures of a tesseract to an observer in another three-dimensional space looking at them in the fourth dimension. If the plane being tries to represent our fig. 2 as a perspective view of a cube, he must see with his mind's eye not only the outer bounding lines of the diagram, but the inner lines as well; similarly with our three-dimensional figures, if we are to use them to help us in imagining the tesseract, we must see with our mind's eye the lines and planes and cubes inside the figures as well as the outer ones. It might perhaps be possible by using some transparent material such as glass to make a complete model of one of our figures, but it would be very difficult, and nothing much would be gained even if such a model were made, for of course it is impossible with one's physical eyes to see the model as if from another space.

We suppose then that the conditions of a four-dimensional world would be such that the whole of any three-dimensional body, say a cube, would be visible, just as in our ordinary world the whole of a two-dimensional surface, say the square face of a cube, is visible whether the cube be transparent or not. We may also suppose that just as in the ordinary world we might have a cube made of some material, such as glass, which is transparent in its three-dimensional mass, so that the remoter faces of the cube could be distinguished as well as the nearer ones; so in the four-dimensional world we might have a figure so to speak transparent in its four-dimensional mass, so that not only would the nearer solid faces be entirely visible, but the remoter ones would also be distinguished.

I begin with the perspective views and orthogonal projections of a cube, and show some diagrams of each. I take this opportunity of explaining that when speaking of projections and orthogonal projections below, I am only dealing with right orthogonal projections. A perspective representation of an object may be a projection of it, but it is not an orthogonal projection, that is to say all the projecting rays are not parallel to one another, or to say the same thing in other words, the centre of projection is not infinitely distant. A right projection (orthogonal or otherwise) is of course one in which the plane (or space) of projection is perpendicular to the projecting ray. Wherever I give presentations which are not right orthogonal projections I call them simply perspective views. The same remarks apply to the diagrams of the four-dimensional figures: most of the diagrams I give are orthogonal projections simply, but a few of those of the tesseract are perspective views—these make it rather easier to show all the parts of the tesseract than would the corresponding orthogonal projection. All that is

claimed for the diagrams in this chapter is that they give some idea of what the four-dimensional figures and their aspects are like ; the *measurements* of the hypersolids can be obtained from the *sections* in Chap. III., and the treatment of projections in this chapter does not claim to be exhaustive. The perspective view of the tesseract in fig. 6 has rather a special importance because it is so like a form assumed by crystals of native sulphur.

One may say that an orthogonal projection of a solid from any given aspect is in a manner the *general form* of the perspective views of that aspect of the solid ; for the actual perspective pictures would vary slightly according to the distance of solid from the observer, and its size. The orthogonal projection can in fact be regarded as the magnified perspective view of the solid *a very great distance off relatively to its size*.

Perspective Views and Orthogonal Projections of a Cube.

Aspects of the Cube, Class I.

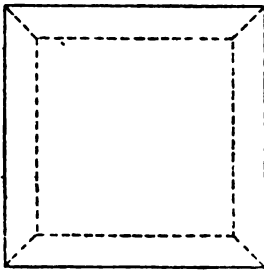


FIG. 2 (a). Perspective drawing of a cube directly at the centre of vision. Direct presentation, i.e., one face visible.

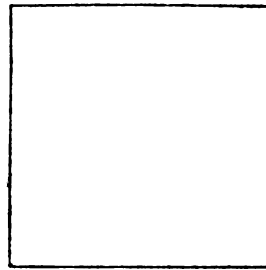


FIG. 2 (b) Orthogonal projection of same.

Aspects of the Cube, Class II.

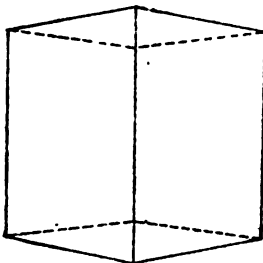


FIG. 3 (a).
Perspective
(symmetrical).

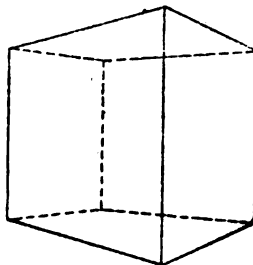


FIG. 3 (b).
Perspective
(haphazard).

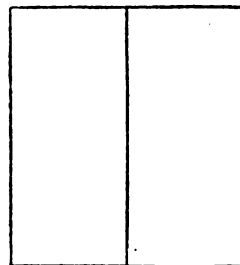


FIG. 3 (c).
Orthogonal projection
(symmetrical).

Figs. 3 (a), 3 (b), and 3 (c). Diagrams of the cube moved from the direct presentation at centre of vision in one only of the co-ordinate directions at right angles to the central visual ray. Two faces visible.

Fig. 3 (a) is symmetrical presentation at centre of vision.

Fig. 3 (b) is haphazard presentation.

Fig. 3 (c) is orthogonal projection of the same aspect shown in fig. 3 (a).

Aspects of the Cube, Class III.

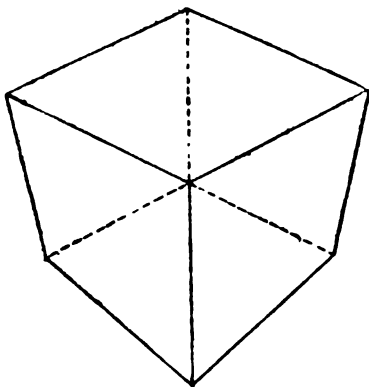


FIG. 4 (a).
Perspective view (symmetrical).

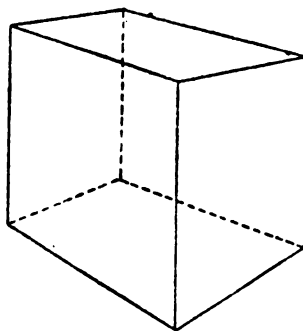


FIG. 4 (b).
Perspective view (haphazard).

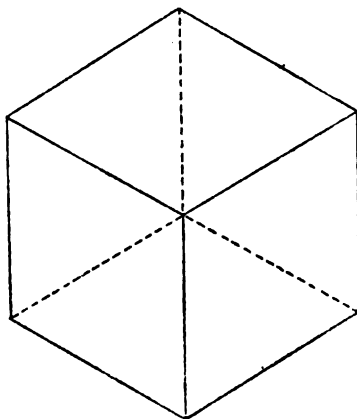


FIG. 4 (c).
Orthogonal projection (symmetrical).

Figs. 4 (a), 4 (b), and 4 (c). Diagrams of a cube moved from the direct presentation in both of the directions at right angles to the central visual ray. Three faces visible.

Fig. 4 (a) is symmetrical perspective presentation at centre of vision, and is purposely drawn in a somewhat exaggerated way, as if the cube were very close to the observer's eye, in order to mark the difference between this and fig. 4 (c), orthogonal projection.

Fig. 4 (b), haphazard view (rough drawing).

Fig. 4 (c), orthogonal projection.

Fig. 5. Diagram added for comparison with Fig. 4 (c). It shows the "Solomon's seal" formed by a perspective view of two reciprocal tetrahedra [cf. p. 317 of G. R. S. Mead's "Fragments of a Faith Forgotten"]. The corners of the tetrahedra are at the corners of a cube, and the space common to both tetrahedra is a regular octahedron.

Fig. 6. Picture of the solid figure which, regarded four-dimensionally

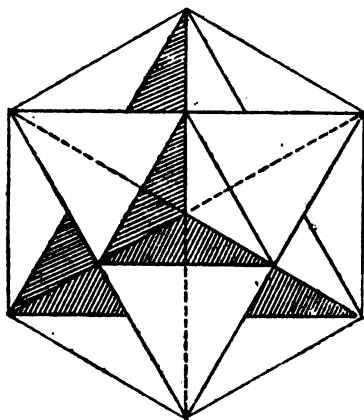


FIG. 5.

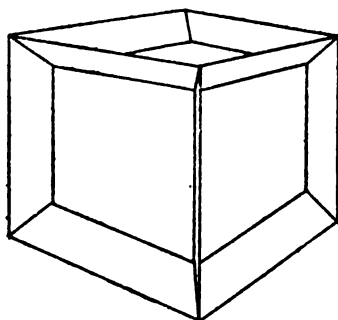


FIG. 6.—The solid here shown is the projection of a tesseract analogous to fig. 2 (a) of the cube.

from a three-dimensional space other than its own, would be a perspective representation of a tesseract.

N.B.—This solid figure corresponds to the *direct* perspective of the cube (Fig. 2). The central cube is MARGO; of the side cubes which appear in perspective as truncated square pyramids, are VESPER, TELA, and VELUM. The big cube containing all the others (MALA) is not indicated.

We now come to the third kind of view of the tesseract, with 3 cubes directly visible. In some ways this is analogous to fig. 4 of the cube, but on the whole it seems that fig. 4 of the cube is also analogous to the final view of the tesseract, with *four* of its cubic sides directly visible. Of course, owing to the fourth dimension of the tesseract, we get four classes of presentations of it instead of only three, as was the case with the cube.

It has to be understood that the figure given (fig. 8) is the symmetric presentation: instead of giving a haphazard presentation of this class, I shall enlarge somewhat upon this same figure.

It must be observed that the three cubes "turned directly towards the

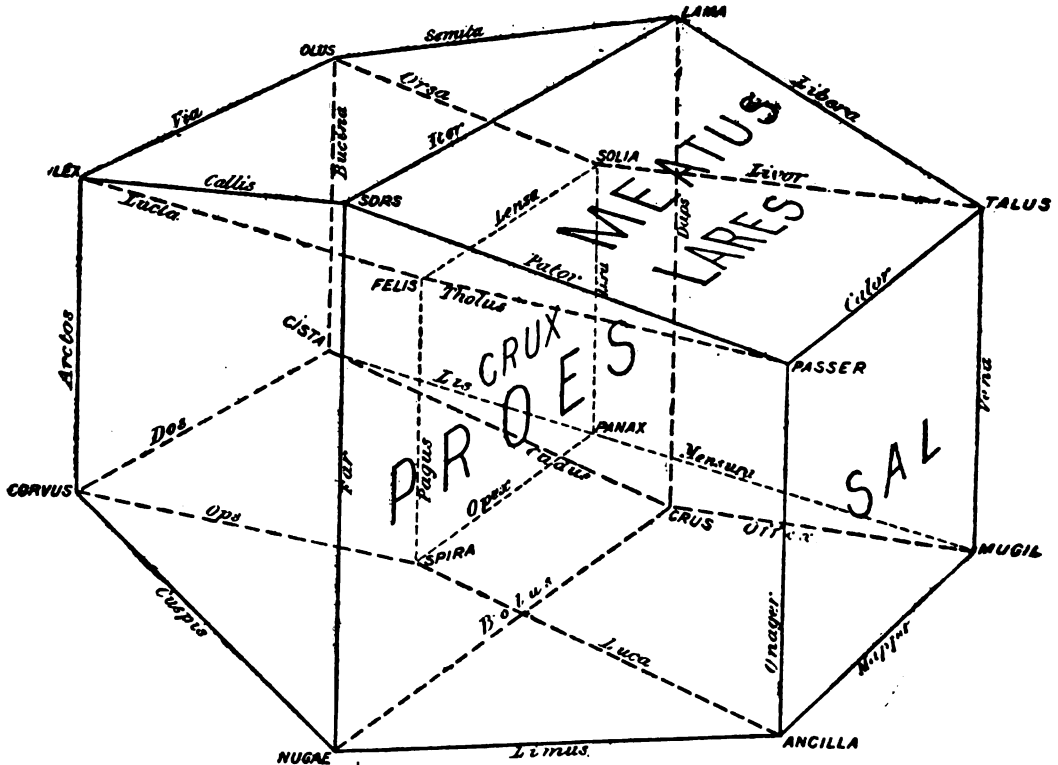


FIG. 7.—The tesseract moved in one only of the co-ordinate directions at right angles to the central visual ray (*i.e.*, two cubic sides of the tesseract directly exposed to the observer). This is a symmetrical presentation, analogous to fig. 3 (a) of the cube. This solid figure has a square section, in the middle is the view of the square PROES, with the central part of which the perspective view of the square CRUX coincides.

[The names of all the corners and edges are put on the diagram, but not all the plane faces, or any of the solid sides (cubes). The corners are in different type.]

observer" are, as we have taken them, MALA, VESPER, and LAR (Mala to the right of the figure, Vesper to the left, and Lar at the back); these would be all of the tesseract that would be visible if it were made of opaque matter, but of course every particle of each cube would be visible. If now we suppose the tesseract to be transparent in its four-dimensional mass, we

should see the other five cubes behind, and their perspective outlines would occupy the same space as the first three cubes just as in fig. 4 the perspective outlines of the three squares at the far side of the cube, shown by dotted lines, occupy the same space as the front three squares.

Well, now, the three "front" cubes, MALA, VESPER, and LAR, each give as their perspective representations the sort of irregular hexahedron; each of these hexahedra has one edge longer than the others, and this

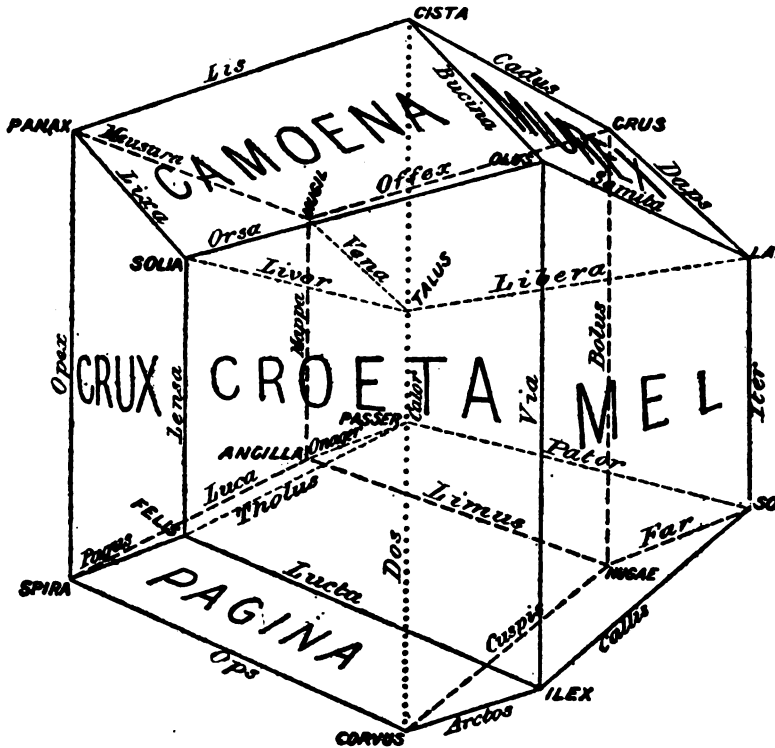


FIG. 8 (a).—The tesseract moved in two (only) of the co-ordinate directions at right angles to the central visual ray.

is the edge they all have in common, Cista, Dos, Corvus, at the centre of the figure.

The five cubes at the back fill up the same space in the following way: VELUM, MARGO, and IDUS are figures of similar shape to that of the cubes LAR, MALA, and VESPER, but smaller and conversely placed, viz., they have their shortest edges (color) together at the centre of the figure instead of their longest, and they have their centres placed on the

interstices of the outer three cubes. The remainder of the space is filled up by the cubes, TELA (at top) and PLUVIUM (at bottom), which have

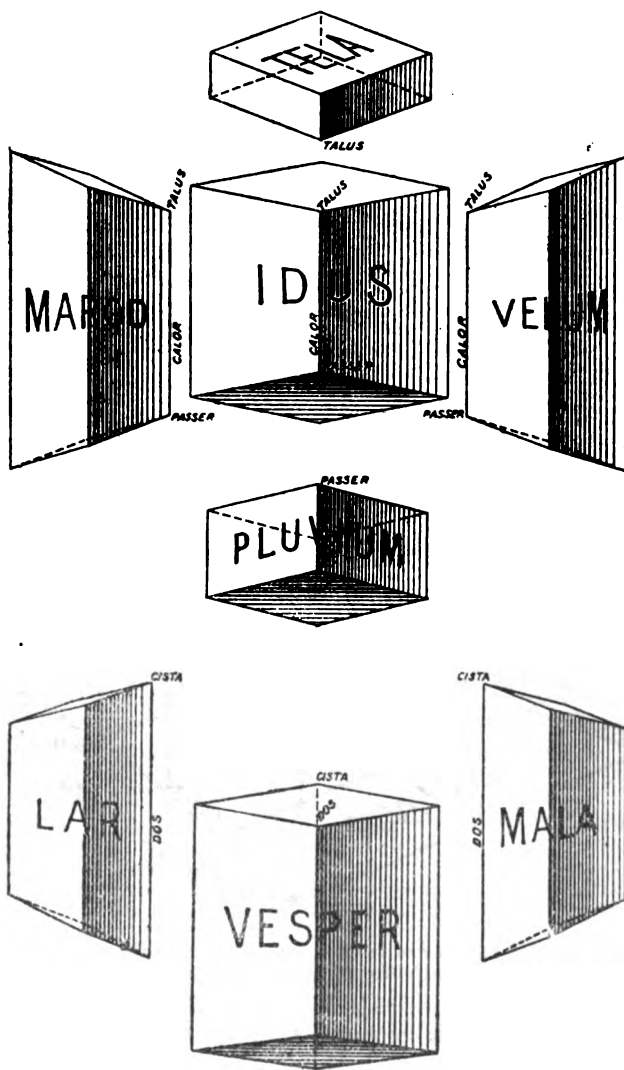


FIG. 8 (b, c).—Sketch of Models of the Projection of the Tesseract turned in two only of the co-ordinate directions at right angles to the visual ray.

assumed (in perspective) the forms of Rhombohedra, *i.e.*, rhombic hexahedra or distorted cubes.

For the sake of illustration the figure is here shown split up into its component parts, the projections of the various cubic faces of the tesseract. The projections of the five remoter cubes—TELA, MARGO, IDUS, VELUM, and PLUVIUM—will when fitted together occupy precisely the same space as the projections of the three nearer cubes—LAR, VESPER, and MALA, just as in fig. 3 (a) (projection of a cube on to a plane) the projections of the four remoter square faces of the cube are irregular quadrilaterals which fit together and occupy the same space as the projections of the two faces nearest to the observer.

We shall return to this figure (fig. 8) again later; for the present we will go on to consider the fourth and last class of aspects of the tesseract, which is analogous to fig. 4 of the cube, and in which *four* out of the eight cubic faces of the tesseract are directly turned towards the observer. The symmetric aspect alone will be considered, *i.e.*, when all four cubes are *equally* visible.

I first, however, again add a caution against regarding these *diagrams* themselves as projections of the tesseract. It seems to me that it would be as impossible to get a projection of a tesseract on to a *plane* as to get a projection of a cube on to a *straight line*.

These diagrams are merely haphazard views of the solid three-dimensional figures which are projections of the tesseract: they are shadows of shadows. In other words, since each projection of any figure is a projection in *one* direction only from the figure, it follows that we can only get a projection of it on a space of *one* less dimension than its own.

Well, now for the final projection of the tesseract: each of the four cubes turned towards us assumes in projection the form of the six-faced rhombohedron or distorted cube (so familiar to mineralogists) and the four rhombohedra so formed fitted together make a *rhombic dodecahedron* (fig. 9).

The forms of the four remoter cubes fill the same space and are also rhombohedra, but conversely placed; *i.e.*, they have their centres at the junction points of the nearer ones. This is in precise analogy with the view of the cube in fig. 4 (c), where the three remoter square faces have

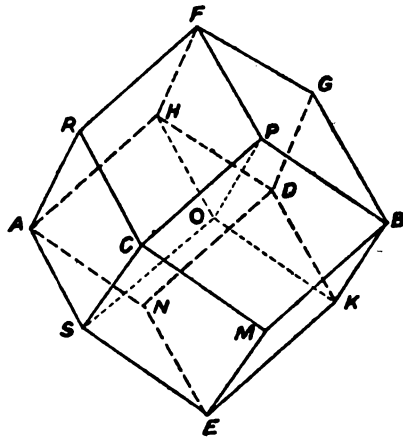


FIG. 9.—Projection of the Tesseract turned in all three co-ordinate directions at right angles to the central visual ray.

become rhombi and occupy the same space as the three nearer faces, which are also rhombi, but conversely placed.

To regard this as the projection of a tesseract on to a three space, take these four rhombohedrons as the projections of the four cubic sides nearer to the observer, let O P S C R A F H be the projection of the LAR cube and the other three rhombohedrons the projections respectively of VESPER, MALA, and PLUVIUM. The point O is Corvus, O P is Dos, the point P is Cista; O H is Cuspis, and the point H is Nugae; O S is Ops, and the point S is Spira; O K is Arctos, and the point K is Ilex, and so on. To complete the representation of the tesseract it is only necessary to add mentally the projections of the four remoter cubic sides of the tesseract. The projections of these of course occupy the same space as the projections of the four nearer cubes, but are conversely arranged, somewhat as in fig. 4 (c) (projection of a cube on to a plane); the three square faces of the cube remote from the observer are represented by three rhombi which occupy the same space as the three rhombi which represent the nearer faces but are conversely placed.

Thus to get the four remoter cubic sides of the tesseract we must, while retaining clearly our mental image of the four rhombohedrons already described, at the same time think of the dodecahedron as divided into another four rhombohedrons by four straight lines running in from the other four of the eight obtuser vertex points of the dodecahedron. These straight lines are not marked in my diagram above, but would, of course, be G O, R O, M O, and N O, dividing the dodecahedron into the four rhombohedrons—

M C P B G F R O representing the TELA cube according to the nomenclature adopted by Hinton. The line G O being Libera.

C R O M A S E N,
M O G B N E K D,
R O G F N A H D,

representing respectively the MARGO, VELUM, and IDUS cubes. The projection of the point Talus coincides at O with the projection of the point Corvus, just as in fig. 4 (c) of the cube (page 282) the projection of the point nearest the observer coincides with the projection of the point diagonally opposite to it.

Thus we have the whole tesseract projected on to three space in the form of a rhombic dodecahedron divided into rhombohedrons in a twofold way.

A rhombic dodecahedron has eight obtuser apex points and six acuter ones. All the edges common to three rhombohedrons, which run in from the outer points to the centre of the whole figure, run in from obtuser apex points. The four nearer cubes have four such common edges running

in from the points, Corvus, Olus, Crus, and Panax. The projections of the four remoter cubes, namely, MARGO, VELUM, IDUS, and PLUVIUM, occupy the same space but are conversely placed; *i.e.*, they have their four common edges, which run in to the centre, running in from the other four obtuser apex points, namely, Sors, Felis, Ancilla, Talus, to the point Passer at the centre of the dodecahedron, where the projection of the point Passer coincides with that of the point Cista of the four outer cubes.

This finishes our survey of the views of the tesseract, for all other haphazard presentations fall under one or other of the above four main classes.

Before concluding, however, there are one or two remarks to make about the figures we have been considering. Firstly, all these symmetric pro-

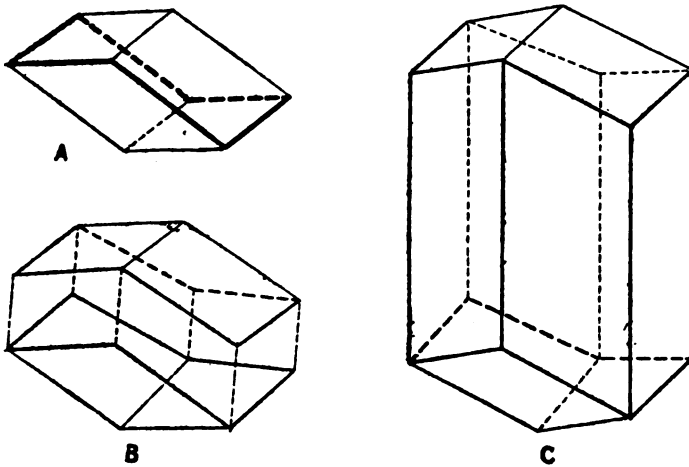


FIG. 10 (a, b, c).

jections of a tesseract are figures which have the property of exactly filling up three-dimensional space by equal repetitions of themselves. The rhombic dodecahedron (fig. 9) does so, and so does the figure shown in fig. 8, a figure which is really a rhombic dodecahedron with one of its ends screwed round through an angle of 60° .

Secondly, we noticed that the rhombic dodecahedron could be formed of four little equal rhombohedrons. Well, there is another way in which the dodecahedron can be formed from a rhombohedron, which it is interesting to notice. If we look at a rhombohedron, or distorted cube, we see that all its solid angles are trihedral, but are not all the same, for two of them are formed by the meeting of three obtuse plane angles, whereas the remaining six are formed by the meeting of one obtuse plane angle with two acute plane angles (fig. 10).

If the plane angles of the rhombic faces be the angles whose cosines are respectively plus and minus $\frac{1}{2}$, then we get the dihedral angles formed at the meeting of the thin lines in the diagram, angles of 120° , but the dihedral angles at the thick line edges are 60° only.

If now we split the figure in half along the thick edges, and begin to lift the two halves apart, we find (fig. 10, *b*) that the points of the two halves of the rhombohedron soon define the points of a rhombic dodecahedron; if we continue the process still further, we get a sort of elongated hexagonal prism with ends like the dodecahedron (fig. 10, *c*). This form is actually found in crystals of Hornblende.

The subject of crystals at once occurs to the mind in connection with the forms we have been considering. One is inclined to speculate as to whether such forms of crystals as the beautiful cubes of fluorite, and the rhombic dodecahedra of Andradite (Garnet) may be regarded as the result of forces working inversely as the cube of the distance from a four-dimensional figure. On the whole, however, I do not think that this is the case. A cube has a hexagonal section, and it also has an orthogonal projection of which the outline is a regular hexagon, but it does not follow from this that *every hexagon* is derived from a cube. Similarly these crystal forms need not be derived from four-dimensional figures. Even if they are, they seem to me to be as likely to be *sections* of them as *projections*. After inspecting a very large number of crystals in the British Natural History Museum, I found scarcely any like figs. 7 and 8, above. I saw some (native sulphur) crystals of the form shown in fig. 7, above, the size being such that the central square was about half-inch square.

Certain tourmaline crystals approximated somewhat to fig. 8, but I find nothing convincing in this.

I offer these remarks about crystals in the hope that if these notes meet the eye of any one who has a knowledge of mineralogy they may be able to say whether the idea that four-dimensional hypersolids may have anything to do with crystals seems a reasonable one. Of course crystals, if they were related to hypersolids at all, need not necessarily be related to *regular* hypersolids: there must be a number of semi-regular hypersolids—such, for instance, as the figure Mr. Hinton mentions—contained by hexagonal prisms and Arch^{mes} ("The Fourth Dimension"): I know nothing of the perspective appearance of this figure.

I shall now proceed to give some presentations of the other hypersolids, following the same fourfold classification of the aspects as in the case of the tesseract.

Orthogonal Projections of the 5-cell (tetra-tesseract).

Fig. 11 shows Class I. presentation if we regard the tetrahedron $ABCD$ as the projection of the tetrahedron nearest to the observer, and $OABD$, $OCBD$, $OCAD$, $OABC$ as the projections of the four remoter tetrahedrons; but just as in the diagram the point D can be regarded either as the remotest or as the nearest point of the tetrahedron $ABCD$, so our diagram equally represents the Class IV. projection of the 5-cell, for this we have only to regard the tetrahedrons $OABC$, $OCAD$, $OCBD$, $OABD$ as the projections of the four tetrahedrons nearest to the observer and $ABCD$ as the remote one.

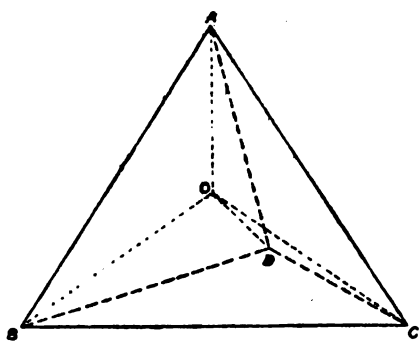


FIG. 11.— O is the centre of the tetrahedron $ABCD$.

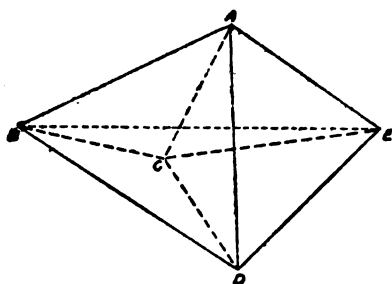


FIG. 12.

Similarly fig. 12 shows either the Class II. or Class III. projection, the five tetrahedrons being shown by the tetrahedrons $ABCD$, $ACDE$, and $BEAC$, $BEAD$, $BECD$.

Orthogonal Projections of the 16-cell.

This paper has spun out to such an inordinate length that I shall deal very cursorily with the 16-cell and 24-cell. Of the former I shall merely mention that its Class IV. projection has as its outline a regular octahedron, and to complete the figure we join the vertex points of the octahedron to its centre, thus we get eight irregular tetrahedrons on equal bases (the faces of the octahedron); these tetrahedrons are the projections of the eight tetrahedrons nearest us, and the projections of the eight remoter ones coincide with those of the nearest ones, just as in an ordinary projection of the octahedron itself on to a plane perpendicular to a diagonal, the projections of the four nearest triangular faces coincide with those of the four remoter faces (fig. 13).

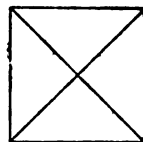


FIG. 13.

I do not think the other projections of Classes I., II., and III. are very difficult to work out.

I now pass on to the octa-tesseract (24-cell).

Orthogonal Projections of the 24-cell.

Class I. aspect has as its outline an Archimedean cuboctahedron. This is a most interesting projection, but to study it thoroughly models are necessary. The projection of the octahedric side of the 24-cell nearest to the observer is a regular octahedron, so situated that its six vertex points are the six central points of the square faces of the cuboctahedron; then on each face of this regular octahedron sits a flattened (foreshortened) octahedron (fig. 14).

Thus the whole figure is built up as below (figs. 15, 16).

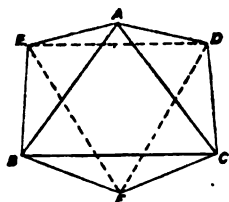
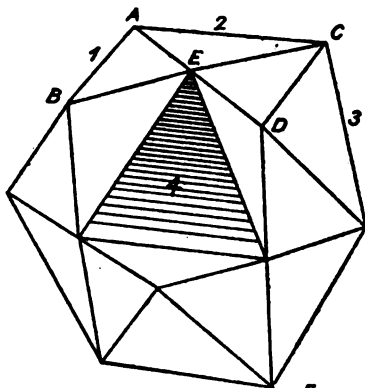
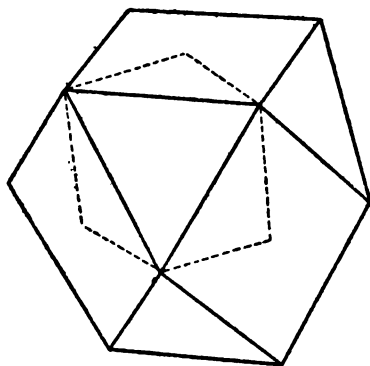


FIG. 14.—If the edges AB , AC , BC , ED , EF , and DF each be 1 inch, then the other edges shown are $\frac{1}{\sqrt{3}}$ inch. The dihedral angles along the six first-mentioned edges are $\cos^{-1} \frac{1}{\sqrt{3}}$, or 125° , etc.; the dihedral angles along the other edges are right angles.



FIGS. 15, 16 (a).—Archimedean Cuboctahedron shown as an orthogonal projection Class I. of a 24-cell.

N.B.—The little octahedron (fig. 16 *b*) is supposed to have been removed from its place between the octahedra numbered 1, 2, 3 (fig. 16 *a*) in order to show a part of the central (regular) octahedron inside (4). The triangular faces AEB , AEC , CED , BED would all lie in the same plane and form a square face of the cuboctahedron.

Thus far I have shown the projections of the nine nearest octahedric

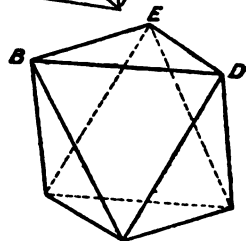


FIG. 16 (b).

sides of the 24-cell: the projections of the nine remotest ones coincide with these; thus 18 are disposed of. Where are the other six? The other six octahedrons lie in spaces perpendicular to the space of projection, and therefore their projections can only appear in the latter as plane figures; they are, as a matter of fact, coincident with the six square faces of the cuboctahedron; *i.e.*, the square with diagonals $ABDE C$ in the model is one of them. To make quite clear how this is, I only remind the reader how in ordinary orthogonal projections of three-dimensional figures on to planes, any plane faces which lie in planes perpendicular to the plane of projection lose a dimension in projection and can only appear as *lines*; *e.g.*, a projection of a cube on to a plane parallel to one of its square faces is simply a square, and the projections of four of the square faces of the cube are lines and coincide with the sides of this square. Another example is afforded by the Se^{dron} ; its projection on to a plane perpendicular to a longer axis is simply a quartered square (fig. 17).

Here each of the little squares represents the (coincident) projections of two of the rhombi; this accounts for eight: the projections of the other four are the lines AC , AG , CK , GK .

I now pass to the only other projection of the 24-cell with which I am going to deal in this paper. It is the Class IV. one, and has as its outline a Se^{dron} . I pointed out in Chapter II. how the Se^{dron} can be split up into six foreshortened octahedrons (double pyramids on square bases); well, split this Se^{dron} up in this way, and we find that we have the projections of six of the faces of the 24-cell. It must be clearly seen that when I say "foreshortened octahedrons" I do not mean the same kind of figures as those I was dealing with on pages 291 and 292, and which were foreshortened as to the vertical distance between a pair of opposite faces, but octahedrons foreshortened as to one of their diagonals, as I described in Chapter II.

We have thus the projections of the six nearest octahedrons; the projections of the six remotest ones are coincident with these, making twelve. The other twelve octahedric faces of the 24-cell all lie in spaces perpendicular to the space of projection; thus their projections are plane figures, rhombi—the twelve rhombic faces of the Se^{dron} .

The fact that both the tesseract and the octa-tesseract each have an orthogonal projection whose outline is a Se^{dron} is analogous to the fact that both the cube and the octahedron each have an orthogonal projection whose outline is a square.

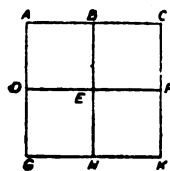


FIG. 17.

Physical Evidence of Atlantis and Lemuria.

PERCY LUND.

We read in *The Secret Doctrine*, *The Pedigree of Man*, and also elsewhere, of the mysterious earlier races who have peopled this earth in the remote past, whose little systems have had their day and then disappeared into that obscurity with which time veils both past and future.

The unquestioning Theosophist accepts what he is told about his remote ancestry with keen interest mingled with more or less questioning according to his particular type of mind. The ordinary scientist, archæologist, or ethnologist, on the other hand, dismisses the theosophical teaching as being an entirely unwarrantable giving "to airy nothings a local habitation and a name."

But for those who care to seek it I firmly believe that there is a vast abundance of physical evidence now available, and that the existence of the Atlantean race, if not also the Lemurian, can be very satisfactorily proved by the remains they have left behind them in the shape of temples, monuments, statues, standing stones, etc., etc.

The strength of this evidence, moreover, is less dependent upon a few isolated marvels than upon the correlation of facts gathered from many different and widely dispersed sources, which taken in the aggregate become almost overwhelmingly conclusive.

And if we, as theosophists, wish to establish securely the foundation of the world-history that has been set before us, to convince others as well as ourselves that there really is a sound and substantial basis for believing in previous root races and developments peculiar to those races, then an investigation of the remaining traces of these ancient peoples is one of great importance.

For whilst the evidence of clairvoyants is valuable, especially as a coast-light to indicate where the new land lies, to the great majority physical evidence is of primary importance—nay, it is absolutely essential.

I propose in this paper to indicate very briefly where some of this evidence is to be found, and to suggest that by dealing with it in the light

of information supplied by Madame Blavatsky and others, that which to the archæological world is at present mystery and chaos becomes to the theosophist the unmistakable framework of Atlantean and possibly of Lemurian history.

We are told in *The Secret Doctrine* that long ages before the final submergence of the Atlantean continent many migrations had taken place, and many colonies been established in different parts of the world. These migrations, indeed, appear to have been on a very extensive scale, and the colonies almost, if not quite, as widely distributed as those of modern times. For whether we search in Europe, Asia, Africa, America, or Australasia, we find certain ruins or monuments of the same general character, the design in every case being evidently derived from the same original source. The relics of these ancient peoples which are most plentiful and most widely distributed are, first, the standing stone, or *menhir*, from which it is but a step to the *dolmen* or *cromlech*, a collection of several massive stones surmounted or capped by a capstone. Remains of this kind are also numerous in many parts of the world. Then from the cromlech to the circle of stones is again but a gradual transition, and, though not so numerous as dolmens, stone-circles are by no means uncommon in many different and widely separated countries.

All these three types of megalithic remains are well represented in the British Isles, Stonehenge being the most notable instance of the stone-circle, Kit's Coty House of the dolmen, whilst of standing stones perhaps the Devil's Arrows at Boroughbridge, in Yorkshire, are best known.

Now it is very extraordinary indeed to find precisely similar remains in, say, the Polynesian island of Tongatabu, or on Tinian, in the Ladrone group; to witness the marvellous standing stones of Carnac in Brittany, numbering more than 11,000, to travel over Germany and Scandinavia, and many other parts in Europe, Africa, Asia, and America alike, and still find standing stones great and small scattered far and wide.

Stranger feelings will be aroused by the colossal size of many of these great stones, and our wonder and awe reaches a climax when we contemplate gigantic dimensions combined with more or less elaborate architectural structures as in the case of Stonehenge, of many Egyptian buildings, of Baalbec in Syria, of Ollantatambo in Peru, of the Caroline Islands in Polynesia, or, last but not least, the huge statues of Easter Island far out in the Pacific Ocean.

What proof have we that these are Atlantean or earlier?

First and foremost, existing peoples know nothing about them. The most skilled archæologist can throw little if any light on their origin. How often in the writings of modern scientists or explorers do we meet with words similar to these: "When it is considered that this enormous work

was accomplished by primitive men, ignorant of the laws of mechanics and without appliances, one cannot fail to be lost in wonder."

Whenever this expression is found, as it is found very frequently indeed in archæological literature, rest assured that the Aryan race had no part in the work, that it was not done by either primitive men or savages, and that if the builders were ignorant of the laws of mechanics as we know them, they had no small knowledge of other laws of even greater value.

The arts of raising enormous weights and of fitting stones accurately together without cement are lost to modern builders, but they were known to the Atlanteans.

The fort of Sacsahuaman, near Cuzco, in Peru (attributed to the Incas, as are all prehistoric constructions in Peru) is 600 yards long, consisting of three lines of wall, each constructed of gigantic multiangular stones fitted so closely together that a penknife cannot be inserted between the joints. One of these stones is 50 feet long by 22 feet high by 6 feet wide! At Baalbec there are in the outer wall of the temple three stones. One of them measures 63 feet by 16 feet by 16 feet. The other two are 60 feet long, the width and height being the same as the first. These blocks, weighing many hundreds of tons, are neatly placed, not at the foundations, but actually 20 feet up in the wall. There is another and somewhat larger block at the quarry, a short distance away.

At Tiahuanaco, in Bolivia, there are the ruins of a temple with several large stones weighing from 150 to 200 tons. The nearest possible source of the rock is not less than 15 miles away, and may be as much as 40 miles.

The statue of Rameses, at Thebes, is estimated to weigh 900 tons.

At Easter Island, in the Pacific Ocean, 2,000 miles from the nearest mainland, there are more than 500 stone statues, varying in height from about 5 feet up to nearly 70 feet. There are many from 15 to 25 feet high. The average weight is reckoned at about 10 to 12 tons, but several weigh over 40 tons. The quarry where they were hewn out is on the slopes of an extinct volcano, and many of them have been transported a distance of eight miles over very irregular ground.

One could go on multiplying examples, but sufficient have been named for the present purpose.

We have evidence here of a race or races of people who were either giants in stature and strength or had other means of raising great weights not possessed by us to-day.

Now, by collecting together from the many sources now available information relating to these ancient stone monuments and temples, and studying it in conjunction with early traditions and such few ancient documents as we possess, it will, I think, be possible by means of the key

supplied by Madame Blavatsky, to make out a strong, if not an overwhelming case for Atlantis and possibly also for Lemuria. It is to that end that I am directing my own studies at present, and I hope at no remote date to place such evidence as I shall have gathered together at the disposal of the theosophical world.

This brief paper is only the barest outline of an illustrated work which I hope to issue soon.

The Scientific Principles Underlying "Reincarnation" and "Karma."

W. C. WORSDELL.

I suppose a great number of the members of the Theosophical Society rests its attachment to, and belief in, the doctrines of "Reincarnation" and "Karma" on an *intuitive* perception of the essential truth of them which is quite unsupported by any conscious ratiocination on the matter. Doubtless, being gods *in parvo* and *in potentia*, we possess this power of direct realisation of truth (clothed, of course, in a *form* which is suited to our *modern* style of evolution) which, for the ordinary reasoning intelligence is hidden beneath a dense incrustation of *Mâyâ* or illusion.

But this may be styled the "anticipatory" method of the cognisance of truth as far as ordinary humanity is concerned, and we cannot over-estimate the value of the possession of this intuitive faculty.

Yet it were well, methinks—nay, absolutely essential—that sooner or later we approach such mighty subjects as the two named in my title from a "lower" standpoint, viz., from that of the inductive reasoning. For the perfectly equipped intelligence must have, besides "the faith that is in it," a "reason for that faith." Armed with these two powers, the intuitive and the ratiocinative faculties, he starts forth to make a "knowledge" of the "three worlds" his own.

Now, for the sake of simplicity, let us regard these "three worlds" (consisting of the heavenly, the astral, and the earthly planes) as constituting our *universe*. The field is wide enough for our present purposes. What is a Universe? The dictionary says, "all created things regarded as constituting one system or whole." This is good as far as it goes; yet an exceedingly inadequate definition. A Universe, as I understand it, must be in essence a whole, a unity, a system; what does that idea further connote and imply? In the scientific and only conceivable sense it implies that this system or whole must be built up of minor systems and wholes, and these again of still minuter systems, system within system infinitely ranged. Yet not only that: in every whole thing or unity,

whether it be a solar system, a planet, a man, animal, plant, stone, or atom (each of these being a universe in itself), the part or minor systems composing each must be *related* to each other, both in the inward and outward direction, *i.e.*, as regards the lesser and the greater, and also to the universe as a whole, in certain definite ways; there must be a distinct co-ordination and arrangement and relation of all the parts such that, while each part is constituted as a perfect system in itself as far as its own idiosyncratic possibilities are concerned, the parts are together systematically built up to form a perfectly harmonious, coherent entity. Yet what is the real cause of this intimate relationship of part to part and of the part to the whole? It must be this principle of Oneness, of unification, of something which is *common to all the parts*, permeating the entire mass; it is the binding principle, that which prevents disruption of the mass. Did I use the terms "perfect," "universe"? Yet there is no such thing as "perfection," as a "universe," *per se*; the greatest "whole" we can conceive of must yet be merely one small system in some more stupendous "whole" beyond our ken, and so *ad infinitum*; everything is of but *relative* value. In the "three worlds," then, we see a threefold system or universe, composed of three *inter-related* parts each of which is a universe or world in itself, and in that sense independent; yet not one of the three can exist apart as such; for as such each can exist only as a part of the whole of which it is, as it were, a partial and one-sided expression. These three planes interpenetrate one another, for the matter composing each plane or world is merely one state or condition of that matter which builds the threefold whole, and this matter is differentiated and co-ordinated along certain definite lines and according to certain dominant and supreme laws, by the threefold Life of the Logos which produced and informs the whole. Now the best form in which we can graphically illustrate the universe and the relativity of its parts is by means of the symbol of the *double spiral*, the *caduceus* of the Greeks; each lemniscate or double loop of this spiral can represent for us a stage in evolution of the cosmos, a plane, if you like, or any lesser or greater cycle; the points to notice are that each loop or cycle is continuous with a precisely similar loop or cycle both above and below it; that it is the outcome or result of the former and the originator of the latter; that each cycle is not a perfect and isolated *circle* in itself, but is imperfect in order that, at the expense of its own completeness, it may form part, and an indispensable part, of a harmonious, spiral whole. Yet an important fact to note is that each successive imperfectly constituted cycle, as we pass *upwards* in the figure, *expands* in area, and that the entire caduceus or double serpent is entwined around a central, median, neutral rod or pole.

After these preliminary considerations, *viz.*, that our universe is com-

posed of three such inter-related worlds all built up of the *same* matter in differing degrees of aggregation of its particles, in other words, of density ; that one common Logic Life is, threadlike, sustaining the whole ; that the three worlds are, in actuality, *one* world of threefold aspect ;—the conclusion, if not inevitable, is at any rate highly probable, that all the innumerable and apparently diverse phenomena which contribute to the great processes of involution and evolution in the three worlds will be governed by the *same identical* fundamental principles or laws ; the *same* phenomena will recur over and over again in minor and major cycles, assuming different aspects, varying according to the type of matter, *i.e.*, the world, plane or sub-plane in which they are made manifest. Thus the laws, and the phenomena produced and controlled by those laws in the physical world of biology, chemistry, and physics should, on our view of things, *reappear*, on investigation, in the astral and the devachanic worlds. The phenomena of "Reincarnation" and "Karma," controlled by laws the field of whose operation is so vast as to occupy the three worlds, must have their counterpart and replica in each world or plane taken by itself—nay, in each sub-plane, and inwards through every minutest cosmos after that. For just as in a steam-engine the rotation of the larger wheel is the cause and origination of all the lesser wheels which go to make up the machine as a whole and maintain its constant action, so the entire cosmos is governed by *cyclic* law, wheel fitting within wheel, and all so intimately joined in one harmonious whole that each wheel, however great, however small, repeats the working of all the others.

Now the fundamental position I wish to assume in this paper may be stated as follows :—

In the first place it is clear that one of the great objects to be attained by each one of us sooner or later is this : *knowledge of the truth or untruth of the doctrines of "Reincarnation" and "Karma."* How is this knowledge to be obtained ? By acceptance on authority, in unreasoning acquiescence, of the dicta in regard to these great matters set forth by our seers, the Masters, or other lofty Teachers ? No ! certainly not ! Is it to be reached by mere observation of external fact, whether it be by means of the physical, astral, devachanic, or buddhic senses ? Again we answer, no ! The seer—merely as such—can acquire no knowledge of these things. As Mrs. Besant so clearly pointed out at our last Convention, knowledge consists not in merely sensuous contact or observation however lofty the senses employed may be ;—it consists in an appeal to and response from the *intuition*, that logical centre of consciousness in the Ego whose Divine attributes constitute it an oracle from which there is no appeal. By the word "intuition" as used here is meant that faculty in which the flash-like vision and grasp of the spiritual is blended with and controlled by the inductive

reasoning principle. Mere observation by the seer, if he brought no other faculty to bear upon it, if he were unable to discern the wider bearings, the true niche, as it were, in the great geometric scheme of things into which the phenomena of "Reincarnation" and "Karma" fitted, in other words, their exact place and meaning in Nature, which is our threefold universe, this observation of fact, I say, would be useless. Those who condition their belief in these doctrines by "proof," as they are pleased to call it, of this direct, external, sensuous nature are, in my opinion, on the radically wrong tack.

But if, provisionally accepting the statements of our seers and teachers with regard to these sublime phenomena of the invisible worlds, we critically examine them with a view to discover what fundamental general principles underlie their production, and, on doing so, find that, to the best of our judgment, these principles and laws are, with all due allowance for the differing field of their operation, *identical* with those governing phenomena with which we are already familiar enough in the physical world; if we actually discover that the phenomena of "Reincarnation" and "Karma" as described for us are actually duplicated, as far as the broad aspect of their underlying principles is concerned, in analogous happenings of the minor cycles and systems of the physical world; if we cast the scales from our eyes, mount on a pinnacle, and *by means of our highest faculty* take a broad survey of the whole of Nature; and if, on doing so, the whole appears to our elated and enraptured vision like a well-ordered and symmetrical plan of which all the parts, however vast or minute, gear in together in harmonious proportions; if the sublime and majestic outlines of the story of "Reincarnation" and "Karma" are found, after all, to be but duplications, in expansive rendering, of the exiguous outlines of stories of physical phenomena with which close familiarity has, perhaps, bred contempt: *then*, methinks, at last are we entitled to say that we *know* that "Reincarnation" and "Karma" are true! For, somehow or other, we have attained to a glimpse, faint, perhaps, yet sure, of *first principles* giving rise to the whole congeries of related phenomena running right through all three worlds. Truly the mode and form in which *we* imagine these great principles to work out in Nature may be, probably is, very far from reality, quite evanescent, and dominated by the personal equation; yet, enough for us that we have contacted the *essential* principle; and *that* is permanent, *that* is imperishable.

Let us take, then, some of these fundamental principles underlying our threefold manifested universe. I am purposely assuming that, as students of Theosophy, you are familiar with the teaching as to the main processes involved in "Reincarnation" and "Karma;" so a description of them is hardly necessary. The most general principle governing the various phenomena which we shall, very briefly, very crudely, consider, is that of

rhythm, or vibration, as it were, between two opposite poles. The Eternal Life-breath, during the process of manifestation of a world, during its onward progress through the planes of matter, takes on this pulsating, rhythmic motion, the path of vibration being ever in two directions, each at right angles to the other; the involutionary and evolutionary energy thus inevitably describing a *spiral* track; and this spiral path, this spiral form, is found everywhere: in the infinitely little as in the infinitely great. Particularising somewhat more, let us consider that basic, fundamental law of Nature known as *Rejuvenescence*: here we touch, in my opinion, the very keynote of "Reincarnation" and "Karma;" he who thoroughly grasps this law, he who, with breadth of vision, both ideally and really, appreciates its operation in *physical* nature, *he* is a happy man; for now he for the first time gains a peep, however superficial, however hasty, behind the scenes of the theatre of "Reincarnation;" he sees not the entire machine, but some of the *main* wires which pull the dancing puppets on that wide stage.

"Rejuvenescence," in whatever region of Nature it be working, is the manifestation in a life-history of two opposed yet continuous and complementary phases of existence which appear as perpetually recurring or alternating aspects of an evolving and therefore advancing life. Each stage, level, or *cycle* of the spiral life-path consists of these two phases, the positive and the negative, sleeping and waking, objective and subjective, and it is to the unceasing and inevitable movement between these two states right along the whole path that the *vibration* and the *rhythm* which underlie all manifested things is due; this is the essential meaning of vibration and rhythm, whether it be that of an atom or a solar system: not an advance along the straight, neutral, central line, but perpetual deviation, during the progress, first to one side and then to the other side—why?—in order to gain every experience that space and time can yield! which could not be gained if the life remained ever on the unvarying neutral line.

Very illustrative indeed for our purpose are the life-histories of plants and animals, and it is of the first importance to recognise the main principles which govern them: it is the same law of duality, of vibration. Each plant always exhibits two phases or aspects of its life: firstly, the active, vegetative phase, during which it builds up all its tissues and organs, and assimilates its food by means of them; towards the close of the season the next phase sets in, viz., the flowering and fruiting condition for which all the previous growth and collection of material took place. When this second phase sets in vegetative growth ceases and all the energies of the plant are directed towards the transference of the already collected food-material to the fruit and the seeds. When this is accomplished the plant dies; yet all its characteristics are stored up in germ within the seed, which, on being sown, reproduces next season another plant, which is a replica, with variations perhaps, of that of

last year. So dual cycle follows dual cycle. It is to be especially noted here that the "flower," representing the assimilative subject-phase of life, is not something different from the vegetative growing-phase—it is not a *new* organ at all; it is simply a leaf-bearing shoot of modified form, modified merely as an adaptation to its changed functions; the life and the form are essentially the same, but the *function* is different. The flower is nothing more than a highly constructed shoot whose leaves, erstwhile constructed for the collection of food-material, are now developed in a form suited to their function of fertilisation and seed-production. At the end of the season all these organs die away, even the envelopes of the seed itself; the embryo alone remains, containing within it the immortal germ-plasm which is the carrier from parents to children of their essential characteristics, enabling each successive form to arise in the likeness of the preceding one.

Take another illustration: "the *alternation of generations*" in plants. In the case of the Moss or Liverwort, where it is particularly evident and clear, we have, firstly, the growing, vegetative phase—the Moss-plant proper—which is merely a preparation for the next generation—the fruit-producing phase—the spores or seeds of which, when sown, reproduce the first or vegetative generation once again. While the organs composing the two generations are essentially the same, the self-same plant under a modified form, the functions of the two generations are entirely different, opposed and antithetic. All this is very important to bear in mind, as we shall later perceive.

Turning now to the mineral world we find the same great principle at work—an onward translatory motion combined with a vibratory motion at right angles to this—concerned in the genesis of the chemical elements according to Sir W. Crookes' theory thereof. We get a double spiral track traced for us in space along which, passing from above downwards, the chemical elements successively arise in the order of their density or atomic weight. But we find also that the elements arise in definite *series*, each series being represented by a *double loop* of the spiral at each level of its vertical course, each loop being situated at opposite sides of a central, neutral line. Now each series or cycle consists of two sets of elements, the one set being electrically *positive* and the other *negative*; seven positive elements are grouped around one loop, while seven negative elements are grouped around the loop on the opposite side. Here, then, we see the Life-Energy which is producing the elements out of the primitive "protyle," manifesting itself at each level, cycle, or series in two opposite yet complementary phases of matter, the positive and negative elements of that stage. Each series represents a complete dual cycle of life, exhibiting the objective and subjective phases, an alternation of generations composing and completing the life-history of what we call a "series" of chemical elements. As an example of

such a series we have the seven positive elements: Potassium, Calcium, Scandium, Titanium, Vanadium, Chromium, Manganese; and the seven negative: Copper, Zinc, Gallium, Germanium, Arsenic, Selenium, and Bromine. Now the next descending series in our involuntary scale must be regarded as a reproduction of the preceding series, but in a different environment, as it were, of space, temperature, and time. The same old elements *reappear*, as it were, under these changed conditions, an increase in the density, *i.e.*, in the atomic weight of each, qualifying it for being described as a new chemical element. Each element in any given series has, therefore, its complementary element in the series above and below it; Rubidium is, as Crookes termed it, the "lineal descendant" of Potassium, and is, in *its* turn, the direct forefather of Cæsium. So that the same essential element appears again and again at every succeeding level with something ever added to it which gives it a distinctive individuality as regards its own particular minor cycle or series; yet it is in essence one in properties and characteristics with all the elements in the corresponding position of the series above and below it.

These seven series come out very clearly in their rhythmic, wavelike arrangement, if we group the elements along a curved line to illustrate their respective *atomic volumes*. If we take the third horizontal series of Mendeléef's table, on the downward slope of the curve the seven positive elements occur, while the seven negative elements are ranged along the upward slope; the next series begins with the next dip downwards, and so on, series after series.

Last year in the "Athenæum," and again in the "Hibbert Journal," Mr. Newman Howard drew attention to the fundamental numerics and progressions obtaining in rhythmically constructed systems in various departments of Nature. The *regular polyhedra* have, as their basic progressional numerics, the numbers 3, 4, and 5. Prof. J. J. Thomson's theory of the structure of the atom is that "it is built up in its simple form of a system of 3, 4, or 5 negatively-electrified corpuscles existing in steady motion within a sphere of positive electrification;" no higher numbers are stable unless extra inner systems of corpuscles are added. By means of three rings 24 corpuscles would be stable, a fourth ring of 16, a fifth of 20, and a sixth of 24 can be added.

This same *progression* of 16, 20, and 24 turns up again in Mendeléef's table of the elements.

Again, any musical sound consists, not only of its fundamental note, but also of a subsidiary series of harmonics which constitute a graduated series of vibratory units whose lengths, as shown in a diagram, are progressional spacings, while the lower wave-lengths and frequencies possess a definite progressional numerical value.

So also, as shown by spectrum analysis, each chemical element has

its fundamental light note and also its progressionally-arranged light-harmonics, all founded on number. Each harmonic may be in its turn subdivided into a minor system of harmonics, and thus we get series within series. This latter is well shown in the spacings between successive subdivisions of the leaf of the Brittle Bladder-Fern, whose form is probably built up by all these vibratory units of sound.

Again, the distances of the planets from the sun, and of the satellites from their central planet, appear to be determined by the same progression-system.

But I have no space to go into detail.

What does all this amount to, after all? This fundamental law of *progression*, found in all these various phenomena, is merely an expression of the same principle of rejuvenescence or palingenesis with which we started; it is a reiteration or reappearance of the same Life-energy, but each time with something added to its manifestations in the outer form, this being expressed for our comprehension by such number-series as 3, 4, 5, 16, 20, 24, and so on. It is cyclic growth and development. Thus are atomic and solar systems generated; thus are regulated the development of all mineral, vegetable, and animal forms of life. Each great race or type which is evolved along the advancing line of vegetable, animal, or human life has its rise and fall, wherein we see the vibratory, positive-negative feature once again. Each is a world of itself, which must perfectly run its course if it would harmoniously fulfil its appointed work within the vaster world containing it.

If, then, in all the lower kingdoms of Nature we find the processes of evolution governed by the law of *palingenesis* or *rejuvenescence*, and no such thing anywhere as progress along a straight line, we should also expect the evolution of Man to be dominated by the same rhythmic law. For Man, like the atom, like a series of chemical elements, like a moss-plant, is a world in himself, complete and perfect as regards his own cycle.

Taking, then, the teachings about the three worlds as given us by our seers and scriptures, let us find their plausibility and reasonableness solely along the lines of these natural laws.

We are told that man possesses a body and an immortal spirit or soul, or ego (call it for the moment what you will). On the death of the physical body, the soul is still found within a body composed of matter consisting of more finely subdivided particles, and, therefore, invisible to our physical eyes. *A priori*, there can be nothing strange or unscientific about this; still we see, and shall ever see, that the soul, as Haeckel also asseverates, can never exist apart from a material body of some sort, and this is one aspect of the scientific naturalness of

Theosophic teaching. Astral matter is merely matter whose particles are one degree more finely subdivided than those of the ether; and scientists are probably already dealing with it. It is known that the electrons, those carriers of electricity of which the chemical elements are built up, are, in the case of the Hydrogen atom, 1,000 in number. Now our seers tell us that the Hydrogen atom contains only 18 ultimate etheric atoms; so that the electrons of the physicist must, therefore, be particles of *astral* matter; and the scientist, for once, strange to say, goes one better than the occultist in the teachings as to the subtler matter of the universe. Why should man, therefore, not have a longer or shorter existence in a body composed of such particles as these, seeing that the particles composing his visible physical body are merely compounds of these now familiar electrons? Again, the American psychologist, T. J. Hudson, comes to our aid and shows us how an existence beyond what we call "death" can be *inductively* demonstrated, *i.e.*, can be shown to be an inevitable fact along purely scientific lines and methods of reasoning.

The fundamental proposition upon which Hudson's hypothesis is based is this: that man possesses a *dual* mind, or two minds, each with a distinctive phase of activity; one is the Objective, the other the Subjective Mind. He says: "The objective mind is that of ordinary waking consciousness. Its media of cognition are the five physical senses. Its highest function is that of reasoning. It is especially adapted to cope with the exigencies of physical environment. It is the function of the brain. The subjective mind is that intelligence which is most familiarly manifested to us when the brain is asleep or its action otherwise inhibited, as in dreams, or in spontaneous or induced somnambulism; or in trance or hypnotism. The significant feature of the phenomena is that, other things being equal, the intellectual powers displayed (under such conditions) bear an exact proportion to the degree in which action of the brain faculties is inhibited." Referring to the faculties of the subjective mind, he further says: "It is impossible to make a complete analysis of them without being compelled to consider them with reference to a future life. The reason is that many of them are wholly useless in this life. Others perform limited functions in this life, but each and all are perfectly adapted to the uses of the discarnate soul." Again, in a subsequent chapter, he reiterates: "The mind, of which the brain is the organ, possesses only those faculties which pertain to a purely physical environment; and, being dependent upon the brain structure for its ability to manifest its powers, it necessarily perishes with that organ. The subjective entity, on the other hand, is endowed with faculties and powers that especially adapt it to a disembodied

existence, and the brain is not its organ. That is to say, its higher manifestations are made independently of that organ. The conclusion is inevitable that the subjective mind is the mental organism of the soul. It follows that materialistic science was mistaken (1) in the assumption that the objective mind constitutes the mental organism of the soul ; (2) in assuming that the brain was the proper field for exploration in quest of the soul ; (3) in the supposition that saws, scalpels, or other tools are reliable instruments of precision for testing the question of immortality. Their conclusions were, therefore, valueless to science. They had followed the inductive method, it is true, and their experiments were carefully and skilfully conducted, but their facts were wrongly classified, and were, therefore, not pertinent to the issue they were attempting to decide.

“Materialistic science has, therefore, left the question of a future life exactly where it found it. It has confused the minds of many, promoted scepticism, and discouraged believers from indulging in the hope that science can ever verify the promises of the Master. But that is all. It has not disproved it, and that of itself is good ground for hope, especially when we remember that it has not yet considered a single fact that is pertinent to the real question of the survival of the soul after the death of the body.”

The immense mass of veridical evidence which has been lately placed before us in favour of a life after death by F. W. H. Myers I will not go into now, but will merely refer to his wonderful book on the subject.

If man can exist in an etheric body the vibrations of whose matter constitute the forces of electricity, heat, etc. ; if he can exist in an astral body the electrons of which on its lowest levels *are* electricity itself as observed from the physical plane, and the vibrations of whose matter on the higher levels constitute the natural forces of our various passions and desires ; why, on the death of the body, and the cessation, therefore, of selfish desire, should he not continue to exist in a mental body of finer matter still, whose vibrations constitute *thought-force* ? Yet this body also dies, and then he is found in the imperishable causal body. We see, therefore, that the passage from world to world is a perfectly natural, sequential process. There is a change of state from the physical to the heavenly, and a corresponding return-change back to the physical again. The detailed history of the processes will be found in our textbooks ; I merely wish here “to point the moral and adorn the tale” by insisting upon an explanation of the whole proceeding being discovered by the simple principle of “rejuvenescence” or “palingenesis” combined with the “third law of motion” of the physicist.

It is simply that this threefold life of Man consists of a spiral track composed of a succession of cycles or series, each of which is *dual* in nature, positive and negative, objective and subjective, waking and sleeping. If we consider one of these cycles by itself, and start with Man's entry upon the positive loop or aspect of that cycle corresponding with his birth into *physical* life, we find that this is for him a *vegetative, growing* condition, where he is engaged, by means of constant contact with a physical environment, in collecting material in the form of experience. While engaged in this process he sees not the value and use of it; neither does the caterpillar, similarly engaged—on the cabbage leaf. This is man's objective sphere of existence, where his energies move outwards in strenuous life; but this lasts not for ever: the curve of the loop of existence carries him presently across the neutral zone which men call death into the commencement of the negative or subjective sphere of life, the characteristic function of which is assimilation of all the collected experiences of the earth-life, and the building of them up into faculties. This is, in other words, the fructifical or fructifying phase of his dual life, corresponding to the second or fruiting generation in the life-history of the Moss; his energies are withdrawn into himself, and vesture after vesture is cast off. This subjective condition is the natural and inevitable result of the objective, and must follow it as unavoidably as night follows day: the two are but complementary phases or aspects of *one single* life, the two poles between which the vibratory energy is ceaseless, the pendulum of life ever swinging.

Yet, mark you, these two so antithetic and contrasted states of life cannot succeed each other suddenly; between day and night intervenes the hour of twilight which is neither night nor day, but partakes of the character of both. So between the purely objective earth-life and the purely subjective heaven-life intervenes that strange twilight state, that "Götterdaemmerung," known to us as the astral plane, which partakes of the nature of the world on either side of it, and yet is neither the one nor the other, and hence often so distracting to those passing into it without knowledge of its true nature. It is a direct continuation from the physical, and, therefore, in part a world of causes; yet it is also a direct continuation into the heavenly state, and hence, in part, a world of effects. It is, therefore, essentially, a *transitional* world, and must be studied as such, when many of our difficulties with regard to it will vanish. It has no distinctive importance in itself.

Now, inasmuch as perfect rest and stability is unthinkable for the man on his course of evolution, and seeing that he enters the devachanic state in an imperfect condition, and further, in view of the fact that that state is a

subjective, fruitional one and is not one of growth and vegetation, except in a very negligible degree, it becomes clear that an eternal life in heaven is an impossibility ; and the very fact of this fruitage process taking place implies as its necessary and immediate consequence another stage of growth and vegetation for which this fruit of the past is to serve as an equipment ; else where the need of the building up of faculties in the heavenly world ? No ! the pulse of life must inevitably vibrate back to the positive pole once more, yet along the ascending spiral track, and a new cycle of life, similar in character to the last, must commence. This is where the principle of "rejuvenescence" comes in—the being born again, time after time, into a dual cycle of life in order, at each successive stage, to experience the dual process of growth and of fruitage. It is the only possible method if progress along a straight line, along the median neutral zone, is to be avoided.

Note also that the soul passes through the two distinct phases in each of the three minor cycles ; each world taken by itself has its earlier positive, or objective, and its later negative, or subjective, condition. This being so, it is obvious that the soul cannot continue to live for an indefinite period in each world, the term of its negative phase involving his rejuvenescence into the succeeding world, and so on. And inasmuch as Man is for the present tied down to this one threefold universe, it follows that the term of *its* negative or subjective period forces him to become rejuvenised once again at the commencement of its positive or objective period ; and so the wheel revolves, and by this perpetual repeating process, involving infinite variation in the life, the man evolves by easy stages. How natural, how logical, how inevitable it all is ! Every analogy in our ordinary familiar life tells us that this principle of *reincarnation*, of alternate earthly and heavenly life, is true. We know no perpetual day, no perpetual night, no everlasting summer nor perennial winter-time, but days and nights, and the seasons succeed each other in rhythmic alternation. Hence the phenomenon of life in the astral and devachanic planes and of reincarnation does not constitute something *sui generis* or transcendental, as some have supposed, but, on the contrary, represents in essentials precisely the *same* phenomenon as is found to be universal in the mineral, vegetable, and animal kingdoms on the purely physical plane, viz., a constant succession of mineral, plant, or animal lives, each life exhibiting an alternation of generations, *i.e.*, a growing and a fruiting stage, a positive and a negative phase, a waking and a resting condition. It is precisely the *same* phenomenon as that occurring in the genesis of the chemical elements as briefly described above, where each series of elements is the analogical equivalent of each dual cycle of man's life, with its positive and negative pole, its objective and subjective state of existence. What more, I would ask, is required to enable us to believe in—nay, to be sure of—the truth of "Reincarnation" than these exact correspondences

everywhere in the realm of physical nature, with which alone we can have direct contact ?

Hudson says that “analogical reasoning belongs to the realm of poetry and rhetoric—not to that of logic, nor to that of science, except within certain well-defined limitations.” Yet he also says : “It may be proper to employ it when dealing with matters which are known to be governed by the same, or substantially the same, laws.” Hence I am justified in the illustrations I have taken from physical nature in support of my thesis. Let me continue to do so in support of the doctrine of “Karma.” What is it but the expression throughout the dominion of the three worlds of the *third law of motion* which, if true as a law at all, must be operative over that wide field and not alone in the physical world ? “Action and reaction are equal and opposite.” The physical and early astral life are the scene of man’s actions, which cause and condition his devachanic life. This constitutes the action, one swing of the pendulum ; next follows the reaction, when, by means of its magnetic attraction for him, he gravitates again to earth, the potential energy of the heaven-life being awakened into kinetic energy once again : just as a stone thrown into the air rests there for a fraction of a second, and then returns with the self-same energy back to the ground.

Each earth-life is, roughly, the result of, and the reaction from, the previous earth-life ; the energy of motion of the last is the clue to the explanation of the momentum of the present life. Action and reaction are merely two aspects or paths of one and the same force or energy which is expressing itself, like the energy of light, or the sweep of the sea in this zig-zag, wave-like, or spiral track. All our deeds, our every thought, which are actual living forces sent out (and once sent out, are bound to obey this basic law), all come home to roost, *i.e.*, react upon us their emitters. “Reincarnation” is a great exemplification of the law of the “conservation of energy.” To take an example from physics : when a stone is struck with a hammer, the energy of motion of the latter becomes annihilated, *as such*, with the stroke ; but, on the instant, the same energy, undiminished in quantity, reappears in a new form, *viz.*, that of heat, while, under certain conditions, the heat may in its turn vanish, and reappear as electricity. In the same way each earth-life of ours represents the conserved energy, obliterated as such, during our devachanic life, but reappearing time after time, *under different forms*, “here below.” No energy is ever lost. “Times are as nought.” “Though Dharma tarry long,” all forces sent out by us will return as such, with precisely the same momentum as that with which they were emitted, though, it may be, under a different form, and in another environment.

We never initiate anything entirely *de novo*, but everything is builded on and is a direct continuum of, that which has already been. We see great gaps in Nature, as in Mendeléef’s table of the elements, and in the difference

between "miracles" and the performances of the chemical laboratory. But the gaps are the result merely of our limited knowledge and powers. Rest assured that "Nature never takes a leap;" the links are somewhere, although hidden from our ken.

From all which we gather that on purely scientific principles the doctrines of "Reincarnation" and "Karma" are amply justified; and these processes are seen to be inevitable processes in the evolution of man. But I go very much further than this, and unhesitatingly assert my belief that the lines laid down in this paper are the *only* lines along which "Reincarnation" and "Karma" may be discerned as Truths in Nature. For we must reason from the known to the unknown, and obtain hold of fundamental principles, and no amount of seership pure and simple, no amount of acquaintance with people who remember their past lives, no amount of mere intuitive perception of the truth, will much avail either ourselves or others if we lack appreciation of the place in Nature of that harmonious oneness with an infinitude of phenomena in the lower worlds of the universal prevalence of the principles underlying "Reincarnation" and "Karma."

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Modern Astrology.

ALAN LEO.

It is with especial pleasure that I address myself to an audience of my Theosophical brethren ; for I may say at once that, were it not for the light which has been shed upon it by the Wisdom Religion, Astrology would be to me the most hopeless and soul-destroying subject I can conceive. I shall endeavour to put before you a brief outline of what I understand by the title of my paper, and I may add that I have been assisted in the preparation of this paper by several of my co-workers, so that it will embody to some extent the joint conceptions of a group of students whose central outlook is representative of what I have termed *Modern or Esoteric Astrology*.

By the term "modern" I may say I do not mean to imply that it is at variance with the general teaching of the ancients, the true inner spirit of which it seeks to restore, nor even with the practical conclusions of the mediæval astrologers, who, as H. P. B. has said, deserve credit for having preserved at least the outer garment of a great spiritual truth during the darkest period of the Kali-Yug.

However, all such vexed questions as the comparative values of the different schools of Astrology I will leave to those who are interested in such matters, and will proceed with my task—to set before you what I understand by Astrology.

It has almost become a platitude that man as the microcosm, contains within him all the potentialities of the macrocosm, or visible universe.

Astrology demonstrates the actual truth of this aphorism in a practical manner. The macrocosm, so far as our consciousness is concerned, being the Solar System, the Body of the Logos, our Lord, in Whom we live and move and have our being, man, the microcosm, is shown to be a reproduction in miniature of this glorious vestment ; shadowing forth in his tiny way, through the Horoscope of Birth, the stupendous powers of the *Grand Man of the Heavens* as symbolised to us by the Zodiac, Whose Body it portrays in the *Twelve Signs* and whose divine Centres of Consciousness are known to us as the *Seven Planets*.

It is needless for me to dwell upon the sublimity of this idea, to such an audience as I am now addressing at any rate, for to most of you this conception will be more or less familiar, at least in a vague and general sense. That vague and general sense may become a definite and actual science by a study of Astrology. And it is my desire to make clear to you—as far as can be done in a necessarily brief treatment of so vast a subject—how this result is achieved.

I have said that the *Twelve Signs of the Zodiac* and the *Seven Planets* respectively represent the Body and the Vital Centres of the Logos, the Archetypal Man.

In exactly the same way the *Twelve Houses of the Horoscope* and the *Seven Points of the Zodiac occupied by the Planets* represent the body and the vital centres of the Terrestrial Man.

As it is easier to speak of universals first and particulars afterwards I will commence with the Planets and the Zodiac and will come to the explanation of the Horoscope later on; commencing in all cases at the top, so to speak, and working downwards.

The highest realm of the Universe of which most of us have any direct consciousness is the Mental Sphere. This plane is governed by the planets *Saturn* and *Jupiter*. Every department of Nature, or manifestation of energy, displays *two* phases, positive and negative, active and passive, "male" and "female." In this sense Saturn and Jupiter may be said to be the two poles of the mental sphere: Saturn governing objective thought, science, concrete ideas generally, all that has to do with weighing or measuring; while Jupiter, on the other hand, represents subjective or philosophic thought, metaphysical or abstract ideas, and moral conceptions. They are the Sun and Moon, so to speak, of the mental world; and every conjunction of these two celestial bodies inaugurates a new era in the mind-atmosphere of humanity, from which the mental and moral weather during that period may be predicted in very much the same way as country people foretell the month's weather from the state of the New Moon, *i.e.*, the conjunction of the luminaries. There is, in fact, a precise analogy between the phenomena.

The next realm we are concerned with is the Astral Plane or the Emotional Sphere, the two poles of which are represented in a similar way by *Mars* and *Venus*; the former representing the objective, external, physical desires, or lusts, and the latter the subjective, internal, spiritual desires, or ideals.

These four planets, taken together, furnish us with a representative of the "Lower Quaternary," the especial Kâma-manasic combination whereby the Ego obtains his experience of, and through which he attains dominion over, physical matter.

The remaining planet, *Mercury*, represents the immortal Ego, identifying

himself in turn with Kâma and with Manas and yet being in reality neither—whom fire does not burn, nor water wet, nor the wind dry away.

We have thus considered the five planets, leaving only the Sun and Moon (which astrologically are regarded as planets, though not, of course, in any astronomical sense). The planets as a whole may be said to govern and operate upon the mental and astral vehicles of man; and they therefore require intermediaries whereby their influence may be focussed upon and operate through the physical body. These intermediaries are found in the Sun and Moon, the former governing the *Prana* or "life" element, and the latter the *Etheric Sheath* or "form" through which that life element may play. The Earth itself (which is only represented indirectly in a horoscope, by the way) may be regarded as typifying the *physical body* of bones, flesh, and blood.

This must content us as regards the planets, since space does not permit of our entering more minutely into their nature. Suffice it that we have here a clear grasp of the mental, astral, and ego-ic (if I may be pardoned the word) centres of consciousness in the Celestial Man. We are now to turn our attention to the body or vehicle through which He manifests His consciousness—the *Zodiac*.

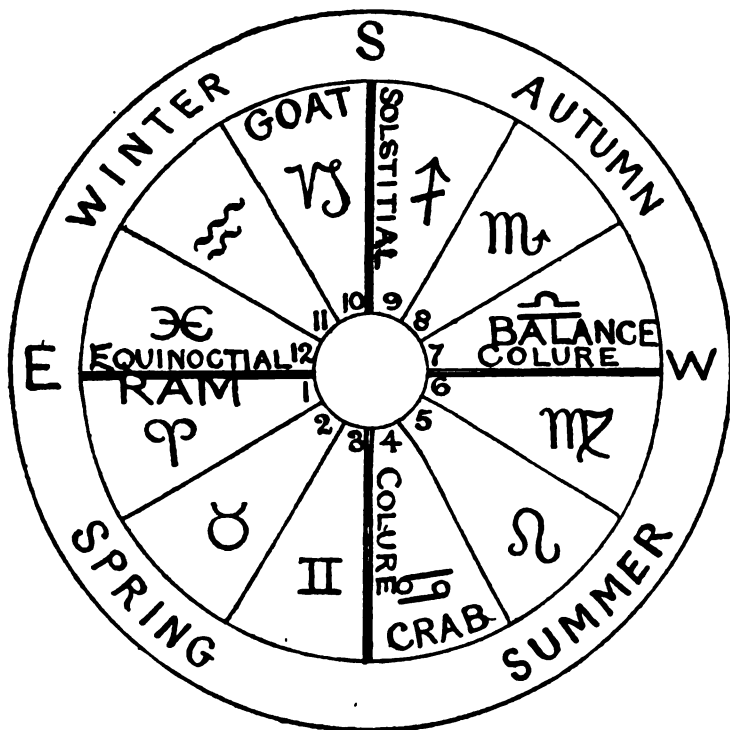
To those who are interested in tracing the history and literature of the Zodiac I would recommend a perusal of the paper written under that title by Mr. S. G. P. Coryn, and published in *Theosophical Siftings*. We are at present concerned more particularly with its practical effect upon humanity, through the various qualities of matter which it segregates, harmonises, and develops. In the sense in which I am now using the word I mean by the Zodiac the *Ecliptic*, or the Sun's annual path in the heavens, and *not* the constellations, be it noted.

To digress for a moment. Those of you who have read "A Study in Consciousness" will remember that there are three modifications of life or consciousness there spoken of, namely MOBILITY, INERTIA, and RHYTHM; three primal attributes from the combinations of which all varieties of consciousness are built up, somewhat in the same way that the organic atom, or rather molecule, of the chemist is built up of Hydrogen, Nitrogen, and Carbon. Let us note that this is a *triple* division, and that it relates to spirit or *Life*.

Turning to matter or form we find it in four states or conditions—etheric, gaseous, liquid, and solid. Let us note that this is a *quadruple* division, and that it relates to matter or *Form*.

Applying this knowledge to our circle of the Ecliptic or Zodiac, let us divide it first into four quadrants by two diameters at right angles. These divisions, in fact, exist in Natural Astronomy, being effected by the Equi-

noctial and Solstitial Colures. The astronomical year commences at the vernal equinox on the 21st of March, when the Sun reaches the equinoctial colure, or *First Point of Aries*, as it is usually called. This is the commencement of the first sign, *Aries* the Ram, a fiery sign: that is to say, in other words, it has dominion over the "etheric" condition of matter. I have represented this in a diagram, the Ram here being at the left. Continuing round the circle clock-wise, we come to the winter solstice, 21st December, *Capricorn* the Goat, an earthly sign (solid matter): opposite to Aries we



have *Libra* the Balance, an *airy* sign (gaseous matter), and opposite to Capricorn *Cancer* the Crab, a *watery* sign (liquid matter).

We have thus a *cross*, formed by the four cardinal points, which we find are related to the four conditions of matter. From these as apices let us construct four equilateral triangles inscribed within the circle, to typify the three fundamental qualities, or "gunas," and we have a representation of the twelve signs of the Zodiac, the evolution of which we have in fact recapitulated, *in epitome*.

Space does not permit of entering any further into the fascinating subject of the Zodiacal Signs, and we must pass on.

So far we have as our factors Seven Planets and Twelve Signs through which we learn the changes that take place in the Heavenly Man. The Planets and the Signs, I might mention, furnish the basis of State or National Astrology as distinguished from Natal or Personal Astrology.

Now let us turn, as it were, to the other side of the picture—the Earthly Man; *ourselves*. Just as the state of the Heavenly Man is shown by the planetary positions at the vernal ingress, the birth of the year, so the state of the Earthly Man is shown by the Horoscope of Birth, an astronomical chart depicting the zodiacal and planetary positions at the moment of birth. This consists of (a) Twelve Houses, corresponding to the twelve signs, and (b) the Seven Points of the Zodiac occupied by the various planets.

The twelve signs are traced out by the “monthly motion of the Sun” (earth), and the twelve “Houses” are similarly traced out by the hourly motion of the Earth on its axis. Thus at dawn, for instance, the Sun is on the edge or “cusp” of the *First House*; at noon on the cusp of the *Tenth House*; at sunset on the cusp of the *Seventh House*; and at midnight on the cusp of the *Fourth House*, being at intermediate times, of course, in intervening houses. It will thus be perceived that the Sun passes successively through the houses in their reverse order, *i.e.*, from the twelfth to the first. At any time during the day or night, therefore, the Sun and planets will be found distributed throughout the various houses in a manner dependent upon—

- (a) The latitude of the place, which determines sunrise and sunset.
- (b) The time of day.
- (c) The respective positions of the Planets in regard to the Sun and Zodiac.

Here we have yet another trinity, for these considerations lead us to the three determining factors of the horoscope, *viz.*, *date*, *hour*, and *place*.

In the horoscope thus constructed we shall find a picture of the actual individual then born—the particular, partial and limited (distorted, even, it may be) reflection of the Divine Man of whom he is a “fragment.”

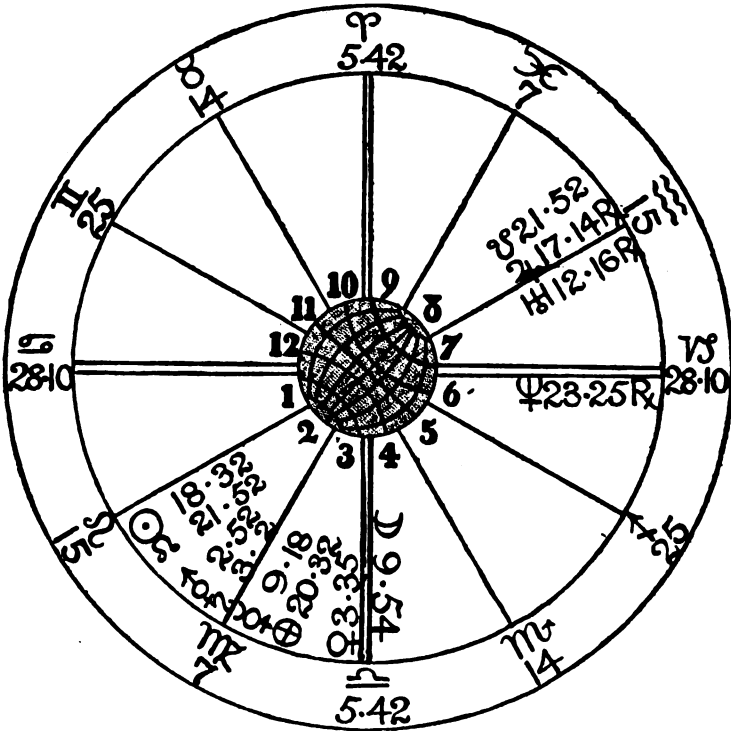
This horoscope will show his capacities, and also his limitations, his inner nature, and also his outer tendencies. And so by a study of horoscopy we are offered a glimpse of the inner life of the many and many silent ones of whom Oliver Wendell Holmes speaks—

“Alas, for those that never sing,
But die with all the music in them.”

Let us take a horoscope by way of illustration. But before turning to the consideration of any particular horoscope let us once more impress on our minds that each horoscope represents, as it were, a glimpse of the Heavenly

Man, each horoscope affording merely *a different view* of the Same One Supreme and Central Person.

Astronomically considered, the horoscope represents a projection of the Celestial Sphere—a projection upon a certain plane, at a certain angle. Spiritually considered, it shows a certain "fragment" of the Divine Life, encased in a certain type of matter through which to realise consciousness, and set in a certain environment whereby that consciousness may be drawn forth.



Nothing so brings home to me the truth that all life is *one*, and that all are equal in the sight of God, as a study of the science of Astrology. And for this, more than anything else, am I grateful for the light that has come from the East—that it enables me to sympathise with and to understand points of view entirely at variance with my own, to harmonise apparently conflicting views of life, and further to perceive that in very truth every man is, as the sages have told us, unconsciously seeking God by day and by night in all his actions and in all his thoughts.

To return to our example horoscope. I have thought that it would be

of most interest to members of this Convention to take for my illustration the horoscope of Helena Petrovna Blavatsky. The figure before you has been erected from data contributed by an astrologer who was a personal friend of H. P. B., and may therefore be regarded as accurate. He states that H. P. B. was born at 3.2 a.m. at Ekaterinoslav, in South Russia, for which time this horoscope has been calculated.¹

We will examine it *seriatim*.

We have seen that the Sun and Moon respectively act as synthesisers of the *life* and *form* elements in the Horoscope of Birth, the nature of the planets being summed up in the one and the zodiacal signs in the other. The common meeting-ground of these two is the Earth, which is represented in the horoscope by the east point, or Ascendant, better known to many as the "Rising Sign."

These are the three prime factors of the horoscope, the \mathcal{L} s. d., as it were, of horoscopical currency. The *Sun* represents the moral or Individual nature; the *Moon* the Astro-Mental or Personal; and the *Rising Sign* the physical garment, together with the general temperamental outlook on life—you may call them Heart, Brain, and Eye.

Take the Sun first. In our horoscope we find it in Leo, the fifth sign, the heart of the Celestial Man, and in the second house, the house of intuitive knowledge and of speech. From which we deduce that the celestial knowledge of the Great Heart is here poured out in the form of thought and speech. And this we know to have been emphatically true in the case of our foundress.

Next the Moon. It is in Libra, the seventh sign, most mysterious of the twelve, the reins of the Heavenly Man, and in the fourth house, the house of death and of the end of things, also peculiarly the house of occultism in a very special sense. Being in conjunction with the planet Venus, ruler of Libra, the personality is thus signified as loving and peaceful, artistic in inclinations, and eloquent in expression. There are some of you who knew H. P. B., and you will know that this too was true of her.

These two positive and negative storehouses of celestial powers, the Sun and the Moon, exert their influence through the first house of the horoscope; more especially through the first degree, that is the Ascending Degree. In this case we find both Cancer, ☊, and Leo, ♌, represented in

¹ The data from which this map has been calculated were published in *The Astrologer's Magazine*, vol. ii. p. 343; they were there accompanied by a horoscope drawn for some little time *earlier* than the moment stated. Whatever the cause of the discrepancy may be, whether due to a misprint or to an error in calculation, the variation introduced is not sufficient to affect the items of interpretation here given; but it was thought well to make this explanation, as the article has recently been reproduced (unfortunately without correction) in the *Theosophic Gleaner* of May, 1905.

the first house. These two signs are respectively the "houses" of the Sun and Moon—a fact which any astrologer, ancient, mediæval, or modern, would at once corroborate. Hence we see that the subject of our horoscope possessed a physical vehicle responsive both to the solar and to the lunar influence, in other words, she possessed a powerful Individuality united to a great Personality. That H. P. B. possessed a great personality not one even of her traducers has ventured to deny. That she possessed also a powerful individuality the existence and strength of the Theosophical Society to-day is abundant proof.

As I particularly wish to give a *clear* impression of the practical value of Astrology in the analysis of character and temperament, I will not go into further particulars, since it would seem to those who are not conversant with astrological technology (and who could not, therefore, see the justification of my remarks) to be merely a recital of well-known characteristics with a running commentary of what, to them, would be meaningless jargon.

There is one point of interest, though, the significance of which will be clear from what I have already said earlier in the paper. We find Saturn and Mars "in conjunction," in Virgo, an *earthy* sign, governed by Mercury, which planet also occupies the same sign, Virgo. That is to say, Saturn, the "mental elemental," is working in conjunction with Mars, the "desire elemental," the two collectively being "disposed of"—that is to say, *controlled*—by Mercury, who, as I have before said, may be considered as representative of the Ego. In the control of the two by Mercury, or the Ego, we have an explanation of those volcanic outbursts of temper for which H. P. B. was so famous—and we see clearly how transient and really harmless they were. This position, moreover, clearly shows the marvellous executive power, and also the extraordinary critical insight possessed by her. For the conjunction of Mars and Saturn may be said to typify Kâma-Manas, a powerful weapon for use in her frequent encounters with all the keenest and most materialistic minds of her day, for we must remember that thirty years ago there was not the same sympathy towards mystical views that we see around us now.

I have given a bird's-eye view, as it were, of Astrology as practised to-day, endeavouring more especially to show how *practical* (in the highest sense of the word) is this study to the student of Theosophy, in order that he may know what are his highest capacities, his real strength and his most insidious weaknesses.

Before I bring this brief sketch to a close there are two points in particular I wish to touch upon.

First, symbolism. The prime symbols of Astrology out of which all the planetary symbols are formed are the three most ancient symbols in the world. *Circle*, spirit or life, *freedom*; *Crescent*, soul or becoming, *flowing*; *Cross*, matter or form, *fixation*. Out of these three symbols variously

combined the symbols of Saturn and Jupiter, ♄ ♃, Mars and Venus, ♂ ♀, and also Mercury, ☿, are formed.

And here I may tell you a secret. These symbols are not arbitrary selections chosen for convenience. They are the *only possible* glyphs capable of conveying to the mind the real nature of the planets whose signatures they are. They are the arcane repositories of true knowledge, and profound meditation upon their real significance will alone convey their true meaning to the soul.

Second, as to the relation between the Horoscope of Birth and the person born the following illustration may perhaps prove of service.

It is not difficult, entirely apart from vague poetical imagery and strictly in a scientific sense, to conceive of the heavens as generating, through the various rhythmical movements of the planets, a celestial music, varying from year to year, from day to day, and from moment to moment.

Picture, then, the Earth as a vast phonograph, successive chords of the celestial symphony—harmonies, discords, passing notes and resolutions—impinging thereon from outer space and being focussed, as it were, through an invisible funnel which condenses these planetary vibrations upon the terrestrial sphere.

This will give a very good idea of the formation of the horoscope. For, just as the precise sound entering the funnel of the phonograph, by reason of the vibrations of which it is compounded, impresses itself instantly and indelibly upon the receiver, so do the planetary vibrations stamp themselves indelibly upon the etheric double of the newly-born infant at the predestined moment when the soul steps in to claim its garment, when the Breath of Life sweeps through the tiny nostrils, and man becomes *A Living Child*.

In Defence of Spiritualism.

FLORENCE M. M. RUSSELL.

Strange indeed it is that in the twentieth century Western mankind should still be so crude as to dare condemnation of any great movement. For every combined effort implies its own basis, and the very form which it assumes, however repugnant it may be to the general observer, argues the stirrings of an irrepressible life within. This living fire burning in the breasts of those who unite for some purpose is not to be withstood; yet imperfect human nature commits again and again the folly of denouncing in others that to which it has not itself awakened. To Modern Spiritualism indeed—the outward expression of an inward force—the foregoing remarks may most justly apply. 'Tis no new thing, but under whatever name it may be known, the true reïmbodiment of that claim which has ever been the base and main-spring of every religion, the claim that actual communication with the UNSEEN is possible. It will suffice for our present purpose to take two of the Ancient Faiths, the Egyptian and Hebrew, inasmuch as the second has borrowed largely from the first and both are illustrative to some extent of others. It is more than probable that the extensive use of the Hebrew (T)eraphim, by which the priests divined the future from the mouth of their tribal god, Jehovah, was derived from the nation with whom they abode in bondage, yet the incident of Rachel stealing her father's household gods points to the fact that even primitive, pastoral peoples were conversant with methods of Communication which represented to *them* the whole of religion. The Jesuits call these sacred images "the holy instruments of primitive revelation;" the student of our own scriptures will remember that by them Rebekah inquired concerning the double birth which was to be of so much moment to Israel. These Teraphim have a deep significance for the Egyptian Hierophant and worshippers: they are "animated statues," in them shines the "light of stars;" they are also declared the vehicles through which higher Powers impart needed instruction of all useful arts, sciences, and laws to early races. According to a Latin writer, they are the "Annuntientes," or "Announcing Messengers."

In the Hebrew cult we have the "Light of Jehovah," the Urim and Thummim set forth in the Breastplate of Shining Stones—the *latter* was originally used in Egypt. One of the Teraphim was placed in David's couch by his wife, Michal, to represent him after his flight from his enemies. In mediæval times the Teraphim become "the forms in some one's likeness" by means of which the black magician inflicted injury upon an obnoxious neighbour. Another Latin writer declares that all divinations are made by the help of "the spirits of the elements," and that in some cases "the Holy Spirits spake not." This reminds us of Jehovah, who refused to answer King Saul "by prophet or by dream." In grievous case, the monarch then betook himself to the Witch of Endor, and thus broke his own law by which he had forbidden any mediums to exercise their powers unless they belonged to the ranks of priest or prophet—sacred seers who communicated direct with the great tribal Spirit, Jehovah. The latter, then, appears as a powerful elemental who would permit no lesser spirits to work through his chosen people. Consequently, we wonder at the temerity of a certain man named Micah who, during the lawless period of the Judges, made an Ephod and Teraphim, and consecrated one of his sons to be his priest. All that followed shows plainly the recognition by Hebrew tribes that their general weal depended upon such powers with the necessary paraphernalia. One curious point should be noted, viz., that the Israelites were, in their earlier annals, almost devoid of definite ideas of the Hereafter. Of this, King Hezekiah, in his dread of the Great Beyond and intense desire to see many days on earth, is a striking example. At the noted Séance of King Saul we see the Medium of Endor trembling with fear at the entrance of an unknown client. She reminds him how the King "hath cut off those that have familiar spirits, and wizards out of the land." Eventually, to her own great surprise and dread, her Control brings up the actual Samuel—the great prophet who had passed from earth. It does not seem that any materialisation took place, for she alone saw and described the figure to the King, neither is it clear whether the dead Seer controlled the woman, speaking through her mouth to Saul, or whether a voice alone was heard by both parties. It may also be remembered that Samuel, during earth-life, did not disdain to do a little thought-reading on behalf of men. We find, in the Hebrew religion alone—out of which Christianity arose—abundant evidence that Spiritualism, pure and simple, was the guiding factor for many generations. As we follow the long line of their prophets, the teachings and inspirations become more subjective in character, the visions more subservient to the conveyance of spiritual truth, while the conceptions of Deity are greatly enlarged, and in many cases rise to the sublime.

What have we in Modern Spiritualism which corresponds to the sacred rites of old religions? The same claim is made by Churches of Christen-

dom (especially that of Rome) to be the sole medium of communication between this world and the next. The late petty persecution of Bond Street palmists represents on a very small scale the harsh edict of King Saul. Nevertheless, our ministers of religion are not a legalised class for the practice of occult arts. The Protestant, at any rate, cannot, like the old Hebrew or Egyptian worshipper, obtain from his clergy any definite information with regard to his future in this life or any other. He is only privileged to listen to well-worn platitudes or biblical interpretations put forth with greater or less degree of culture; better than this, perhaps, the fearful, juggling witch who knew not the extent of her own capabilities, and yet became the means of saving judgment to her king in his hour of bitter retribution. It is true that persons of strong faith and fervent prayer draw sustenance of a practical kind from their own mode of entrance into the Occult (the life hidden with Christ in God), but others, not so constituted—wilful, irresolute, earthy—to whom shall these go? What substitutes does Modern Spiritualism possess which at all correspond with the Oracles of the Past? The Ouija, the Planchette, the Terrisphere, savour all, we fear, of frivolity, and do not adequately represent the Ephod, the Teraphim, enclosed in holy tabernacles, and only brought out when really needed. Why is this? Let us consider the modern form of Spiritualism from three important Aspects.

A. Its Beginnings. B. Its Workings. C. Its Progressive Results.

A. This great Movement started into activity about the middle of the last century, and through a varied history has shown itself the outward expression of a vigorous life. It represents a Power which, like the witnesses in the Apocalypse, has apparently been slain again and again, but ever wakes to a new existence—to fresh utterances which no cruelty, no scepticism can avail to crush. In this new form it has battled with more or less success against the materialism of the day. In 1848, when it arose phoenix-like from the ashes of forgotten thoughts and lost fulfilments, it supplied the needed Pledge of Immortality for which man's heart has ever craved with an unquenchable longing, and if all its promises have not yet been realised it is because new vistas are still opening out, new possibilities of so training mind and soul that man may learn to gauge the depths of his own being with a better hope of success than is at present afforded by the ordinary séance.

B. Its Workings are various: Clairvoyance, Psychometry, Physical Phenomena, can all be traced, as already noted, in ancient faiths. Their practice goes on week by week, day by day, in Societies and Circles. Though obtaining countenance from some scientists, they are still derided and disregarded by a large class—the indolent orthodox, those too indifferent or selfish to investigate a subject which they find difficult to understand.

C. There are times when the Materialist stands silent before these, the Progressive Results: certainly a wider knowledge of invisible worlds is in the atmosphere, and comes to the general public whether they will or no. Certain facts are not to be disputed, therefore they are ignored. In literature the superphysical is tacitly admitted where erstwhile it was evaded. The Theosophical Movement, now world-wide, though opposed to Spiritualism in some of its conceptions and modes of action, has been, and *is* in reality, its most powerful and helpful ally. Perhaps the antagonism guarantees a future unity because the same Powers may be working behind both. In some sense, Modern Spiritualism has acted as a kind of sponsor to Theosophy in her latest Rebirth: the elder in time has performed a St. John the Baptist Mission to the Younger, making some rough places smooth for the Students of the WISDOM. If we compare the workings of the two, we may say that the one seeks to draw invisible Forces to manifest tangibly upon earth, the other seeks to transmute man's natural forces, so that the lower nature, being fused in the Higher, he may ascend while still a Dweller in the Body to loftier spheres of being—nay, perchance may learn that which, in the words of the Apostle, "it is not lawful for man to utter."

What should be the Primary Object of Modern Spiritualism? Ostensibly, that man should gain undeniable proofs of continued consciousness after so-called Death. Even so, and if such proofs are gained, does that assure him of immortality? The Theosophical answer is, "Man, Know Thyself." Until Science can reply in the affirmative (as surely she will: it is only a question of time) the longed-for assurance cannot even be imparted from one heart's depth to another. Still, the Promise stands as the Great Teacher gave it, "Seek, and ye shall find; knock, and it shall be opened unto you." Each must, after all, seek, knock, find for himself.

Let us pause now to consider (1) the Dangers, (2) the Difficulties, (3) the Perplexities, which after sixty fairly fruitful years still confront the Student of the Spiritualistic Philosophy.

1. Man's yearnings after the Unseen could only be satisfied by beings of another sphere—the initiative came from The Other Side, a fact which few are in a position to dispute; it is obvious that the joy of such Communications brings its own perils for the incarnate and discarnate. At séances bereaved people are overcome by their own overwhelming emotions, others attend merely from motives of morbid curiosity; also a frivolity in seeking makes some sitters a ready prey to deception. A lack of rational investigation leads to deceitfulness on the part of elementals and those who have passed from earth. It is, indeed, too often forgotten in the absorbing interest of the quest that the latter are not always "angels," but may still be capable of "harmless white lies" given out to console some importunate mourner whose thoughts they can read with a facility inconceivable to us

poor mortals. Then again, undue ardour may detain souls within the sphere of the earth's attraction : this risk must, however, be accepted in consideration of the possible help we may give to others who are earth-bound through their own folly, vice, or ignorance, or else are detained by the wish to disburden their minds of some secret worry carried beyond the Portal.

2. The difficulties are caused equally by mediums and sitters : the former being of abnormal temperament more or less pronounced, suffer terribly from changes in their own health and moods. The immense strain upon the nervous system renders it impossible that they should always produce the same results, yet they must, in most cases, "live of their ministry." Sitters, anxious to obtain their money's worth, always demand phenomena, and thus court deception from the overwrought men and women, who, under such constant pressure, fall now and again into fraudulent practices.

3. During the last few years a new set of possibilities has arisen with regard to the Physical phenomena of the séance-room which Spiritualists are not always willing to admit ; since some of these APPEAR, at any rate, to go against their most cherished convictions. They are continually brought forward by students who, while claiming to consult alike the interests of Occult Knowledge and Strict Science, occupy, to some extent, the large stretch of debatable ground between the two. The judicial inquiries of the Society for Psychical Research, carried on with great punctiliousness and evincing sometimes a praiseworthy scepticism, or unreadiness to believe—which goes the longest way round to explain any mystic occurrence—these are ever with us, and are, doubtless, invaluable aids to progress. The study of the Subliminal and Supraliminal Consciousness by Myers, the psychological investigations into varied Religious Phenomena by James, the scientific basis now acquired by Telepathy—all these throw strong yet shifting gleams of light upon the mystic's path. We find new vistas opening out before us, fresh regions to be explored, fresh facts to be gathered, hints of Truths which as the years go on will give a new complexion to all that is being done to-day. The Spiritualist finds that new tests and new agencies must be admitted, such as were not taken into account at the beginning of the movement. Its character must, therefore, inevitably change. He has always made his cult too much of a delight ; he must realise that to make it worthy of acceptance by the world it needs the strenuous life, the continued study, both of medium and sitter. What, then, should be the primary object of Spiritualism ? Surely the true cultivation of the science of the Soul. What should be the qualities of the true Spiritualist ? Perfect honesty with himself and others, the charity that thinketh no evil combined with the impartial spirit which will place this subject on the same footing as any other.

Let private mediums, training themselves to high ideals, form reliable circles in the home life ; let those who work in public be nominated to their

posts by committees appointed for the purpose, and receive a fixed rate of pay ; let their footing be that of a lecturer who makes scientific experiments ; let all subscribers join on the understanding that these peculiar powers are to be exercised freely and naturally without detriment to physical, mental, or moral health ; let sitters aim for a sound mind in a healthy body, taking only pure food, while control of the thoughts is habitually practised ; let the religious and the devotional element be combined with such wholesome preparation whenever possible ; and the Spiritualist will achieve grand results by his own methods long before the present century comes to a close. When psychic and spiritual students of all denominations and Societies have firmly joined hands with science, and the immortality of man is placed beyond dispute, a new era will begin for our race. Brothers all, whether Theosophists or Spiritualists, let not one despise the methods of the other.

THE SUPREME NEEDS ALL.

“ O Death, where is thy sting ?
O Grave, where is thy Victory ? ”

Vibratory Capacity, the Key of Personality.

C. H. H. FRANKLIN.

As in the course of our daily lives we meet with many persons, some of them attract us and some repel us by their presence. Instinctively we seek to repeat the experiences of personal communication, directed by forces of which we know practically nothing definite and which by most of us are never even realised, our introspective examination having never been deep enough to betray their existence.

Not recognising these definite superphysical and moral forces, most people see but chaos in the effects of the contacts which they make with others in the round of daily life.

Nought but energy—cause—can produce an effect, so, knowing a little of the relations between energy, force, and matter on the physical plane, let us analyse these subtler forces by reasoning analogically from action on the plane on which we are fully conscious to the subtler realms, keeping in mind the old occult maxim, "As above, so below."

We are driven to consider that Force resembles Matter ; in fact, that—

Matter (Tamas)

Energy (Satwa) (which is a change in the relation of force to matter).

Force (Rajas)

Matter being known by Mass, or inertia.

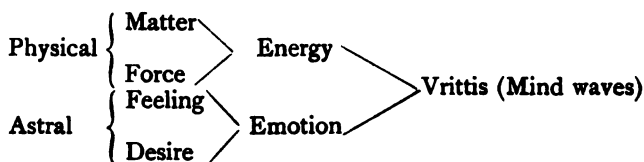
Force being known by Hardness, and

Energy showing itself on the manifest (or physical) plane as Movement, and on the "unmanifest" (astral) as Stress.

Now most of us are only conscious of the differentiation of Self and Not-Self on the physical plane, *i.e.*, in its material side. We cannot differentiate energy—our subjective physical, or physical soul—from the circumambient energy ; and being unable to differentiate it, we cannot assign limits to our subjective physical selves.

From our relation to the physical plane we have acquired the habit of regarding happenings therein as having perspective.

Our object, however, is to apply our physical methods to other planes, which we may consider as having somewhat the following relation :—



Now perspective only exists for that which has limits, and can only be realised when we can recognise limitations. Being able to think in terms of the limitations of matter—in “material” perspective—but not in terms of limitations of force, we see but a rather false perspective when we go higher, as it is hampered by the assumption that force has neither limitation nor perspective. But our material perspective will be correct in so far as we only consider the material manifestations of energy. In other words, it will be correct Tamâsic, though erroneous Sâtvic, perspective.

Now our analogy requires, for complete demonstration, the recognition of the relationship between energy and matter, as both are necessary to a vibration.

Clearly recognising that the energies which we appreciate on the physical plane are vibrations on one scale or another, we may assume vibration to be the mode of manifestation of energy on all planes in which we have vehicles—that is, in which we are attached to matter, physical or super-physical. Thus our Vibratory Analogy may be examined critically and the Vibratory Theory of Personal Affinity built up.

We can only analyse that which we can reflect within ourselves, and we can only reflect that which is similar to ourselves—is fundamentally of the same order as, or is within, ourselves. Now since we can only consider energy in terms of matter, we may think of our personalities as Condensations of Energy in terms of Matter.

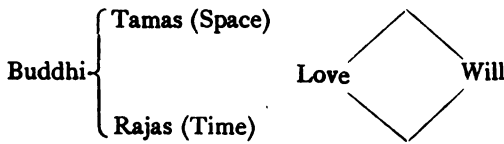
Noting, as we must, that all movement in Nature tends to be cyclical or vibrational, we would expect this cyclical action to be in some way an analogy, if not indeed the concomitant, of vibration. So we must analyse a vibration. A spring, when set vibrating, oscillates about a position of zero stress and maximum kinetic energy in both positive and negative direction (say to right hand and left hand), at both of which positions kinetic energy is zero and potential energy—stress—is at a maximum.

Examining the case of a rotation as of a body swung at the end of a string, we find that the energy in the body rotating remains constant, but

the direction of stress varies. When centrifugal force is at its maximum in one direction it is zero at right angles to it, while kinetic energy is at its maximum in the latter direction. Evidently cyclical action and vibration have both a common substratum.

Seeing that we are compelled to view things from a limited aspect and not from Absolutes of Reality, it is well to consider our perspective. Space holds good in all limited or phenomenal aspects, so, if we know our dimensionality, we can make allowance for spatial limitations.

Probably we may consider this relation as holding good—



Making Space the Matter of Buddhi.

„ Time the Force of Buddhi.

„ Will the Kinetic Energy of Buddhi.

„ Love the Potential Energy of Buddhi.

The “matter” we deal with freely is chemical matter, stresses, and objects in grammar, (logical matter), or matter on the Physical, Astral, and Mental planes. We will think of the Rajasic manifestations (energy, etc.) in terms of the relations of space and time, with all variations in space only. Within these limitations we may make our perspectives correct from an intellectual point of view, in consequence of the uniformity and fundamental legality in the manner of differentiation of these conscious units by vortical impulse.

Supposing a unit of consciousness to be attached to a form, then the possibilities of expression of the unit of consciousness, or Ego, will be the possible modes of vibration of that form, since the Ego can only express itself by a relation of energy with that form, and relations of energy and form can only be expressed in vibration. Should the Ego desire to express something at present inexpressible, it would seek to add something to itself—another form, in fact. But it could not attract another form; it would have to be impressed with the desired vibrations from circumstance through contact with forms. Once started, however, it would add to the desired form as rapidly as it exerted energy along the new vibratory possibilities. And in doing so it would realise that other unexpected vibrations appeared—its old form’s relations with the new form’s possibilities. But the form would have gained greater complexity, hence greater capacity for reception and expression of vibrations; and with ever increasing complexity the possible modes of vibra-

tion increase, till with an infinite complexity its modes of vibration become infinite.

Forms are infinite in their variety, even on the physical plane alone. So the possibilities open to any unit of consciousness on an infinite number of planes are expressed by "the square of infinity." (And it has been suggested that the attributes of ∞ are identical with those of a point!)

We have now examined in a somewhat perfunctory manner the reasons for considering vibration to be the solution of the problems of personality, defined our conception of vibration, and have considered the fundamental relativities of the root-matter and root-energy involved.

Speaking generally, vibrations taking place in any of our vehicles cause a mixture of two sensations, those of Disharmony and Harmony. The ego cognises these, but while the perception of harmony involves the actual presence of harmony (though probably not complete harmony), the perception of disharmony does not necessarily involve the existence of disharmony, but often too subtle a harmony—a harmony extending outside the range of sense. The volume of vibration, being outside our limitations, strains the organs in the attempt to respond and causes pain, but without any perception of the relations of the vibrations involved.

The differentiation of harmony and disharmony involves cognition. Cognition involves perception. Perception requires the use of a sensorium. The sensorium, having form, has limitations. And the limitations of form have also direction, and may be different in different directions.

But sensation generally involves the perception of vibration or waves in very complex array. To understand vibration it is necessary to familiarise oneself with the relations in a single wave. We must, therefore, examine the possibilities of vibration more fully.

The most important idea in the study of vibration is probably the curve traced by a pendulum swinging and recording its movement on paper beneath it, drawn at constant speed at right angles to the plane in which the pendulum swings. This is known as the *Sine curve*.

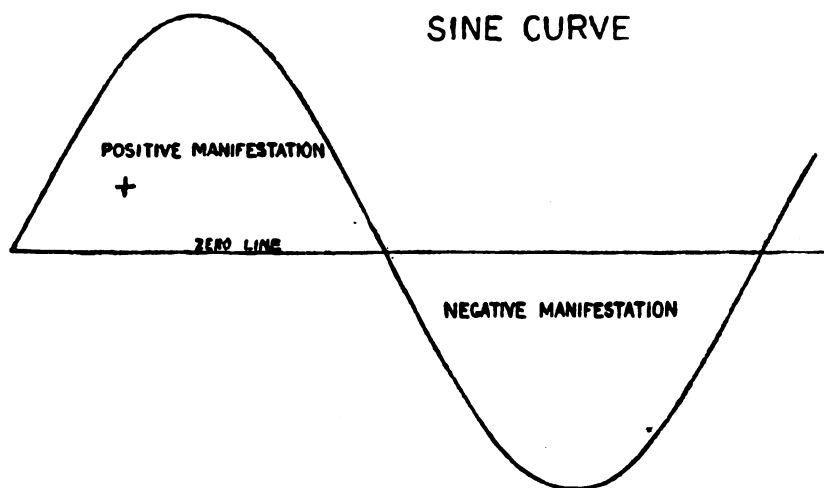
When a number of sine curves and rotational movements are superimposed by a suitable piece of mechanism we get the vibration forms called oscillographs, often very beautiful in appearance. And what is traced by the pencil attached to the oscillating pendulum is a facsimile of what is occurring wholesale in Nature, both on a macrocosmic and microcosmic scale. (What are known as Chladni's figures show the modes and loops, or lines of minimum and maximum amplitude of vibration, on the surface of a vibrating plate.)

But Nature is not limited to swinging pendulums and vibrating plates for her expression of complex vibration. We cannot register three-dimensioned vibration completely; our instruments register two directions only. But in

the surface of the sea and the shaping of the clouds we may see the consummation of multitudinous vibrations ever changing, but each position, as registered in our cameras, is a record of the expression of innumerable waves to form a living realm of beauty.

But it is only the mental sense that perceives individual waves, by separating them from the complex sensations of aggregations of fine vibrations and observing the change in the order of those fine vibrations. Let us consider the various consummations of different ranges of vibrations, with their modes of cognition, as Light, Heat, Sound, etc.

For any given cognition of colour, temperature, or sound a very complex scheme of vibration is present, and it is the complexity, the almost infinite



series of changes, that make each tone, with its subtle delicacy, or coarseness, as the case may be.

A little careful spectrum analysis of any colour in the visible range only, or a mathematical examination of a bar of music, will soon make apparent the vast complexity of any colour or sound sensation.

But it is important to consider the conditions which cause harmony and disharmony in our perception of any sensation. We find in the noises round us a number of uncoordinated vibrations. It must be borne in mind that there is no such thing in Nature as absolute harmony or disharmony, and a noise is often a group of vibrations in which the apparently uncoordinated preponderate over the evidently coordinated in intensity and volume. Coordinated vibrations, within the limits of the sensorium, cause the sensation of harmony cognised as pleasure, and uncoordinated that of pain.

We must not think, however, that all vibrations producing the sensation

of disharmony are unpleasant in themselves, or necessarily disharmonious. A sound at the higher limit of perception becomes shrill—"sets the teeth on edge"—as the limit of responsivity is passed, but before the limit of perception is reached. And so in light: an intense "light ray" nearly beyond the visible limit—say in the very furthest violet—may hurt the eye, and produces a sensation though often without perception of colour. In fact, it is painful if intense enough to force its way into the consciousness. So we infer that much which we perceive as disharmony is often the perceptivity beyond responsivity. And, be it noticed, it is not merely the harmony which is above our range which is painful, but that which is below as well.

The conditions for harmony are a state of fundamental simplicity in the natural relations of all of a *group* of vibrations. A *simple* vibration of monochromatic light, or of *one* pure note in sound, does not convey a sense of beauty, but seems rather unattractive—is, in fact, monotonous.

Perhaps an analogy will explain this phenomenon better. Imagine the sea perfectly flat like a pane of glass, and rising and falling a foot, without ripples, once every second. It would be most monotonous to watch. Next consider it with one kind of vibration, as waves absolutely parallel and equidistant and flowing at definite rates. It would still be monotonous, but infinitely more attractive than the glassy, flat sea. If the waves were all parallel, but not equidistant or of equal size, it would be still better. But it is not till the infinitely complex form (though with comparatively simple mathematical relations) of the surface of the sea as we know it is presented that we perceive a thing of beauty, and obtain pleasure from the perception.

A very cursory examination of the mathematical side of harmony will be advantageous. We all know that certain notes struck together on a musical instrument are distressing, and others just as pleasing. Now the striking of a note and its octave, which vibrates twice as fast, is not unpleasing. But a harmonic triad, or three notes whose ratio of vibration rates is 4 : 5 : 6, as C, E, G, is far more pleasing. But if sounded with a fourth note, the octave of "4," we get the major chord, an important musical sound. Also the relations between notes are comparatively simple. Taking an octave, the notes have a ratio of vibrations :—

C	D	E	F	G	A	B	C
"	$\frac{9}{8}''$	$\frac{5}{4}''$	$\frac{4}{3}''$	$\frac{3}{2}''$	$\frac{5}{3}''$	$\frac{15}{8}''$	$2''$

In this consideration of the relations of harmony we have made our keynote, or dominant, C.

There are several methods of representing these vibrations and vibration relations diagrammatically, the most important being (1) the ordinary musical notation, and (2) the spectroscopic method of delineation. The former is

suitable for long ranges of vibration—through many octaves—while the latter cannot easily be used for more than an octave. The former is not capable of expressing the finer gradations within an octave ; it can only represent the limited harmonies used in music, and not the greater used by Nature ; while the latter is used by Nature herself. Music, in fact, has a set and limited scheme of harmony, transcended only by the great masters of sound, whose elevation has come solely by their appreciation of the complete natural scheme of harmony, and freedom from the set relations of music required by lesser musicians.

For a subtle analysis of “harmony” from the more detailed aspect we need the spectrum mode of delineation. And we may consider light as the vibratory phenomenon which can be most easily analysed in this manner, for Nature herself does it, in the rainbow, the prism, etc., and presents us with a set of relations ready made without our having to calculate position, intensity, etc. In the prism, when a parallel beam of light is introduced, it is dissected, the slowest vibrations, the red end of spectrum, being bent furthest from their course, and the whole of the light introduced appears as a band, generally streaky, of colour from red, yellow, green, blue to violet. But suppose a very narrow slit is used to prevent much light reaching the prism, and the flame of a burning material (say magnesium) is examined. Then we get numbers of beautiful lines, each of definite colour and intensity! The intensity tells us the energy in any particular ray, and the position tells the number of vibrations. And these lines are not arranged at random, they are seen to have mathematical relations, within any given group ; they are harmoniously arranged, in fact.

But in a spectrum from, say, the sun, it is noticeable that there are dark lines across the bright band. And if one examines a white-hot poker through a coloured medium, one sees the same phenomena of dark bands or lines. What does this mean? We note that the coloured medium gets warm where a perfectly transparent crystal would not change in temperature at all. This gives us the clue. It means that energy—light—is absorbed, because the crystal is able to respond to vibrations of these particular rates, to vibrate at these rates itself, and is therefore absorbing all such vibrations when of greater magnitude than its own. These phenomena bring us to another fundamental principle. “Of two or more bodies which can vibrate at similar rates that which is vibrating tends to set the others in motion, and continues to increase their motion until the energy in the vibrations of each is equal.”

This fact may also be illustrated. If two tuning-forks are taken of identical note and one is set vibrating, the second will also start into activity, until both have practically equal amplitude. This is the fundamental phenomenon of synchronism, or equality of vibratory rate.

But as for the formation of complex oscillographs we needed a rather

complex pendulum, so, when we find a complex spectrum, we expect complexity in the atoms vibrating. The effect on our multiple oscillograph pendulum of setting one of the pendulums in motion is to cause the whole system to swing with all the usual periods of the system, it being no matter which pendulum is started, the system swings in the same manner, though the amplitude in different directions may vary.

Consequently we may infer that if an atom receives energy in one of its possible vibration modes it will radiate it along others, in proportion to their several capacities for receiving it, and those receiving energy receive only in proportion to their capability of expressing it in radiation.

Suppose two resting atoms to have coincident minor lines of expression of radiation, or spectrum lines, of almost negligible intensity as well as major lines having no relation of position. If one of these is set in motion by its major lines the other atom, screened from other forces, comes gradually into activity with its own major lines radiating, though in vibratory periods unrepresented in the first atom.

This would show a method for transmuting energy from one wave rate to another. An example of this transmutation in Nature is found in fluorescent bodies, which sometimes will glow in a dark room, notably some under the X rays. Or activity may be induced by synchronism of the otherwise redundant or submerged harmonics of any particular system with those of any other system.

The phenomena of personality and responsivity to external stimuli, or Sensation, now demand attention. Responsivity to stimuli involves something responding. A stimulus is neither matter nor force, but a change in the relation of matter and force. Thus a stimulus is both cause and effect, and being a balance of each, can logically be placed as a term in apposition with that which either has no cause or effect, or else transcends them. Now Atma (or the Absolute) transcends Karma (or cause and effect), and as such can be apposed to a stimulus. But since a stimulus is not an absolute phenomenon it cannot be appositive to Absoluteness. Hence stimuli must be apposed to Differentiations of Absoluteness (Atma) ; that is to say, Individuals.

The reception of a stimulus involves a vehicle which can synchronise its motion with the change of the relations of matter and force composing the stimulus. This vehicle is the feeder of the senses. The resultants of stimuli are precipitated in the sensorium through the senses, and its subjective motion is sensation. Hence sensation is the subjective aspect of stimulation. We infer, therefore, that stimuli are the phenomenal and sensation the noumenal aspects of that which may be related to "I." If stimulus and sensation be equated, their relation to "I" is cognition, and hence involves knowledge.

Now Atma transcends Karma (which is concomitant to time and space),

so Atma cannot have Karma, for being absolute, and therefore devoid of attributes and limitation, it does not know the differentiation of itself (whose interactions are Karma). But since its differentiation *is* expressible in terms of space and time (because limited in space and time), therefore this differentiation (the apparent limitation of Atma in space and time) does have karmic sequence. And since "I" (which is Atma) cognises spatial and chronological limitations, and knows karmic sequence, the reflection of "I" in matter of which "I" is cognisant is the differentiation of Atma by reflection through mind. But Atma being devoid of attributes of time and space, differentiation *within* Atma is impossible, so it is Atma projected externally on matter, through mind, which is seen as Ego and differentiated as Ego. Now matter and force being limited by the concomitancy of space and time, the reflection of Atma in matter is necessarily limited by the attributes of matter in limitations of its co-dimorphite—Force. The attributes of force in terms of matter are comprised in Vorticity, on the objective side. Therefore matter in terms of force will have on the subjective side the attributes of Vorticity and these attributes will be those of the reflection of Atma.¹ Atma, itself being neither subjective nor objective, reflects only the consummation of equilibrium of the dimorphites, this equilibrium being comparable with Atma in being in totality devoid of attributes.

From this we may intellectually comprehend ourselves as the relation of "I" and the dimorphites.

Let us consider the phases in which the dimorphites manifest to form ourselves.

Physical Body and Physical Soul combining to form Physical Nature.							
Astral and Desire	}	"	Emotional	"	"	"	Astral "
Mental and Causal	}	"	Intellectual	"	"	"	Mental "
Buddhic	"	{ Devotional, Determinative and Discriminative }		"	"	"	Spiritual "

It appears to me that it would be well to examine the mental or intellectual nature more fully. I look on the mental body as the vehicle for the expression of concrete thought, phenomenal sequence and numerical side of mathematics, theoretical or applied on lower planes. But the causal body is the vehicle of abstract thought, considerations of causality, relations, etc., as found in cold logic and the ratiocinating aspect of mathematics. And each may be developed accordingly. The aspect of the spiritual nature

¹ This is equivalent to saying that a vibration on the physical plane is the projection of a vortex on a higher one.

may be expressed in the physical plane perspective as a dual triangulation. And the determinative nature is adjunctive to "I."

Suppose two or more cognitions are present simultaneously. Let one be strong and others weak in intensity. Then, if they are harmonious in direction and in order of vibration, the unified cognition aspect is "pleasure." But if opposed in direction, or of disharmonious order, the weaker will inevitably be crushed. And the vehicle being crushed, expresses its perception of the lowering of the intensity of the vibrations within its sensorium as "pain." And "I" being able to perceive with different degrees of intensity in "Its" different sensoria, cognises what may be expressed in the following equation :—

Where P = physical sensorium impression, and p physical sensitiveness.

„	A = astral	„	„	a astral	„
„	M = mental	„	„	m mental	„
„	C = causal	„	„	c causal	„
„	B = buddhic	„	„	b buddhic	„
„	I = Intensity				

$$\frac{I_p P + I_a A + I_m M + I_c C + I_b B}{(I_p P)(I_a A)(I_m M)(I_c C)(I_b B)} = \text{Cognition intensity.}$$

Cognitions may be positive or negative if we take the normal as zero, and are translated accordingly as pleasure or pain. Moreover, any one of the terms may be positive or negative, say the physical, slightly expanding—positive—intensity large; astral, slightly diminishing—negative—intensity medium; mental, rapidly expanding—positive—intensity small; causal, slightly expanding—positive—intensity very small; buddhic, negligible. This example may be taken as representing, *e.g.*, the consciousness of a draughtsman designing a machine. The equation would (as I have presented the intensities without numerical values) probably be positive in character, and therefore pleasurable. But if the astral negativity was more intense, pain—repugnance—would be felt for the work.

Of course pain would be felt in the conflict either of the objective, as demonstrated, or subjective natures; conditional to the terms of the equation shown being fulfilled.

It is the attribute of Desire to seek repetition of the experience of past phenomena. But pain is not only felt owing to the contraction of a previously experienced range of expression and reception. For though Desire never seeks new phenomena, yet the Mental nature is to seek fresh experience, and *not* to repeat any previous phenomenal experience.

New experience must be sought beyond the range of receptivity of the vehicles. And perceptivity, when forced by volition in the effort to respond, stresses the vehicle in which responsivity is to be compelled, and, vibrating it

beyond its range, destroys a portion of the connections of the organised system of the sensorium involved. And this destruction, in the search for higher responses, causes pain. The pain may be, often is, drowned in the pleasure of the new response. If it were not so evolution would not proceed. The totality of pleasure, in a few lives, is probably always greater than the totality of pain. Then we may say that the perception of vibrations beyond facility of response causes pain in proportion to the energy eliminated from consciousness by the mutual interference of the mass of vibrations which are within the range of responsivity and those which are within the limits of perceptivity only.

Of course the subliminal memory of past response, in previous incarnations, often gives rise to pain, whose origin cannot be found from consideration, however subtle, of the causalities involved in the present incarnation. Thus the athlete, graceful and strong in past incarnations, but born weak and ugly in this, feels inwardly keen pain at watching the play of athletes, and observing their magnificent physique. But he feels, too, a sympathetic thrill on seeing them win great successes; while the person who has never been athletic by desire and nature in previous incarnations is indifferent to these beauties of form and feels no pain.

Pleasure, the positive, of which Pain is the negative, must now be examined. It is, as was previously inferred, a cognition of increase of the total capacity for reception of energy by all the vehicles of consciousness. Or, in other words, "pleasure is a cognition of a change in the relations of the dimorphites matter and force, tending towards equilibrium."

Supposing by an effort the intensity of any vortex of the dimorphites, or in other words, the amplitude of the vibrations of the elements of any vehicle, is increased. The resultant is felt as, emotion. This may be expressed as—"Emotion is the cognitional aspect of the rate of change of the intensity of vortical activity in the dimorphites."

Expansion of *intensity* of monoplanar consciousness does not exist, so we come to expansion of its *range*. This is due more particularly to the mental nature, though, as before, it is not confined to it. As before, the rate of change of expansion of range superinduces activity on the next higher plane, and its positive cognitional aspect is discrimination—bliss—which, for humanity, is one of the lower subjectives of Buddhi. But if both of these subjectives are vivified from the balanced nature of the mental play, then not merely a positive feeling of bliss is induced, but intuition is engendered, and may even express itself, provided that it is the devotional subjective which preponderates. Should only one of these subjectives be roused, bliss will not be so intense, and if the unbalanced vivification be continued for long, forces are liberated which on the Buddhistic plane tend to check further increase in the rate of increase of range of expansion of the mental nature. And this

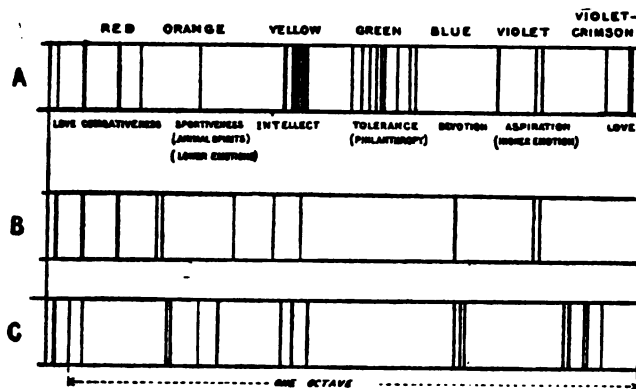
"phenomenon" comes into consciousness as a sort of "massive futility cognition," and by the revulsion of feeling engendered compels an abstinence from further mental development for a time.

We must now leave these fundamental phenomena of personality for individual phenomena, and consider the most noticeable characteristic of our intercourse in daily life. I refer to Susceptibility. To some of the personal characteristics of all those we meet we respond, while others we never see, and are surprised when they are pointed out to us. There are also degrees and types of susceptibility. In other words, we see in others only what we can reflect in ourselves.

And this reflection of character demands synchronism of vibrations of the vehicles of character.

Character has intensity and direction. Intensity is generally proportional to totality of previous effort. Direction will be proportional to the order of vibrations responded to and expressed. And this may be represented as a spectrum of form analogous to that of light.

And our spectra may become :—



A would be the complete analysis of one octave of a character, apparently that of a philanthropic scientist.

Suppose this person to meet a man whose character was as B, probably an ironworking footballer. He would be repelled more than attracted. Forced companionship would probably result in a quarrel, for the intellectual man's dominant note is not high enough to make this out of the question.

Suppose, again, that C, a business man of religious and family type, meets A. After a few meetings he probably enjoys his company provided their occasions of meeting have been such as to bring them to "recognise" each other.

Why do they enjoy each other's company? Because A responds to C. They synchronise on some line in the "desire" nature and at first enjoy activity only along that line. But they add mutually to their spectra, forming new combinations by the interaction of influence, and also, by unconscious telepathic action by determinate will attaching elementals, increase the range of each in some directions, and tend to decrease it in others.

But why has the element of probability entered into this idea? Because we have only taken account of one aspect of the natures, and ignored the remainder. What of the physical and intellectual nature, and the control by Will? The physical body is a good clue to character. The face, head, hands, feet, and general proportions are all clues. Do we not notice that people leading very similar lives tend to develop one or two similar characteristics? And as for family likeness—why, similar souls group together and need similar bodies. The human body is built by the forces playing on it, as are the forms of crystals, but the forces are more complex. The play of similar forces produces similar effects. On any one plane similar forces would mean the same force with different degrees of expression, while "degree of expression" can be translated "intensity of vibration." Hence similar forces would have the same mathematical ratios integral to their vibratory range. Now curves having the same mathematical functions but different numerical values to the terms of the functions are generally similar in appearance. Hence two Egos having similar forces playing on their embryonic vehicles would be similar in personality and personal appearance. But obviously, we being imperfect, our vehicles cannot respond to, or emit vibrations at every range of our "spectra," from infinite rapidity to zero, nor equally all through those ranges which are functioning, some will be stronger than others. These will be the Characteristics—Dominants—in a person's character. To make a man feel one it is necessary to strike him by synchronising yourself with one of his dominants, preferably astral or mental. If your improvised "line" is of greater intensity than his dominant is at the moment, you give energy to him. If his is the stronger, he gives to you, and this involuntarily, unless he can protect himself from loss by occult method, by throwing round himself a shell of matter potentially able to vibrate at the rate of the dominant to be retained but not actually vibrating at that rate.

Considering the relations of these dominants in intercourse, we will notice first the phenomenon of Enmity. Enmity is of two kinds, Repulsive and Jealous.

Let us consider Dislike—repulsion—with this in view. Either no dominants synchronise, or if they do (and for actual violent enmity it seems to me this is more often the case than not) the vibrations are held appositive to one another, so that when one is positive in direction the other is negative—or, in acoustical phraseology, they "interfere." The

dominants which thus clash are held in opposition by other fundamentals (or groups of dominants) or by other circumstantial relations.

In the case of non-synchronism of all dominants there would generally be no distinct feeling of enmity, but a very pronounced "boredom." There is, in fact, no response, and no possibility of a great expenditure of energy as in the interference just mentioned. As no great expenditure of positive opposition is possible no great enmity is possible, for repulsion is not great without large expenditure of energy. We may, therefore, conclude that non-synchronism produces rather incompatibility of temperament while interference produces enmity.

Consider Jealousy. This is not a cause of true enmity. The enmity here exists as a harmonical group superposed on a potentially active vibratory movement but held in latency by other forces, and since the latent element is receiving energy, and so perceives, though it cannot respond, it transforms its energy to some harmonics expressing jealousy. It might, however, equally well transform to, say, devotion. The direction of transformation would be controlled by causes on a plane higher than the vehicle under consideration. Plainly jealousy is due to incapacity to respond to what has been responded to before, and the repulsion is inaugurated by this perception without the power of response. A trace of pre-incarnate abstract memory would in many cases be found to be the cause of its development. Experiences much pleasanter than the present are abstractedly recalled, and their repetition is suggested to the desire nature, which builds them into a concrete form on the astral.

Friendship. Here again we have a duality of type. Affinity of complete natures—complete, that is to say, within their range—as the one type, while Love—or the unification of semi-dual natures—is the other.

Dealing with affinities of complete natures, the completeness within their range but incompleteness of that range inclines the personality to interpolate in order to extend the range by so doing. This can only be done by coming in contact with those (and that) who can synchronise with dominants already existing, and who by thus synchronising add their own nature, or vibratory capacity, to those dominants already existing. The person who is the more negative receives an intensification of certain lines of some series whereby fresh intensity ratios are established in this series. This raises new harmonies which he can develop by himself afterwards. And of course a complete nature, as I suggested, may be complete in one plane, only within one range, and on another plane within a different range. However, "complete" natures will be independent in their dealings with others while enjoying the companionship fully.

In the case of the semi-dual nature, the necessity of companionship is strong. Such require a confidante or confidantes. But they have this need

because of the absence in their own vehicles of some essential relations to their own dominants; and hence they "love," in the widest sense of the word, persons who have what they need but who do not possess what they have themselves.

More generally this type of friendship occurs between the sexes, and often culminates in love-marriages. But should it be developed strongly, through continued family relations—the need for companionship being extended from one individual to the family, then to the Race, finally becoming Universal—this semi-duality of nature "married" to the Universe, reaches the goal of humanity by Karma Yoga. This the complete nature would reach by Bhakti Yoga; infinite extension of his dominants till they were everywhere responsive.

From this very cursory glance at the *modus operandi* of the mechanism of the Cosmos we may see something of the way in which the macrocosm both acts in, and is, the microcosm, and we begin to comprehend the relations of the units on the microcosmic scale. But a complete coördination of the latter scale as evidenced in human personality would take, not a short paper, but volumes. Hence the many leaps without logical inference across vast mental ranges so noticeable in a paper as condensed as this is. Consideration of the methods of applying this vibratory theory in practical life has necessarily had to be omitted, from the presence, invariable and unconquerable, in this universe at any rate, of the limitations of Space, Time, and Law.

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Ett Bidrag till Studiet af Reinkarnationen.

HANS ERLANDSSON.

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DEPARTMENT E.

ART.

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The Artistic Inspiration.

MONTAGUE FORDHAM.

A Plea for the Better Understanding of the Arts.

In addressing you to-day I do so not as a Theosophist, for I am too recent a member of the Society to know much of Theosophy, not as an artist, for I am in no sense an artist, but simply as one who has been closely associated with many artists, and has studied their aims and inspirations; and indeed to me, of all the primitive forces that govern life the artistic inspiration is the most attractive, and whilst I believe it could be of enormous value to our present-day civilisation, it is impossible to deny that its public influence is almost a negligible quantity. I say public influence, because notwithstanding the important movements that came and went in the last century, the absence of the great inspiration is still most striking in the forms of so-called art that are most in the public eye.

For music, painting, and the crafts, as shown by their public exposition, largely exist as mere mechanical productions, of interest doubtless to some, but entirely free from any value to the growing life which is within us.

It is for wiser heads than mine to explain this position: there are times and seasons for all things, and this may be a time for the victory of the mechanical forces and for apparent failure and bitter suffering of the real artist: but for members of this Society it is certainly a duty, and should be a joy, to nourish the inspiration of the artist which we see struggling in certain directions, and which, in my view, requires but little tending to make it into a great and guiding force.

Let us, with this object, consider the matter in its elements.

A work of art is either inspired, or it is nothing: and the inspiration is either a great spiritual inspiration identical with, or similar to, the real inspiration of religion, or is folly. An artist is the channel for this inspiration, the primal force, which is moulded, it seems to me, by two elements, (and to this I attach much importance) by two forces, the artist himself and his surroundings.

Which of these second and third forces is the greater it is not necessary to consider : but that the surroundings have enormous influence no one who has considered the matter either practically or theoretically can deny.

Let us illustrate this trinity of forces by reference to two recent performances at which many of us were present.

I will give my judgment of them for what it is worth : it may be entirely wrong, but it will explain what I mean. On Saturday night we had a performance of "The Shrine of the Golden Hawk." To me it appeared to have great inspiration, and was well interpreted by the actors, and might perhaps have been perfectly interpreted had it not been, as it seems to me, that a section of the audience, quite antipathetic, thrust back, as it were, on to the stage the message that was being delivered to them. *

Then take the performance of "The Silver Swan," the Five-part Madrigal, yesterday afternoon. This was a delightful performance doubtless, but did one scrap of the original inspiration come through to us, the audience? I do not think so. For me it was in no sense a work of art (there is no reason why it should be) : on me it made no impression, it had no message for me.

I will go no further, as I have detected nothing at this Congress which I should with certainty describe as a complete work of art, inspired, delivered, and received, but will ask you to compare these performances from the point of view of inspiration with one of the greater performances of Eleonora Duse or Joachim at their best, when the inspiration flows direct from its source through the artist to a sympathetic audience and involuntarily teaches a lesson that can never be forgotten.

To understand this trinity of forces quite clearly is a definite step, and seems to me sufficient for the day.

It shows us clearly that (as in all other branches of life) the true artist has but one duty, and that is to fashion himself, *at all costs and with a certainty of great suffering, into a pure and suitable channel* for the flow of the great inspiration which only wells out when the channel is at least inwardly pure, whilst on the rest of us it is incumbent also to realise our responsibilities.

Cage your nightingale and he will not sing : imprison your artist with a mechanical civilisation and the inspiration is driven back whence it came.

I have often discussed this question of the inspiration with artists and I will give just one of many similar experiences.

A musician friend of mine, who is undoubtedly greatly inspired, having perfected so far as possible her technique, trains herself to await the inspiration which may come at any performance. To her the inspiration seems entirely religious, and whenever she meets it in others she recognises it at once.

When it comes she sometimes finds herself only, as it were, a channel for the stream, whilst in other cases it carries her away. In either case, when the performance is of the best, she is in another world of pure happiness. But the people around her can always, consciously or unconsciously, stop the flow, and constantly do so, causing her great misery. She has been trained by infinite suffering : as indeed have all artists.

Let me again illustrate the fact from my own experience in business : at one time I was constantly giving commissions to artists. I found (at first to my surprise) that it was not possible to get the best work for the client who had no real understanding of art : for him the artist, being treated as a machine, acted as a machine.

If anything is to be done in art, our powers and responsibilities in the matter must be clearly understood, and we must tend carefully the artists as the channels of a great inspiration, saving them from material difficulties, and opening our hearts to receive the message when it comes.

But there is a *concrete difficulty* which faces all of us. By what test are we to distinguish the false from the true, the true artist and the true art ? We are all anxious to help, but we are in doubt : we constantly help that which is not good. And much harm is and has been done.

Moreover, no one is so much at sea as the critics and connoisseurs, who, burdened with much knowledge of what is considered good and bad, are almost always unable to see the essential features of the work.

There is no test. To recognise in all forms the great inspiration is to be oneself greatly inspired. But the best connoisseur is he who lives purely, and seeking reverently for the great inspiration, as some of you, I know, are painfully seeking, learns through mistakes.

And then, *when we learn to understand*, a time will come when we listen to the great artist, radiant with the inspiration in which we too share. When we see the craftsman moulding for us his metal, breathing into it the life that is also in us, we shall comprehend the great miracle that no materialist, however ingenious, can explain away : we shall realise that every work of art is divinely inspired as the sacramental bread and wine are, or at least should be, inspired, and we shall realise that the artist is always giving the same message to the world that this Society is striving to inculcate ; that he is the True Theosophist.

The Modern Symbolist Movement.

LILIAN LLOYD.

The keynote, it seems to me, of an occasion such as this which has gathered us together is, or should be, *comprehension*—catholicity. Reaching out in thought to all departments of human activity, we recognise the same life thrilling through all. No one better than the Theosophist can say, no one ought more deeply to feel, *Homo sum ; humani nihil a me alienum puto*. For what is our object except to draw nearer, to help others to draw nearer, to the Heart of all things, to the Reality that underlies those appearances among which we live and *by* which, at present, we have to live?

We read in an ancient scripture, *However men approach me even so do I accept them, for the path men take from every side is mine*. That ultimate and immanent life takes on, must take on, different aspects with different minds. The one important thing for us is to try to understand the ways by which others are seeking the Ideal ; to realise that what we are seeking is exactly the same thing that others are seeking, whether they know it or not. To different temperaments, different faces—different masks—of the one Ideal ; but whatever men may call that particular aspect which most attracts them, Religion—desire for the perfect Good ; Science or Philosophy—desire for the perfect Truth ; Art—desire for the perfect Beauty ; whatever it may be, that Good, that Truth, that Beauty, is the One Life in which we have our being. And all Art from first to last has been an attempt to exteriorise, to interpret, to realise, that inner and living Beauty of which the universe, visible and invisible, is the perfect blossom.

To every temperament a different method. But in the history of Art we may mark three main methods by which men have tried to approach the hidden Beauty.

First, the realisation of beauty through things easily seen to be beautiful. A man will take one of the lovelinesses that lie about us on the physical plane, or he will take a lofty thought, a heroic deed, a noble life ; something that all can recognise as a beautiful thing. He will hold this up to admiration, and beautifully set it forth. As men gaze at it, as they learn to love

what seems beautiful, unconsciously they will receive something of the more real and exquisite beauty beneath. Something will penetrate to them of that which makes the meaning of everything which surrounds us. This we may call the Classical method, and was perhaps mostly unconscious, as well to the artist as to his audience.

There is a *second* way of realising beauty. It is through what seems ugly, common, even repellent. For "there is nothing that is common or unclean." An artist will represent an ugly, perhaps a revolting, thing exactly as he sees it. If the representation is true, if the thing is set forth with devotion to Art, with a single eye, with an unbiassed aim, then the true beauty which is behind it, of which it is an expression, of which everything in the universe is an expression, will convey its message. It will stand out to the soul's eye. When a great painter represents a common thing does he make that thing beautiful by his mode of treatment? No. He shows forth the beauty that is really there. This we may call the Realist method. And this too, perhaps, is mostly unconscious.

But there is a *third* way. This concerns itself with things not necessarily either beautiful or unbeautiful. It deals with things that are nothings: with trifles, things meaningless in themselves, even absurd. But find out their meaning; discover their relations with each other and with all; and then the tiniest thing, the most unconsidered trifle, becomes a key which will unlock the gate of paradise. The stone, rejected and despised, trodden upon in our strenuous march through life, becomes the corner-stone of a temple.

And this is the Symbolist method.

We ought not, it seems to me, to overlook the importance of the modern Symbolist movement. I was going to say, we can hardly exaggerate it. It has been called by Chesterton "the apotheosis of the insignificant." Now, why have these insignificant things taken on so much significance? What does the Symbolist movement mean? It means this—that for the first time men are beginning to understand that there is no such thing as isolation. Physical science tells us that a butterfly flitting from flower to flower disturbs the balance of the planet Jupiter. Occult science tells us that the least vibration of one of our thoughts may affect the balance of a future world.

Consciously or unconsciously, the minds through which this new current of thought is manifesting have begun to realise that not the smallest thing we can contemplate but may be a link with the most stupendous possibilities of the life of man. The artist is beginning to lay his finger upon those threads that come to us from the recesses of heaven and go out from us to the very ends of the world.

What is Symbolism, says Symons, if not an establishing of the links which hold the world together; the affirmation of a minute, intricate, eternal, almost invisible life, which runs through the whole universe? An affirmation not

made, indeed, for the first time. It is no new or strange harmony. These great motifs recur and recur upon the orchestra of the universe, but every time with new combinations and an added richness. And never before in Art has the movement towards Symbolism been so great, so complex, so charged with meaning, so magnificent in possibility. Never before has it been so definitely conscious; has it so deliberately set itself to knit together the threads that make the artist's life—to weave with them a robe of glory that shall be recognised as the garment of God. .

Look back over the record of modern Symbolic Art. See Blake, the father of modern English Symbolists, making of the broken rays that fell on him a rainbow bridge to unite heaven with hell.

See Browning, finding in the most trivial circumstances of the most sordid lives the means of identifying the poet with humanity and humanity with God; Rossetti, who found in love the transfiguration of the human into the divine. Remember Gerard de Nerval, the first of the great French Symbolist poets, who discovered in his insane hours the key that he lost in his saner moments, who found in the madhouse the key which unlocked for him the unity of the universe.

Consider Yeats, whose faint and delicate colours are the reflection of pictures in paradise; Maeterlinck, who, as a critic has said, writes "poetical algebra," whose moving shadows play before us on their misty curtain the drama of our innermost souls, our struggle with Space and Time.

See each artist in colours, each artist in melodies, each artist in words, gathering together the fragments of stone that lie in his path, and helping to build with them a staircase to scale the skies.

It is not for us, then, to hold aloof from this great effort of human thought. It is for us to realise that this advancing tide is a tide of the sea of life of which our souls and our selves are part. It is for us to welcome, to take advantage of it. And so, upborne on the crest of the mighty wave, we may be lifted back into that vast ocean which is our Mother and our Home.

Guilds : Visible and Invisible.

A. W. WADDINGTON.

Historical subjects may be read in either of two ways—as recording the past or as anticipating the future. The attitude of anticipation is justified by observation of the eternal recurrence of things; and if re-birth of souls is essential to spiritual evolution, we may surely expect a renaissance of ideas and a recurrence of events to follow as their essential environment.

In speaking of Guilds, therefore, I am dealing with no dead facts of antiquarianism, but with living principles. Wherever dominant minds hold in common some idea necessary to their age we find the power which forms a guild, and it is from guilds which are spiritual and immortal as the ideas they serve that guilds and brotherhoods, temporal and all too transient, are produced. If not universally discoverable, evidences of their working are at any rate very clear in Egypt, Assyria, Greece, and Mediæval Europe, showing not only great ideals of a religious, social, literary, or artistic nature, but also the co-operation of great minds directing them. Between one appearance of guild-influences and another of different place or period there is often a strongly connecting thread, and signs are not wanting that these influences are again beginning to affect us. For this reason it may be well to see whether or not the old paths are serviceable for another journey, and to what forgotten land they led us heretofore.

A guild may be defined, provisionally, as a society whose object is to produce greater values from human life by the double method of Brotherhood and of Art. But where the realities are so profound we must not be deceived by substitutes. What, then, is brotherhood, and what is art? In the first place, brotherhood does not consist in having ancestors in common, but in having work in common. We exist because of our children—bodily and mental—not because of our parents. The final result is indeed the primary cause; and the final result (and therefore cause) of normal humanity is a future super-humanity.

The first work of a guild is to create a perfect state within a state—a nation in miniature or quintessence; and its second work is to persuade its

nation to become a guild "writ large"—a wider fraternity of free and perfect individuals. Now the aim of organisation, in either guild or nation, is to see that every man knows, and does, his proper work as a part of the social organism. An instinct of self-incompleteness makes a man need his fellows, and makes his fellows need him ; but a surrender of individual action must be compensated for by communal benefit. There is (if we could but reach it) a science and art of wealth, and a science and art of government, by which the social contract between the one and the many may be, from the beginning, just to both parties. Orthodox modern economists identify wealth with money and its exchange-values ; but real political economy means *vital* economy—literally, making the most of life—and real wealth means use-values, not money-values. Orthodox politicians, also, give chief office to men of ambition and wealth, careless as to their degree of wisdom ; and new democrats in their zeal for the "divine average" forget that the average man, of any class, is but a child. Until philosophers are born as kings, or kings become philosophers, the best government is neither plutocratic nor democratic, but an aristocracy of talent and insight. It is because the mediæval guilds show this aristocracy at work that several of their principles may be instructive, bearing as they do on problems of to-day.

The earlier Germanic races were organised on the patriarchal clan system, and the claim of kinship was supreme. An extension of family-law created the peace-clubs or frith-guilds, a clan of brothers becoming a guild of neighbours ; and from them townships were formed. Guilds for the various crafts were then organised with productive and distributive elements combined. But during the thirteenth century a long struggle was fought out between merchants and craftsmen for the control of industry ; and at this point seven centuries disappear, for employers' federations and workers' trades-unions of to-day are on the same field as the merchant-monopolists and the craft-guildsmen. The fate of the modern worker hangs in the balance, because, although resisting financial mastership, he cannot organise a better form of mastership. The mediæval craftsman was invincible because an epoch-making idea and the Guild-invisible were behind him, building up a new nation and placing real craft-masters in the place of authority.

The victorious craft-guilds included, by a curious overlapping, many functions of the earlier social-guilds and merchant-guilds. Social, religious, philanthropic, and administrative duties were undertaken by them, as well as the regulation of trade, thus making the federated craft-guilds into a complete local government. Under their *régime* serfdom died away, because labour was made honourable ; religion flourished, because its teaching was both fraternal and mystic ; peace extended, because local rather than foreign markets were sought ; poverty was less common and severe than to-day, because every one learned a trade and received due value for his work ; and

there was less waste in speculative competition, less extreme luxury and poverty, and less unemployment among good workmen.

According to guild regulations, each master-craftsman was free to work and sell in his own way—so long as he did not injure fellow-craftsmen and the public. But in order to secure efficiency in master-craftsmen none might be master and employer unless he had personally produced what was called a “masterpiece” of work. Previously he must have served as apprentice, and when himself a master the number of his apprentices was limited. The master thus worked with personal supervision over his assistants’ work ; bad work or short measure was penalised ; he must not employ women or girls to displace workmen, except his own wife or daughter ; his workshop must be open to the wardens’ inspection ; and he must not undersell to gain extra trade.

There were many decrees of like nature : that masters should be thoroughly trained in good traditions and selected for their ability and knowledge of the craft ; that there should be good workmen and good work for the honour of the guild, not quantity of output alone ; that work should mean production for use, not the mere acquisition of profit ; that the producer should first be considered, then the consumer, then the middleman or speculator, if any. All these rules are reversed in modern industry, and the result correspondingly different, for in the great days of the guilds every city and village had its cathedral or church, and every yeoman’s house its chests and cups and garments made with a propriety and beauty which puts our machine-made modern life to shame.

But other influences, less easy to trace, were present in the guild idea both before and after the craft-guilds. Across the dark ages following the fall of Rome the classic traditions of art and craft appear to have been carried in a special manner by a group of freemasons in Lombardy who were called the Comacine Masters. Though disputed by some historians, this guild has been traced by public records, by the names of its architects, by branch schools and colonies, and by its craft-work, the Solomon’s knot of destiny and the lion of Judah being its special symbols. The workshops were organised on Græco-Roman lines, with a triple division of guild-masters, brethren, and novices ; and to their influence has been attributed the long line of great Romanesque cathedrals from Italy to England extending over many centuries. Without the hint which these guilds have given, the artistic upgrowth with its ways of masterly handling and vital imagination in the midst of barbaric surroundings, would appear as a historic miracle.

Centuries later other mediæval puzzles came to view—guilds of scholars and orders of priests, pilgrims, and troubadours. From these sources, by means of masques and miracle-plays, almanacs, manuscripts, sermons at the village-cross or church, and in other ways, an amount of

culture was imparted which would seem incredible but for the later revivals of art and literature which these circles alone made possible.

The next question to be considered is : What is the place of Art in the Guild-idea and in the creation of higher life values? Taking Art in the widest sense, it may include every kind of skilled work. Thus we may divide it into acquisitive arts—like those of the merchant ; and creative arts—like those of the craftsman. Creative arts may, again, be arranged as (1) constructive, (2) decorative, or (3) imaginative, for they have to fulfil three kinds of utility : material provision for the body ; beauty for the sense-emotions ; and ideas for the mind. We may, however, be unable to discover any creative art which, under certain phases or in some degree, does not combine these three utilities. If so, we may suppose that bodily, æsthetic and intellectual elements are all native to these arts. It follows that every art rightly studied may become a ladder by which the mind may rise from material values to æsthetic ones and from æsthetic to imaginative ones. By this ladder of creative art every mechanical operation tends to become a craft ; every craft a fine art ; and every fine art a perfect vehicle of ideas.

As the guilds formed a training-ground for practical ideals of brotherhood as a social policy, so also they became inspirers of good taste and artistic feeling in the individual. It is not by accident that the mediæval craftsman almost invariably showed an instinct for beauty in his work whereas a graduate of the modern workshop invariably works mechanically even at his best. The training of a craftsman depends upon increase of taste, insight into essentials, and correspondence between mind and hand. Taste has been called a moral quality, a glorified common-sense ; it is a healthy balance of feeling, ripe and reliable as a standard of judgment. The laws of taste (unlike those of fashion) are not arbitrary nor artificial ; they are laws of mind and of nature, and the artist does not *make* these laws, he only discovers and obeys them. Matters of taste are consequently not “matters of opinion” any more than are those of morality. Bad taste is the artistic name for all original sin ; and virtue the Will to exercise—without any exception—perfect good taste. (Moralists please copy !)

In even the humblest work of an intelligent man something is needed to satisfy the mind ; and from this desire for pleasures purely mental, Beauty appears. It is a fatal modern mistake to suppose that work begun on mechanical principles can be made beautiful afterwards by a coating of applied ornament. Beauty in the crafts, as in trees, begins at the roots. The acorn-cup and the flower are beautifully constructed—not mechanically constructed and afterwards beautified. And as with Nature's Guild-invisible that builds the trees, so must it be with us.

Good taste being the gift of Nature and of nurture, a guild gains it by the latter method through the instrumentality of tradition. By tradition

I mean a legacy of ideas handed down to enrich the race-consciousness ; and a guild thus becomes an administrating agency for this tradition-legacy. By this means a craftsman at the beginning of his career may borrow his working-capital of ideas and may increase or decrease its value. But where sound tradition is broken or confused by cross-currents (as in most of our workshops and work-schools) there is a necessity to return to examples in the past which are still vital, healthy, and akin to the best instincts of our age, and then to blend with them such changed forms as the present age requires, in the same way as the gardener returns to the wild briar in the hedge for the grafting of the new rose.

The harm of handicraft becoming mechanical, imitative, machine-like, and irresponsive to feeling is that the mind also becomes mechanical—like work, like workman ! The proof that ugly and mechanical work is false work lies in the fact that it implies matter without mind. The bulk of modern industry reveals its folly by the ugliness of its products.

There is no mystery about art except the stupendous mystery of life ; Art begins there. If we say that the object of earth-life is to reproduce heavenly visions in earthly forms we imply that Art is Life in miniature. If so few have learnt to live it is not strange so few are artists. The Artist is one who has genius both for perceiving and, finally, communicating that vision without which we perish ; a craftsman is an artist with a heavy medium. An artist who is great must also be a philosopher in some degree, or he may merely flatter our senses instead of inspiring our imagination, which is his real work. What the philosopher learns to see by insight and call Truth is what the artist has learnt to feel, and call Beauty. Is it not true that the love of beauty is the beginning of wisdom ?

The Pythagorean rule that the universe is made up of number, relation, proportion, and rhythm is rediscovered continually ; but the subtle recipes of the invisible world-builders are yet to be learned. Only here and there a secret is whispered to a genius. True artistic originality (which is very rare), as opposed to eccentricity (which is not uncommon), means discovery of and obedience to new laws. Originality, then, implies genius ; and all genius is insight.

Before we admit anything to be beautiful we must feel in it something approaching identity with qualities within the mind : there must be relation, scale, harmony ; variety and unity ; symmetry and unsymmetry, delicateness and grandeur ; the interplay or balance of natural forces. Some of these forces appear simple, like the thrust and tension, weight and rigidity, of a building ; others are complex, like the colour and curvature of an animal form ; but in either case the "feel" of some principle must be there, half-familiar, half-illusive, neither commonplace nor strange. It must appeal to the known and beckon towards the unknown.

Simplicity is the soul of Art as Brevity of Wit. But simplicity is another name for sincerity, directness, a straight road. All art is midway between the real and the unreal ; its aim is to attract us through forms of beauty to the real. "He whose initiation is not recent " will guard all beautiful forms and ideas ; for the Beautiful is the ocean-path over which the mind travels in search of adventure, and also the ocean-depth from which it gains its pearls. It is because beauty is the birthplace of ideas that beautiful symbols are often the only expression of truth ; thus philosopher and artist become one.

Something corresponding to a guild as I have defined it has always to exist if an atmosphere is to be created in which new truths can live and gain recognition through the mutual stimulus of kindred minds. Thought and desire, like electricity, require a circuit ; "unuttered thoughts become poisonous." Hand and tongue are really parts of the brain area ; and a circuit of energy between head, and tongue or hand, is necessary to clear thought and its continuance.

I have emphasised the consideration of the genuine craftsman, artist, or producer, rather than that of the consumer, spectator, or agent, for the reason that the productive and creative faculties are more akin to the spiritual side of the individual, whereas the faculty for consuming is more especially a bodily one. In the old guilds the merchant and administrator are present as servants of their guild but not as masters of the guildsmen. The consumer or agent can, at best, only receive a mere reflection of the original artistic impulse, but on the maker himself the effect of his masterpiece is much greater. He is working objectively and subjectively at the same time. The sculptor's chisel drives both ways : it carves a marble form outwardly and a human form inwardly.

Moreover, the influence of the materials with which he works is important. Nature's builders partly conceal their methods and only partly give their materials to men ; there are secrets and stipulations. The digging of stone and clay, or cutting of wood and flax, means disturbance of Nature's order and beauty, and these debts to gods and men must be paid in human order and new beauty. A true craftsman, like a schoolmaster, must know something of the psychology of his charges, or he is no artist. Each material has latent force and character of its own, and the craftsman must learn the craft-magic and co-operate with that latent power, or there is no beauty.

The mediæval guilds were destroyed in Italy by the severance of the finer arts from the lower crafts in the fifteenth century, and thus fine art lost its first utility and craft its beauty. In England the end came in the sixteenth century, by royal order, preceded by the beginnings of modern commercialism and luxury. These are always traitors to art however much they pose as patrons. Since then many art-revivals (in form, but not in

spirit,) have come and gone. The old Puritanism which refused Art in its fallen estate has been succeeded by a New Puritanism which asks that the commercial substitute for art be swept away and that we no longer attempt beauty without truth.

The enormous overgrowth of modern commercialism will gradually lose the support of thoughtful people, not because it is wholly bad, but because it destroys what is better, viz., the higher values of life ; and it will be by the co-operating forces of religion, philosophy, politics, industry, art, and brotherhood that the change in modern thought will come. These are all forces making for the perfecting of our nature, but at present each is isolated, and even antagonistic to the others. The great organisations of State and Church are, in the first place, too unwieldy and heavy-handed, and in the second place too ignorant and jealous of all rivals, to initiate any change or reconstruction whatsoever.

What is needed is that those of us who believe in culture—the all-round, harmonious perfecting of our nature and of our race—should waste no further time in praising ancient glories nor in bemoaning modern ways, but make ourselves responsible for newer glories and more perfect ways. We do not need the facts of history, but its prophecy and faith ; not a new guild-system, but a new guild-soul.

The inception of a new order, to replace the existing order of civilisation by a worthier one, needs our thought. Those who take real part in it will require of themselves “right ways of livelihood” ; a method of rule for living ; and the making, buying, or selling of nothing that breaks a certain law and standard of higher values.

And thus guilds in the future may appear, one by one, having again at the heart of them an Order of Chivalry, formed of those who, like Pericles, are “lovers of the beautiful, though simple in their tastes,” learning to make not only a heaven-web of thoughts and dreams, but a solid counterpart on earth, Which—said the artist—is a part of heaven, and forsooth no foul part !

The Theosophical Society and Music.

EDWARD MARYON.

Wisdom,—Ancient Wisdom is the Word of God. Music,—Music as Revelation is the Voice of God. Inseparable, they are the Word of the voice of God.

To read the letters of the Logos, that Word from the Unmanifest, and not to be able to give it voice, is to pretend to, and not to have Occultness. What avails it to learn the Mantras and never chant them? Is not Man's truest expression in song? Are not all the suns of all the Universes qualified by the power of their chantings? Yes, for Svava, the Great Breath, source of all Vibration, as motion in waves of sound or light, embodies all things in Cosmos, it is God's embodied Will. From this Wholeness, perfectly defined by the ancients as the harmonising Breath of Space, the Spheres as universal music, both noumenal and phenomenal, arise, and so it is through this divine agency that every atom in Space obtains distinction.

It is obvious, then, that no manifestation of the Whole to its parts—in other words, no manvantaric revelation of the Godhead—is possible without that vibrating, pulsating Breath which harmonises Space. To realise this mystery of mysteries we have no alternative but to understand all that Music reveals to-day. It is no argument that because our own souls, or any other souls of former ages, were more or less without this new Revelation, we of to-day may dispense with all that Music offers; for we are as unlike the past as we are unlike the future, and we are therefore unable to live solely by possessing the knowledge of the ancients. We must grasp the *highest* that is attainable during this present existence, for each life-span, no matter on what plane it is spent, is a chapter from our book of life, and to make our volume complete dare we voluntarily miss or ignore one chapter? Will our circle of life be complete if this present link of the whole is bent by ignorance, or missing? Therefore I speak as one speaking not from the past, or out of the future, but as one who desires to realise with others those things

which are revealed to this present generation. We of the twentieth century are vouchsafed a revelation of those mysteries which, excepting to the rarest of inspired men, have hitherto been sealed to Humanity in the books of sacred Eastern Wisdom.

If we are able to realise this truth, we at once see that an enormous impetus towards development is given to the multitude, for all may hope to have that seership in the near future that of old seemed only the heritage of prophet and seer. I think this is the true age of Democracy, and that here is the true spirit of Democracy.

In this short address I make no attempt to prove the full force of these statements; to attain entirely to that knowledge you must seek for yourselves this new Revelation offered in the earthly vision of Music.

The fact that we are gathered together is of itself a proof that the Theosophical Society is prepared for a world-work. What is this work? Surely it does not begin and end with the re-echoing down the steepes of Time formulated secret doctrines with which the indolents of all ages have refused to busy themselves, preferring generally to support a priest-craft as a sorry apology to Deity and posterity for their laziness, taking comfort in instinctively feeling that fortunately for them they belong to the Eternities, and that to hurry from easy ignorance to responsible wisdom was something to be condemned. Let us go back to the Beginning of Things, and swiftly cast our mind's eye down the æons of Time, back to the advent of the present cosmic appearance of manifested God.

Perhaps we shall get one important step nearer to the conception of the unmanifested God if we consider the Thrice Unknown Silence, or Darkness, as the Veil between the Unmanifest and the Manifest, rather than as the Ain-Soph Itself. By the arch-sacrifice of breaking through this incomprehensible Dark-Silence, God manifests the second impersonal attribute of Triune Divinity; for a Cosmos is begotten whose body and heart proper are Chaos and Chronos. So out of the *Unity of Unities* the Manifest is obtained, and from this highest estate of Deity comes the Third impersonal attribute of Triune Divinity, the Great Breath, so well defined as Svara. Here is manifested the body and spirit of God, we have seen which was the first begotten, and this also offers much food for contemplation.

Cosmos is awake, so Chaos must move in rhythmic motion, and Chronos may create wonders and classify them. As child of these our first parents, the microcosm when harmoniously agreeing with the macrocosm, by heritage may have understanding, and by sympathetic intuition comprehend these highest mysteries. We, who as ourselves were non-existent for infinite ages, to-day have knowledge that by the orderly procession of musical Numbers Universes were realised, and innumerable

suns loomed out of Chaos into the mutable domains of Chronos, like jewels from the mines of our mother Earth.

Because the esoteric values of all scriptures are fundamentally identical I will confine myself to the European form of the Ancient Wisdom, and call your attention to that wonderful Book of Genesis.

The seventh Thing divinely removed from Adam, the Father of all past, present, and future races of Humanity, brings us to the race-root, "Lamech." The revelation of this mystery is that Nature ("Jabal") and Art ("Jubal") are of one maternal source, and positive Action ("Tubal") and negative Fecundity ("Naamah") are also from one mother; yet all four are offsprings from that leading note, the seventh generating Power, whose appearance lives in Symbolism, and is beyond language, lying only in the Music of Numbers. From this high mystery we go forth to the field of definite operations, commencing with "Jubal," "father of all such as handle the harp and pipe."

Greece was the buffer-state between Orient and Occident. She brought the Symbolism of music from India and Chaldea to the West and it was among her groves and within her temples that Music evolved from a simple to a most erudite Symbolism, and eventually into an Art.

The production of Sounds, singly or in groups, as a sympathetic utterance between Man and the invisible hosts, was a practice only possible to the most rigid ascetic, otherwise the grossest misrepresentations occurred. The abstractions conveyed by the isochronous vibrations of specific instruments were in consequence rarely appreciated by the priests, and entirely lost on their congregations. The outcome of this was that Greece, parent of Western thought, gave us the Art of Music, an art necessarily primitive, yet subject to laws and scientifically substantiated. This rustic Art of the ancient Greeks was composed of tetrachords and called Systems. Its highest function was to enshrine the religious dramas of the nation, creating an atmosphere of understanding for their highest racial ideals. So the symbolic seed had produced its first fruits as a true art. When the Dusk of the Gods came, overshadowed by the strenuous Socialism of the dawn of our own Era, Music retained its influential position as an Art, yet its aspect became more plebeian and was grossly phallicised, as the interpreter of this new and popular religion's mysteries. After the upheaval, with its accompanying horrors, had subsided, the effects from these new causes could be gathered; Rome, newly painted in Christian colours, again became the patron of the arts. In studying the first millennium of the Christian Era, we see a singular tribute paid by the Roman Church to Pagan Rome and Pagan Greece. Appropriating, as did the Church, so many Pagan

mysteries, we see that she adopted the Greek Systems of Music *en bloc*, identifying them in her rites and observances as Church Modes. Therefore Pagan Systems and Christian Modes, technically, are one and the same. Thoughtful ecclesiastics had already realised the narrow scope of these Modes as expressing popular thought, and innovations slowly crept in, so that our scale evolved, and the song and dance became a living factor among the masses. Faint reminiscences of the glory of Greek drama showed forth in the Morality plays, those feeble efforts of the Church's popular festivals.

This more catholic aspect of musical art prepared the way for the first really complete vision of genius. That crown of our Era, and its vindicator too, the glorious Renaissance, brought forth Palestrina, "father of modern Music"; and a form and technique hitherto unimagined developed. In his "Stabat Mater," in his Masses and other works, Palestrina displays to the utmost advantage all the new elements of Music, so that she shone forth, free, as "*Art for Art's sake*." At last Music had triumphed, revealing herself as something emotionally higher than painting, sculpture, architecture, and the liberal arts; at last supreme on earth as in heaven, truly the Divine Art. Not alone as Svara the Great Power of God's embodied Will, causing involution and evolution, and giving form to the earliest accumulated divisions of cosmic manifestation; not only as the language of the gods; not only as the Music of the Spheres; now she appears terrestrially, the precise and perfect interpreter of the human emotions and their universal relationships. A great mystery is here revealed. The sacred word of Ancient Wisdom, the Wisdom-Science, enters into its own, into the abode of Art, and becomes Science-Art. Symbolic figures becomes the living harmony of sacred Numbers, the graven sign becomes the melodic Voice of Cosmos.

Following the fortunes of the Renaissance across the Alps, France began to glow with that glorious light already enveloping Italy. Yet still farther North Music had to go: the characteristics of the Latin sub-race could not provide an appropriate soil, where the science of Numbers might attain to perfection. The Divine Art, as Power Absolute, now realising herself under terrestrial conditions, requires the sterner quality of the North, that Gothic polophony should be her rightful abiding place, and not Latin melody. Out of the Teutonic masses she called forth John Sebastian Bach; nor did he fail this divine call. Examine a Bach fugue, alone, for itself and of itself, and you will discover that it realises perfection. Can you catch it, or in any way control it? No! this which you realise as a thing of beauty by the highest natural attainments *reveals the perfection of Form—without Substance*; and this is Revelation. Before Bach's soul went forth triumphant to its own, Haydn had established this same

stupendous truth in the Sonata, thereby showing that romance was in complete harmony with highest Revelation. Thirdly, Beethoven, learning through these two Titans to develop a greater genius for gathering universal truths, added something profoundly welcome to mankind. He abolished the old order for ever. That which had astonished the awakening soul as "*Art for Art's sake*," by Beethoven's heroic mental freedom and spiritual vision became another epoch, and the earth and the heavens rang with his triumphant cry, "*Art—for the sake of Humanity*." These tone-poets and their heirs, the master-musicians, are the World-poets as opposed to other poets. No faults of etymology, no barriers of language and errors of translation, affect them; they sing to us the universal language of gods and men.

Yet another generation, and Music once again enters the domain of the Drama, that assuredly highest outward expression of the immanent God in man. It was whispered first in the old Mystery plays of the Church; anon, it appeared in Italy, and was soon imported into France as pantomime or as light musical comedy of little value. Then the more serious operatic schools grew out of these simple beginnings, until so-called grand opera took its place in the higher spheres of national attainment. Rarely, however, did this grand opera rise above its obviously melodramatic surroundings. Music entered the domain of the Drama when Wilhelm Richard Wagner, freeing himself from all precedent, accomplished the greatest art-work the world of man has ever enjoyed.

Before I leave this cursory appreciation of the Masters, and proceed to our immediate interests in Music as Revelation, I am compelled to refer to Frederic Chopin, "the Glory of Poland." Surely this title his compatriots have given him is a laurel well becoming the brow of this incarnation of Izrafel, the archangel, who was singer among the Seraphim! Chopin is a tone-poet for tone-poets, and not for pedants. His, the most intangible, the most mystic, and perhaps the most beautiful of earthly music. His creations reveal a wealth of invention through his unrivalled melodic and harmonic progressions that can only be measured by their own dynamic qualifications. Marvellously has he idealised the folk song and dance, that physical expression of the passions of the masses from their crude and sensual primitiveness to the transcendent loveliness obtained under the psychical and spiritual translation given them by his genius, showing in his scintillating transformations of exquisite compositions a miracle of evolutionary design. This again is direct and most sublime Revelation, for Chopin has here revealed how through all man's ways, even in the depths of physical degradation, we are directly related to the Divine, only wanting the touch of genius to raise, transform, and translate the grossest of Things into those of unparalleled beauty. Have we any-

where words that supply the same ethical teaching that Chopin's music does?

We find several countries possessing a distinctly National Music characteristic of themselves, whose governments, be they despotic or republican, protect and foster the native genius necessary to gain them this remarkable distinction among the nations of the earth. We see in the great continental centres of culture and industry monumental opera-houses and conservatoires, raised in the name of Music, the cap and crown of these cities' artistic attainments. Italy, France, and Germany have each attained to a complete and National School. Scandinavia and Russia, both, are pressing forward to the consummation of a National Music firmly built on the rock of their domestic genius. Grieg, Gade, Svendsen, and others in Scandinavia; Glinka, Tschaikowsky, Rimsky-Korsakoff, and others of their brilliant compatriots in Russia, are a sufficient guarantee that the Voice of their peoples shall reach, as they are doing to-day, to the farthest limits of civilisation. In these National Schools is indelibly stamped their weakness and strength and their national and universal values, and understanding one dares be prophetic. If a nation's future is written anywhere it is here that one finds it, in the most universal yet characteristic expression of their native Music.

It is a fact that, in the twentieth century of our Era, we have no distinctly National Music. If my arguments are true ones, this is a confession of our extreme materialism, and that the Voice of God in Revelation which gives life and meaning to the dead letter of His Law is not within our borders.

Two things are necessary in combination for the establishment of an Anglo-Saxon National School of Music—an Academy for students naturally endowed, and already having a general knowledge of that branch of our divine Art to which they desire to contribute their talents; further a National Theatre for orchestral and dramatic performances, where properly qualified students can offer the nation the fruits they have gathered. There is nothing uselessly experimental in this; it is the same pathway that guaranteed success to our sister nations who have already reaped the full benefits of their sowing. To raise a racial institution of these majestic proportions as the crown of our artistic and ethical life the work must be under no cloud of commercial obligations to an individual. As a business venture, this can never be accomplished if the purity of the ideal is to be fully realised and for ever preserved, and he who tries takes ruin by the hand. I think, because our foremost instincts are commercial ones, this is an idea we have hitherto been unable to accept. National Art, however, is not a matter to trade with, and it must be placed outside the pale of monetary consideration. Our hospitals, public libraries, museums, and art-galleries are not business concerns, they

exist for the well-being of the nation by the will and interest of her citizens, and are managed by those governmental or municipal bodies which we constitutionally admit to the privilege of these high occupations. More especially are our wealthier classes invited to carefully consider this vital question. As individuals they may imagine that personally they do not require the advantages which a native Music affords, any more than they now require the uses of a hospital or free-library, but the nation does, and badly. Who can deny that those peoples possessing a National Opera consider it the means of elevating them to a more refined, a more intellectual, and a more cultured life?

From time to time certain ineffective efforts have been made to realise a National Art. Those earnest but misguided ones would have built us a beautiful temple for Music, to fill it with alien echoes, gems that shine far more brilliantly in their own native places. An Opera must be a National Academy of Native Art; and this is the keynote which those disappointed ones have failed to discover, and so we remain, year by year, incomplete.

If, terrestrially, Music is all I have briefly indicated, should we as Theosophists, professing to see beyond the superficiality of the ordinary view of existence, not be up and doing? Is it not here that we can come into relation with the direct vitality of the Anglo-Saxon race? The disciple of the Ancient Wisdom must become the student of Modern Music, and the musician must become the student of the Ancient Wisdom, if both would realise their divine powers to the utmost; for Music and Morals are esoterically inseparable. We must seek and understand while the dignity of our greatness is upon us. It is now when our star is in its zenith, and not when it is setting, that we must labour to do this great universal work.

In studying our racial characteristics we learn from our national history that the epoch-making events of our career were marked by a deeply religious sentiment. In petty matters of the hour this may have been lost sight of, but in times of national crisis it is this feeling of providential guidance which has made English and American history. If we are to create a National Art this religious purpose must be the foundation thereof. A temporary narrowness of vision may make this essential attribute unpopular for a day; but to make a grand tone-poem that is to be our inviolable Sagas or Vedas we must build into our art-fabric the ideal legends and sacred histories that have made us what we are in this twentieth century of the Christian Era.

Study and contemplation has brought the conviction that the nucleus of our domestic music-drama lies in those profound mysteries with which all are more or less familiar from childhood; those mysteries which are fully

exposed to few men in all their splendour, yet, if incorporated into a National Art, this root, now darkly interred in the earth, would grow, and produce flowers and fruits beyond our holiest dreams.

If we are to create, we cannot do so by a deliberate act of retrogression. Chopin and Wagner are the guardians of the past, holding us with their flaming swords of genius. The best efforts of Italy, France, and Germany of to-day prove that these nations have discovered themselves nationally in Music. Music should represent the metaphysical to the physical ; to-day the more talented sons of these countries are trying the human emotions by opposites. Our footprints, if we are to leave our mark in Time's mutable domains, must begin where the true pioneers of the new Revelation leave off. In his liberality of melodic invention and harmonic progression Chopin discloses our way ; all the great tone-giants offer us examples of the perfection of form without substance.

In Wagner's highest achievements, especially in his "Niebelungen Lied," he has embodied Life's Philosophy sensually and psychically, attaining an ideal perfection in "Tristan and Isolde." His last artistic effort was to span forty years of a creative career, and return to the haunts of his youth, the mysticism of the Wartburg, that spiritually romantic land of Tannhäuser and Lohengrin. Therefore, in his final masterpiece, "Parsifal," despite a greater display of certain artistic powers, especially to be observed in the superlative beauty of his orchestral phrasing, we find he reveals less than he has in the former works. The Celtic subjectivity is sacrificed for Teutonic objectivity. It fails only by Wagner's own unique standards. Even as Beethoven, crying aloud through his genius for more light, broke from his ideal of the absolute in Music in his Ninth and last Symphony, and added a vocal score, so Wagner, most independent and original (excepting Chopin) of all composers, following Beethoven's example, ignored his especial ideal, and instead of inventing the principal theme, incorporated the so-called "Dresden Amen" into the score of "Parsifal."

The High History of Sangraal belongs not to Saxons, but to Anglo-Saxons ; its environment is neither the Wartburg nor Montsalvat ; its home is our own Avalon, and great King Arthur and his glorious knights, mythical if you will, (for is not man's Mythology among the best things about him ?) are the true guardians of the shrine which contains the grandest and greatest legend in Christendom.

Therefore let us conscientiously make our true High History of Sangraal the forerunner of our National Tone-Drama, and clothe it in the Celtic mysticism that Burne-Jones, Mallory, Tennyson, and a galaxy of our English seers have woven into a splendid heritage for us. With "Sangraal" as the first stone in our art-structure we may proceed. Glowing under the inspiration of native ideals, with a finer intuitional and a completer

technical knowledge of our universal subject, we can set up for all time our four cardinal points.

“Lucifer,” a music-drama, shall expose and pronounce our connection with celestial and super-celestial Beings. “Cain,” a music-drama, shall sympathetically show our relationship with the four preceding root-races. “Mary Magdalen,” a music-drama, shall present our own race before and up to the present Era. “Jesus Christ,” a music-drama, shall offer the highest ideals of our Era to us, esoterically, and show us beyond toward the Infinitude where lies our orderly progress towards godship. To seek elsewhere is to seek for less than the best that we have; to search in places which by hereditary birth, antecedents, national education and natural environment are foreign to the best powers we have providentially received is fatal to our cause.

No four subjects known to Ancient Wisdom, whatever be their *exoteric* charm, supersede the above in *esoteric* worth. Here, then, is a rock, once established, on which to raise our National Art, even to that highest pinnacle to which our native genius may aspire. Brethren, is this not something worthy of our united and best efforts, something to which we may creditably invite the race to assist us in attaining? Accomplish this task, and the awakening souls of those nations who are of our race shall be raised from the grosser materialism of earthly life to that vision wonderful, where Divinity is reflected, before whom the Principalities and Powers of the super-celestial planes ever bow down, that shrine of the highest, holiest Trinity, called by the wise seers of old the *Vestibule of the Gods*, where resides *Symmetry*, *Truth*, and *Beauty*.

Essai sur le Pouvoir Educateur de la Musique.

A. ANDRÉ-GEDALGE.

Je signalais déjà au dernier Congrès la puissance de la Musique et, me plaçant plus particulièrement au point de vue, "interprétation," je disais quel parti un artiste pouvait tirer de l'enseignement théosophique. (Exemples : interprétation des rôles d'Elsa, *Lohengrin* ; d'Elisabeth, *le Tannhäuser* ; de la Reine de la Nuit, *La Flûte enchantée*).

Considérant aujourd'hui une autre face de cette thèse je voudrais parler de l'utilité que la Théosophie peut tirer de cette puissante force naturelle appelée *Musique* et composée des deux éléments : *Son, Rythme*.

Je voudrais aussi dire quelques mots des expériences que j'ai pu faire personnellement ou recueillir dans le domaine musical.

La question sera donc principalement traitée au point de vue "éducateur" et "social" et je devrai démontrer la force occulte de la Musique.

Nous pouvons constater que l'étude de la Musique était pratiquée dans l'Inde en des temps très anciens. Les Hymnes et les vieux poèmes en font foi ; la légende parle aussi de Chants aux pouvoirs Magiques.

Les bas-reliefs, les peintures des Égyptiens et des Assyriens nous offrent la représentation d'instruments divers : harpes, sistres, tambourins, etc., et la poésie hébraïque parle du nape, de l'assor, instruments à cordes ; des tambourins (Marie, sœur de Moïse, improvisant un chant de triomphe est suivie par ses compagnes l'accompagnant sur le tambourin).

Enfin nous voyons la plupart des Livres Sacrés donner le Verbe, la Parole —ou le Son—pour Créateur du Monde sensible.

Or il est évident que, *par rapport à nous*, le *Son Musical* est à peu près à la base des vibrations appréciables ; 32 vibrations simples par secondes sont la mesure du son le plus grave perceptible pour l'ouïe humaine.

De même, au delà des vibrations les plus brèves qu'il nous soit donné de connaître, existent sans doute, à l'infini, aussi des vibrations de plus en plus rapides.

Et là se trouve confirmée la belle allégorie de Vishnou volant le long de la Colonne de feu qui est Mahadéva. Soit en haut soit en bas il n'en peut trouver ni le commencement ni la fin. Partout est l'Infini, l'Eternel.

Nous avons parlé de la connaissance de la Musique chez les peuples anciens. Cependant c'est en Grèce que le développement de l'art musical semble avoir pris le plus d'extension. Nous savons que la Musique y fut considérée comme *Art éducateur* au même titre que la Gymnastique, la Danse, la Poésie, etc.

Dans la belle période grecque—celle qui seule doit nous occuper ici—que remarquons-nous ?

Les Initiés tels que Pythagore, Platon, etc., *savaient* certainement de quoi ils parlaient ; *ils connaissaient la force des vibrations*, et la Musique fut, à notre avis, pour eux une science au moins autant qu'un art.

C'est ce point de vue, trop négligé, à peu près même ignoré de nos contemporains, que je voudrais mettre en relief.

Platon, dans divers écrits, parle de l' "*Ethos*"—caractère éthique—de certains "*modes musicaux* ;" du caractère divin majestueux, passionné ou violent de tel ou tel *rythme*. Si l'on réfléchit à ce qui précède on conçoit que ces affirmations n'étaient point des affirmations empiriques mais devaient provenir de *l'observation de faits scientifiques*.

Il serait curieux de faire une étude complète, à l'aide des lumières que nous offre la Théosophie, de la théorie musicale des Grecs.

Quoi qu'il en soit, et en ne nous servant que des données exotériques que nous possédons, il paraît évident que les plus grands philosophes Grecs connurent *la force vibratoire des sons et des rythmes* et en firent l'application dans le sens *éducateur*.

Ils apprirent peut-être à connaître cette force en constatant le rapport constant de la cause avec l'effet ; puis, intervertissant les rôles, ils prirent l'effet pour la cause et en tirèrent un contre-effet, à peu près, si ce n'est complètement, semblable à la cause première. Je m'explique. On sait la légende qui veut que la mesure quinaire—à 5 temps—ait été inventée par les prêtres Saliens, gardiens de Zeus enfant ? Troublés par l'arrivée de Chronos, émus, inquiets du sort qui allait être fait à l'Enfant-Dieu, les prêtres nourriciers se mirent à danser autour de lui, étouffant ses cris par leurs chants accompagnés de coups de lances frappés contre des boucliers. Or il se trouva que le désordre de leur esprit fut traduit par une improvisation appartenant à la mesure quinaire. Là est le fait enregistré par la légende. Or les Grecs / disaient que la mesure à 5 temps—Rythme quinaire—exprimait (et conséquemment provoquait chez l'auditoire, toute sensation ressentie par le compositeur et par l'interprète se représentant sympathiquement sur le spectateur) que la mesure à 5 temps exprimait le trouble, le désordre mental, l'affolement, le désespoir.

De même les Grecs savaient bien que les mouvements vitaux par excellence—battement du cœur, respiration, etc.—sont (pendant la veille, c'est-à-dire pendant la plus grande expansion vitale physique) absolument

égaux lorsque l'individu est en bonne santé et à l'état de calme. Et ce sont précisément ces *rythmes égaux à deux temps*, qu'ils regardaient comme divins, comme respirant le calme, la sérénité, la majesté.

Au contraire les *rythmes ternaires* leur paraissaient devoir exprimer les sentiments passionnels, le désir ; les rythmes quinaires : le trouble, le désespoir, etc.

L'étude des *mouvements* s'ajoutait naturellement à celle des rythmes. Les mouvements lents ou modérés convenaient mieux à l'expression des sentiments sereins ; la vivacité des mouvements s'accroissait à mesure que de l'enthousiasme on passait au désir, à la passion, au trouble, au désespoir, etc.

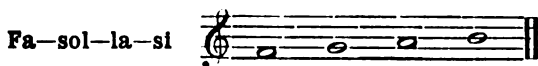
Au *rythme* et au *mouvement* s'ajoutait, je l'ai dit, la science de la force vibratoire des sons.

La division—comme la multiplication—mathématique d'un monocorde avait pu fournir à des physiciens tels que Pythagore les éléments constitutifs du système musical entier.



Dans cette série on trouve les genres *diatoniques* (disjoints et conjoints), le genre *chromatique* (formé de demi-tons), les genres contenant des tiers et des quarts de tons et le genre *enharmonique* (dans lequel la distance existant entre deux sons ne se mesure plus que par commas), les "Modes musicaux," tout peut être établi sur la *résonnance naturelle d'un corps sonore*. Je suis convaincu que, chez les Grecs, il en fut ainsi.

Dans la succession des sons, comme dans celle des rythmes, ils surent, nous n'en doutons pas, distinguer ce qui, pour nous, était utile ou nuisible. Là encore nous retrouvons la prohibition de certaines formules, notamment—ceci est tout particulièrement à signaler—celle de l'intervalle de *quarte augmentée* (nommé aussi *Triton*). Intervalle type :



Cet intervalle a, depuis, été banni aussi de la liturgie chrétienne et—coincidence bizarre, tout au moins—nous remarquons qu'il est regardé comme *éminemment surexcitant* par les fidèles de diverses sectes orientales. J'ai lu que c'est pendant l'audition de vocalises parcourant l'intervalle de *Triton* que les Aïssa-Ouas se livrent à leurs exercices fanatiques et sanguinaires. A l'effet

de l'intervalle en lui-même s'ajoutent probablement ceux produits par la répétition, le rythme et le mouvement. Ces forces vibratoires combinées ensemble produisent, paraît-il, une sorte d'anesthésie permettant la pratique d'exercices dangereux en tout autre circonstance.

Est-ce en raison de l'emploi hypnotique possible de l'intervalle de *Triton* que les prêtres en proscrivirent l'emploi dès l'antiquité? Cela me paraît possible. Cependant il existe encore une autre coïncidence. On sait que les bergers ont souvent été regardés comme entachés de sorcellerie? Eh bien, on peut remarquer que nombre de *rans* des chèvres (animaux incriminés, s'il en fut!) contiennent des vocalises parcourant l'intervalle de *Triton*. Ces traits sont souvent exécutés sur la flûte et l'on sait aussi que la flûte était d'origine phrygienne! Or le mode phrygien—composé des notes : ré, mi, fa, sol, la, si, do, ré—avait comme *Ethos* l'enthousiasme passionnel, l'enivrement, la fureur. Un autre mode, l'Hypodorien—composé des notes : Fa, sol, la, si, do, ré, mi, fa—avait la joie physique pour *Ethos*. Platon disait qu'il convenait "aux chants exécutés dans les festins."

Ces faits énoncés ci-dessus prouvent quelle importance les Grecs apportaient à l'étude de l'art musical; avec quelle minutie ils procédaient pour sélectionner les "modes" et les "rythmes" vraiment "éducateurs," c'est à dire capables d'améliorer mentalement et moralement l'espèce humaine. Nous savons quel beau résultat ils avaient obtenu!

Commençons par dire quelques mots d'un exercice physique, accompagné par la musique : la danse, et comparons ses diverses manières d'être dans l'antiquité et dans les temps modernes.

Dans l'Inde antique, et en Egypte, nous ne trouvons guère que les danses Sacrées (sortes de tournolements imitant la course des astres dans l'espace ou retraçant une légende divine par une pantomime appropriée) et les "poses plastiques," "pas de caractères," etc., pratiqués dans les harems royaux. En Grèce ces mêmes types de danses sont pratiqués, on peut y ajouter la "Pyrrhique," danse guerrière, tenant de la pantomime et retraçant les gestes de combattants se menaçant, faisant des feintes diverses. Toutes ces Danses comportaient des poses nobles, gracieuses, fières ou belliqueuses.

Certains vases, nous devons le mentionner aussi, reproduisent des gestes triviaux, ignobles, des attitudes grotesques : ces attitudes et ces gestes étaient ceux pratiqués dans les danses dites "bachiques" et, probablement, par des individus en état d'ivresse. Mais ces dernières danses et les modes et rythmes qui les accompagnaient étaient naturellement bannis de l'éducation.

Plus tard nous voyons la danse changer peu à peu de caractère. Au moyen-âge la danse noble subsiste encore (Pavane, Sarabande). Elle s'exécute sur des airs lents et graves, souvent écrits dans les modes antiques. Un peu plus tard nous voyons la mode favoriser d'autres pas, plus vifs et un

peu licencieux ; mais dès lors l'allure des gens perd quelque peu de sa noblesse. Observez le tableau de Clouet¹ représentant un bal donné à la Cour des Valois ! Ces grands seigneurs, ces nobles dames portent des costumes disgracieux, leur tournure est commune. Or nous savons qu'alors sévissaient des danses telles que la *Gaillarde*, la *Volte*, etc.

Plus tard, c'est l'époque du *Passepieds*, du *Menuet*, de la *Gavotte*. Ces danses gracieuses, légères, empreintes d'un peu de "manierisme" déteignent aussi sur la tenue de leurs adeptes.

Enfin nous arrivons à l'époque moderne. C'est le règne des danses que pourraient être stigmatisées du qualificatif "à genre nègre," *Quadrilles*, *Polka*, *Schottisch*, et enfin . . . *Cake-Walk* !

La seule Danse un peu gracieuse—la *Valse*—est plutôt licencieuse.

Qu'arrive-t-il ?

Les danseurs prennent l'allure sautillante, dégingandée, vulgaire, commandée par le *rythme* même de leurs danses favorites. C'est donc à la force des vibrations rythmiques et sonores qu'il faut, pour une bonne part, attribuer encore la trivialité d'un bon nombre de nos contemporains.

Passons à une seconde cause de démoralisation : la *chanson*.

Le *chant* fut certainement l'une des premières, si ce n'est la première, des manifestations musicales humaines. Les causes qui le déterminèrent furent sans doute complexes. Toute émotion forte ne pouvant trouver une expression suffisante dans la parole, dans la poésie, fit éclore un chant. L'amour, le sentiment maternel, l'admiration, la haine, la fureur, se traduisirent probablement en des rythmes, en de petites phrases musicales appropriées. Le travail fut probablement aussi un facteur de création musicale. Le travail a, en effet, tout particulièrement besoin de l'aide du rythme.

La Chanson dite "*populaire*" a donc, à notre avis, été la première forme musicale. Que trouvons-nous en ce genre si original ? Des *berceuses*, des *chantes de travail*, des *chansons de marche*, des *chansons de danse*.

Le *Rythme* et le *Son* se trouvent donc utilisés ici :

1°. Comme *calmants* (berceuses).

2°. „ *stimulants* (chants de travail, chansons de marche).

3°. „ *excitants* (chansons de danse).

Nous verrons plus tard que le rôle de la Musique (*Son Rythme*) peut devenir *surexcitant* (sonneries militaires).

On peut, dès à présente, se rendre compte des *effets divers* que produit, selon le cas, cette force intense dénommée Musique. Et depuis longtemps, je dois le dire, la Musique me semble comparable à l'un de ces grands poisons digitale, aconit, belladonne, qui, *pris à dose diluée (et sous la surveillance d'un savant)* peuvent sauver aussi facilement la vie d'un homme,

¹ Musée du Louvre.

qu'ils tueraient sûrement, administrés à doses massives. *Tout dépend du "mode d'emploi" et ce "mode" a besoin d'être soigneusement contrôlé par un être compétent.*

Aussi voyons-nous les hommes *instruits* des effets occultes de la Musique s'en servir en connaissance de cause. Tels furent les initiés des anciennes religions et philosophies ; tels sont les fidèles de diverses associations modernes. J'ai déjà nommé les Aïssa-Ouas ; je puis encore citer les Kouans (musulmans) et les Jésuites (chrétiens).

Des formules similaires à celles des *mantras* hindoux se retrouvent chez les Kouans et chez les Jésuites. Ceux-ci font, paraît-il, pratiquer à leurs disciples, la *prière rythmique faite sur un seul son*¹ et récitée à des heures régulières et déterminées dans la solitude de la cellule. Les *litanies*, le chapelet même sont des genres de prières analogues. Rien de tel que ces pratiques pour assouplir, pour dompter l'esprit.

Un grand réformateur religieux, Luther, sut aussi comprendre l'importance de la Musique. (Il la plaçait au second rang des connaissances humaines immédiatement après la théologie, qui devait, naturellement, dans un esprit de sa trempe occuper la première place.) Luther créa le *choral* et ce chant, destiné aux fidèles d'un culte plus libéral que les précédents, par son *rythme varié*, par ses diverses "parties" chantant des *mélodies indépendantes* et cependant *concertantes avec l'ensemble*, exprima mieux que tout autre, la liberté de conscience alliée à l'instinct de solidarité.

Dans l'ordre profane la *chanson*, composée par des ignorants, subit aussi l'influence des circonstances, du milieu, et n'eut pas une moindre importance. C'est que l'instinct humain, lorsqu'il n'est pas entravé par des croyances "à priori," est vraiment sûr et fort.

La Mère qui chante un air monotone *sait instinctivement* que sa "berceuse" a la puissance de calmer, d'endormir son enfant ; le laboureur, le marinier qui chantent des "airs de travail" sentent moins la fatigue. Leur chant suit le rythme imprimé par le travail et, à son tour le rythme sonore de la "chanson," les entraîne et les stimule par sa force intense. Le danseur rustique ne sentait pas non plus la fatigue lorsqu'une "bourrée" ou un "branle"—Ronde—venait exciter ses muscles (cependant souvent lassés par le travail du jour).

Il faut lire les vieux recueils de "chants populaires" pour se rendre un compte exact de ce que j'avance ici mais nous serons tous d'accord, je pense, lorsque j'affirmerai, une fois de plus, que tous les vieux paysans que nous avons pu connaître, ceux qui n'ont jamais chanté que les antiques refrains "de

¹ Il est curieux de constater qu'*instinctivement* certains compositeurs sentent la puissance du son. Au début d'un poème symphonique bien connu ("*l'Apprenti sorcier*") Mr. P. Dukas a confié à un instrument à vent un son suraigu se soutenant pendant un grand nombre de mesures. L'audition de cette "pédale supérieure" force l'attention et donne bien l'impression d'une volonté ferme procédant à une magique évocation.

pays" sont restés de manières rudes peut-être mais simples et presque nobles !

Comparons les, à présent, avec les paysans fréquentant " la ville " ou avec les artisans " citadins." Quelle différence !

Ceux-ci ont le plus souvent la démarche "veule," le ton " faubourien."

Qu'entendons-nous sortir de leurs lèvres ? Ces odieux "refrains de café-concerts" dont je n'ai pas besoin de dire l'ignominie et l'absurdité.

D'autres chansons aussi brutales mais plutôt licencieuses (et gardant toujours cependant la franche allure des rythmes populaires) communiquent aux troupiers cette sorte de "sauvagerie" qui caractérisait l'ancien "soudard," le "reitre." Ce sont les "*chansons de marche*" de nos régiments. D'une origine très ancienne elles sont souvent empreintes de cette liberté d'allure qui appartient tout particulièrement au moyen-âge et à la renaissance.

Fortement rythmées, les "*chansons de route*" aident puissamment le soldat dans les marches militaires. Leur force vibratoire l'excite et le soulage.

On sait combien les *rythmes* exécutés sur le tambour, et le *timbre* clair et net du clairon ont d'action sur la marche des soldats.

Rappelons en terminant que la Musique peut, si elle est bien employée, c'est-à-dire si son emploi relève de la mentalité et même de la passion (dans ce que celle-ci, a de plus haut) donner d'excellents, d'admirables résultats. Elle suscite l'énergie, excite l'enthousiasme, la reconnaissance, donne un idéal plus haut, plus noble.

Parmi les morceaux capables de développer les sentiments moraux citons (pour ne parler que des plus beaux) certaines *chants d'amour* tels que la Prière d'Elisabeth ("Le Tannhäuser," R. Wagner) la Berceuse, la Jeune Mère, la Jeune Religieuse (lieder de Fr. Schubert), les lieder "les Myrthes," "l'Amour d'une femme" (de R. Schumann), les Adieux de Wotan à Brunehilde ("La Walkyrie," R. Wagner) ; les *chants inspirant la pitié, la compassion* : le Roi des Aulnes (Fr. Schubert) : les Deux Grenadiers, J'ai pardonné (lieder de R. Schumann) ; les *chants respirant l'amour de la Nature ou de la Beauté* : air de Xerxès, les "Cloches du soir" (Haendel) ; les *chants de joie pure, de fraternité* : Chœur final de la 9^e Symphonie (Beethoven), airs du grand-prêtre Sarastro ("La Flûte enchantée," W. Mozart) ; enfin les *chants imprégnés de plus pur sentiment religieux* ; les Cantates Sacrées, l'air de la "Cantate de la Pentecôte," l'air "Saigne à flot mon pauvre cœur" ("La Passion selon Saint Mathieu," J. S. Bach), les admirables scènes de l'Initiation ("La Flûte enchantée," W. Mozart).

De l'audition de purs chefs-d'œuvre on peut tirer un grand et réel profit. Ils nous donnent du courage, de la force parce qu'ils sont de véritables *réservoirs de puissance mentale*. A nous d'y savoir puiser pour le plus grand bien de tous. *La Musique* est bien je ne saurais trop le répéter, *une grande*

force naturelle d'un sens mal employée, de l'autre trop souvent négligée ou même ignorée.

Il serait, à mon avis, du devoir des théosophes de cultiver avec conscience ce *don divin* et de l'appliquer autant et aussi souvent que possible à la culture du Bien.

Il y a beaucoup à faire de ce côté. Je signalerai simplement quelques essais possibles et nécessaires.

1°. S'efforcer de réformer le goût de la masse par la propagation de la belle musique et, tout au moins, pour débiter par la mise en œuvre des meilleurs "chants populaires," seuls capables, par leurs grandes qualités rythmiques, de détrôner dans la rue et à l'atelier les funestes refrains de "café-concert." (Cette expérience a déjà été faite dans une université populaire. Là où elle a été pratiquée les ouvriers ont promptement oublié les chansons vulgaires et ont puisé des forces physiques et mentales dans les vieux chants qu'on leur avait appris par audition.)

2°. Combattre le mauvais goût sévissant à l'heure actuelle dans les milieux aisés et riches.

3°. Eveiller chez nos contemporains l'idée (mise en pratique, nous le savons, pas les Grecs) que l'éducation intellectuelle et morale de l'enfant peut (comme son développement physique) être l'objet de soins spéciaux *avant la naissance même*.

Les Grecs n'entouraient-ils pas les femmes enceintes de tous les chefs-d'œuvre de l'art? D'après ce que j'ai lu ils respectaient infiniment les personnes soumises à cette grande épreuve et veillaient attentivement à ce que ni leur vue ni leurs oreilles ne fussent choquées par des spectacles ou par des paroles vulgaires?

En résumé quelques conseils donnés à propos, une *désapprobation* courtoise mais *franche et ferme*, la culture personnelle du Beau, l'exécution de simples morceaux (il est, Dieu merci, des chefs-d'œuvres à la portée de tous !) seraient, je le crois, les meilleures armes à employer en cet utile combat.

L'obscurité est, j'en suis convaincu, destinée à toujours se voir vaincue par la Lumière. Répandons sans nous lasser cette dernière autour de nous, hâtons son règne de tout notre pouvoir. *Faisons revivre la pensée de ceux qui furent des Maîtres en leur Art ; surtout celle des compositeurs dont l'esprit fut toujours exempt de sentiments égoïstes ou intéressés.* Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, etc., revivent tout entiers dans leurs œuvres et peuvent soulever l'esprit des foules.

Si, comme nous le pensons, ils vivent encore dans le Monde Mental, leur Etre tout entier répondra sans doute à notre pieux appel et viendra, j'en suis convaincu, nous aider à faire germer le "Bon Grain" qu'ils semèrent à pleines mains et sans marchander leur travail ni leurs souffrances, lorsqu'ils vécurent parmi nous.

Art as a Factor in the Soul's Evolution.

C. JINARÂJADÂSA.

"Die Kunst, o Mensch, hast du allein."—SCHILLER.

It is difficult to define Theosophy with a phrase, but were one asked so to define it perhaps one could hardly do better than to say that it is a new way of looking at the world and its activities, a way of looking at the universe and man from the standpoint of their Creator. To look at everything from the standpoint of God and not of man—this is the gift that the Divine Wisdom bestows on those that cherish her. Hence it is that there is nothing in life that is not interesting to the Theosophist ; the speck of dust on the ground and the glowing nebulae in the heavens that are to form solar systems, the tiny living cell with its untold mysteries, and the Elder Brothers of our race that are the glory of our humanity—all these have their message for him and tell him something of Theosophy. Science and Art, Religion and Philosophy, every conceivable branch of knowledge, is but a means whereby he gains a glimpse of the Divine Wisdom that is the manifestation of the mind of God.

With this old and yet ever new synthesis of life's activities to guide his vision man looks on the universe with new eyes ; he holds in his hand the key to the riddle of the universe, and even if when veil after veil is lifted there must be veil after veil behind, yet each raising of a veil will only be to add new glory to his vision.

With the first true glance into the real meaning of life that comes with the study of Theosophy in its modern presentation three facts will ever stand insistent before the consciousness of man. Of these the first is, that there is in the universe behind all force and matter a Consciousness, omnipresent and eternally beneficent, call it by what names we will. The second, that this Consciousness has at the beginning of things made a plan in accordance with which evolution is being guided. The third follows from these two, and it is, that man's duty is to understand what is this plan and work in harmony with it, for his progress and happiness lie in that alone. It is the under-

standing of the plan and the harmonious working with it that is the theme of this paper, showing in what way Art may be a means.

Now man, the child of God, is made in the image of God ; and just as there is in the Unity of the Divine Consciousness a Trinity of manifestation, three similar aspects are found in man also. The Divine trinity of Power, Wisdom, and Mind finds its reflection in man as Spirit, Intuition, and Intelligence. In the growth of the soul the expansion of consciousness proceeds from below and hence the first to manifest in man is Intelligence ; then what is designated by the term Intuition, which embodies in itself not only a sense of unity through love but also the essence of Intelligence ; and, finally, when man approaches perfection, Spirit manifests in all its power containing within itself all that was the life and soul of Intuition and Intelligence.

Man's duty is to work with the Divine plan. We must not forget this fact, that always within man, even at the lowest, there is something that can respond intuitively to the highest code of ethics and give assent thereto though it may be almost impossible to put it into practice ; it is this that shows the possibility—an inspiring silver lining in the relentless cloud that overshadows humanity in its struggles to seek for happiness—that a human soul may evolve through good alone to possess in perfection and strength all those qualities of heart and mind that normally are strengthened, but never originated, in the struggle with temptation and evil. "There is a natural melody, an obscure fount, in every human heart. It may be hidden over and utterly concealed and silenced—but it is there. At the very base of your nature you will find faith, hope, and love. He that chooses evil refuses to look within himself, shuts his ears to the melody of his heart, as he blinds his eyes to the light of his soul. He does this because he finds it easier to live in desires. But underneath all life is the strong current that cannot be checked ; the great waters are there in reality" ("Light on the Path").

Slowly man evolves through experience. At first many experiences are required to teach him one law ; he has but the mind to work with and many isolated experiences does he go through before there rises in his mind the generalisation that is the law of conduct or the truth of nature. Life after life he lives on earth, making slow progress, slowly generalising, one at a time, the immutable laws of things. At first, carried away by the impetuosity of the desires of his earthly garment, he is unjust to many ; and through that comes much suffering, the result of his injustice to others ; but slowly there arises in his mind the idea of justice as a law of his being. Again, too, being almost the slave of "the will to live" and with a fierce thirst for sensation, he goes to extremes, recoiling from the excess of one kind of sensation or emotion to excess of other kinds, suffering much in

the process and learning little ; but still gradually, as the outcome of his experiences of pleasure and pain there arises within him another law of being—temperance. Similarly, too, through refusal to recognise the just bounds that are imposed upon him by the eternal laws, through impatience to obtain what is not yet his due, he brings suffering on others by these means ; and, himself suffering in return, he slowly learns patience, patience to plan and to achieve and to suffer without complaining.

Each of the virtues that the man learns throughout his many lives becomes a law of his being ; it is a generalisation from many particular experiences but when once generalised is his own for ever, a part of himself ; and in so far as he thus generalises he gets a glimpse of the Divine plan in which the generalisations exist as archetypal ideas.

We now see the usual method of evolution ; man learns the immortal virtues through experience. But experience is a slow teacher, for many particular experiences requiring perhaps many lives on earth are needed to instil into the man's soul one truth : is this the only method of building into our inner natures the virtues of Loyalty, Honour, Purity, Sincerity, and the others ? Were there no other method evolution would achieve too little at the expense of much energy dissipated.

There is however another way. Man has not only the one aspect of intelligence ; there is a higher one of intuition—Buddhi is the name we give to it in our Theosophical studies. Beauty and love are its dual manifestation, but through either it is awakened. As then a man lives his lives on earth and loves a few here and there with whom he comes into contact, the Buddhi, the soul of intuition, grows within him. For love in truth manifests the immortality within, for it is a desire for the everlasting possession of the good and the beautiful.

Here then is a new factor to help his evolution. Intuition transcends reason ; wisdom comes from its exercise, not merely knowledge as from mind ; intuition generalises from within and not from without, not through many particulars but by sensing the archetype itself. We see thus a new method of realising the virtues, through their archetypes, the Divine Ideas themselves, a method by which evolution can be hastened *by anticipating experience*. Man thenceforward begins to live in the eternal.

Now we can understand the place of Art as a factor in the soul's evolution. Art, in its highest manifestation, always deals with the archetypes. "Its one source is the knowledge of Ideals ; its one aim the communication of this knowledge" (Schopenhauer). Music, the Drama, Poetry, Sculpture, Painting, and the other branches of Art, in so far as they show us types of life and form are true manifestations of Art ; in so far as they fall short of this they are but playing with fleeting shadows.

We must here distinguish between a higher and a lower form of Art.

The Divine Ideas are archetypes of natural things, objects and forms that manifest in the orderly process of Nature as a result of the unseen forces that guide evolution ; the beauty in these is a reflection of the beauty of the archetypes. We have, however, many things of man's manufacture that may be beautiful, lovely designing and ornamentation, work in silver and gold.

Now it does not follow because we postulate the Idea of archetype for such a natural object as a tree or a flower that there is of necessity an archetype for an artificial manufactured article like a chair or a table or a book ; nevertheless these latter may be beautiful if in them the artist tries to embody reflections of several concepts of the archetypal world, such as grace, rhythm, harmony. We see the distinction between the higher and lower forms of Art when we examine, for instance, sculpture and architecture. Sculpture chiefly deals with the human form. The present human form is but a foreshadowing of the greater beauty of the archetypal form. The sculptor then in his higher consciousness will be sensing this archetype ; and so sensing it, he will try to show the beauty and the grace of the form in its movements, aiming at giving expression to a generic type of figure and movement. But it is different with architecture. The finest Greek temple is but an adaptation of the primitive hut to give shelter to man ; it is but a house, a manufacture of man. There will be no archetype at the back of it as a whole. Nevertheless architecture can put us in touch with the realm of Ideas by telling us the laws of proportion, visible not only in the one building alone but also in the whole universe, by giving us concepts of gravity, hardness, rigidity, rhythm, harmony, by making us understand "the bass notes of nature," as Schopenhauer puts it.

When the artist deals with a natural thing, he must try to sense the archetype ; if he paints a rose, he must suggest to us through its species the particular conception, a rose, and through that the archetypal idea, flower, an eternal concept ; does he merely paint a hand—then the more it suggests to us the archetypal hand the more beautiful it will be. And here we see the true significance of genius. It is the ability of the human soul to come into touch with the World of Ideas. But it is not the artist alone who is a genius ; the philosopher with his broad generalisations, the pure-hearted saint in his lofty contemplation, the lover who through human loves rises to one divine, all live in a realm where "eternity affirms the conception of an hour" ; for genius "is the power of giving expression to the unexhausted forms of creation potentially existing in the mind of the Creator" (Marsham Adams, "The Book of the Master," p. 93).

The true function of Art is to put us in touch with archetypal concepts and true Art in reality does so. Sculpture tells us of grace, that "proper relation of the acting person with the action," and reveals to us the "idea' of the figure. Painting shows us more the character of the mind, and

depicting passions and emotions shows the soul in its alternations between willing and knowing. Historical painting, again, through particular individuals that have helped the race by the nobility of their conduct, suggests to us types of men and women ; portrait painting, though there may be a faithfulness in portraying a living individual, yet is only great when through the person on the canvas a type can be suggested or hinted at, sometimes merely the particular manifestation of an archetype in humanity. In painting, landscape painting perhaps brings us nearest to the world of ideas through the beauties of Nature. It may be the simple picture of a sunset, but the artist will be great if through the harmony of light and colour he can suggest to our intuitions the "archetypal sunset" with its many more dimensions than we can cognise now.

Poetry has much in common with sculpture and painting. It deals with concepts depicting them with the music of words, with metre and rhythm as a veil to awaken our deeper intuitions to penetrate behind. The true poet reflects the archetypal ideas in the mirror of his own experiences, real or imaginary. He looks on the world, his genius enables him to see the reflections of the archetype round him, and he tells us of joy and sorrow, hope and despair, typical and universal, in the hearts of all men ; he gives us the abiding truths which so often vanish in the calmer analysis of the lower mind. In epic poetry the poet shows the heroes of antiquity as types of men, and a Ulysses or a King Arthur moving about with an atmosphere of his own, makes us dimly feel that there must be and there will always be such men in our midst. In lyric poetry the poet becoming himself a mirror to reflect typical emotions in others—feeling them, as it were, himself—sings of men as he sees them, with those "larger, other eyes" than ours.

No branch of Art, perhaps, except Music, can help man to rise to higher levels than the drama. For the drama shows the inner conflict in man. The true dramatist fastens on flashing reflections of archetypes in humanity, materialises them, and then on a stage makes them live ; and through these types he sounds for us the deep notes in humanity, the pain that is not uttered, the temptations that beset men, their failures and success, the destiny that makes effect follow inexorably upon cause, and the purification of the human soul through self-sacrifice. For a few hours we are to forget ourselves, and, like the gods, watch mankind in its struggles. We contemplate life impartially and impersonally through these types on the stage, and begin to understand life as it is and not as we think it is. And as before the nearer the dramatist in his creations comes to types in humanity, the greater is he. The types of men and women in Æschylus and Sophocles, those that the prolific genius of Shakespeare has created for us, Tannhäuser, Wotan, Brünnhilde, Siegfried, Amfortas, Kundry and Parsifal from the mind of

Wagner—all these are ever in humanity ; and our knowledge of them gives us a larger view of life. Through watching their experiences, too, we anticipate experiences for ourselves thus hastening evolution and passing on swifter to the goal. Looking at the world through the eyes of the dramatist we may ourselves become “serene creators of immortal things.”

But what shall be said of the greatest of all the arts—Music? In ways not possible to other branches of Art music makes us feel our immortality. It tells us of that archetypal world directly, of things of that world without their veils ; tells of sorrow, not mine or yours, but Sorrow itself—God’s sorrow, if you will ; of love, not mine or yours, not of this individual or that, but love of Love ; for music is the soul of Art and talks to us with the language of God.

True Art, then, will always call forth a response in man from the higher intuition, the Buddhi, whose heritage is the archetypal world. It will always suggest something of the world of ideas. Art from this standpoint is always didactic, can never be anything else. It does not necessarily teach us our known ideas of ethics, but it will always show to our intuitions how to look at man and the world from the standpoint of God—that is in their true relations. It will teach us to “cast out the self”—the true aim of Ethics, Religion, and Philosophy. Art, then, is a means for the quickening of the Buddhi, whence comes swift generalisations, from within, of the meaning of life’s activities and the hastening of evolution.

Art can help the evolution of man in another way. Sooner or later in the endless life of the growing soul there comes a time when an inner change takes place within him ; life loses its old attractions for him and he seeks for something more abiding than the world can offer him. He has come to the end of the Path of Outgoing and begins to tread the Path of Return. There is the “reversal of motives” and he yearns for things eternal. If he has in his previous lives loved beautiful things, not merely through the senses but rather through his intuitions, then, slowly, without violent transitions and without deep inner struggles he passes from his life of worldliness and enters upon the higher way. For the higher path is not so radically different from that lower where it was pleasant to live and love beautiful things ; the higher is but the lower transformed into one of absolute beauty and happiness, without the dross of mortality that made all things lovable transient so that they fell short of our desire. Truly it might be said of the new life of eternal beauty—

“I pluck’d a rose, and lo ! it had no thorn.”

Further, as the man grows to his fuller life through Art he grows from within as the flower grows, and there is a harmonious development of all the

faculties of the soul not losing in breadth what he gains in intensity. He grows to be a harmonious and musical soul. He treads, swiftly as surely,

"the Middle Road, whose course
Bright Reason traces and soft Quiet smooths."

No longer a creature vacillating between changing "moods," his keynote of character now will be *Sōphrosynē*, sound-mindedness, health of heart; and through love of the sciences and fair philosophies he learns how to blend all human feelings and thoughts "into an immortal feature of perfection."

But more wonderful than all these is the vision he gains of the Divine plan; he becomes a knower of the inner nature of things; he feels and thinks the archetypal, the truly "ideal," emotions and thoughts. Through them he sees in what ways he can become a co-worker with God, how he may be God's messenger on earth to tell of Heaven. A greater happiness than this is not possible to any man, and it is this that comes to him through Art.

Yet Art is not the end. Man has in him a more godlike aspect than Intuition; it is *Âtma*, Spirit. Through the exercise of intuition Spirit will reveal itself; and what Art is to the dreary view of life of the unevolved man, that will the Spirit-aspect of life be to Art. Of this we know nothing, and yet do we perhaps discern a reflection of that undreamt-of view of life in the lives of a Buddha and a Christ? Has not every utterance from them an archetypal character, flashing forth into many meanings in our minds? Do they not seem to live a life that is a symbol, every event of their lives being a symbol as it were of some deep living truth in the Eternal Mind of the Most High? Is it not to this new aspect of life that Art itself is but the threshold?

Who but the greatest of artists can tell us of that glory that shall be revealed? Yet till we come to that day we have Art to guide our footsteps. "Die Kunst, o Mensch, hast du allein"—Art that shall lead a man's feelings and not follow them, that shall make him *ἀντρουργός*, in the image of his Maker. For Art is life at its intensest and reveals the beauty and worth of all human activities; and yet it shall be the mission of Art, now and for ever, to show to men that life, even in all its fulness, is like a dome of many-coloured crystals reflecting but the broken gleams of the white radiance of Eternity.

Music as a Factor in Evolution.

A. M. ALEXANDER.

Summary.

Music, as a developer of emotion in the Human Race, may, as such, be regarded as an important factor in the evolution of the soul. The lessons learnt from Music by Humanity are stamped upon its History. It has ever wielded power over the passions of the multitude.

With the advance of civilisation our emotional capacities become more subtle and far-reaching. Pythagoras made use of Music as being conducive to health of body and mind regarding it as something celestial and divine. Music will have an individual value as long as there is variety in the human being affected by it. Some of us vibrate to one Tone alone. Setting aside the quality of Music, as long as it has lessons to teach us so long do we require it. When our higher consciousness has become more fully developed and the senses subjugated the task of Music will be finished. The "Harmony within" will have been attained and all Discord will have ceased.

A question worth thinking out is, whether Sound is governed by fixed laws therefore making a discord unlawful, or whether it is a question of relative value according with the stage of growth at which the individual has arrived.

Both Greek Mythology and History furnish us with instances of the power exercised by Music over the human and lower kingdoms. It was considered as essentially connected with the desire nature.

The emotional capacity of a nation usually finds an outlet in the type and character of its Music. This fact is forcibly illustrated in the contrasting schools of the Hungarian, Italian, and German nations.

The coalition of Music and the Drama, as powerful factors in the quickening evolution of the present Race, illustrates the Harmony between Sight and Sound, and the further blending of Light in Sound and Sound in Light.

Great, therefore, is the mission given to Music in these days of intellectual advancement, and a grave responsibility rests with those chosen as the instruments of its promotion. Theirs is largely the power of help or hindrance. Let them beware lest in the place of life-giving draughts they dispense but honied poisons, remembering that "from him to whom much has been given much will be expected."

DEPARTMENT F.

ADMINISTRATION (PROPAGANDA, METHODS OF WORK, etc.).

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On Theosophical Propaganda in France.

JULIETTE DECROIX.

I.

We have been asked to send papers about what we consider to be the best way of spreading Theosophical teachings throughout the country we live in. May I therefore be allowed to give an opinion about the French movement?

I was very much struck last summer on hearing that an English lady, who had spent some time in Paris, had formulated exactly the same judgment about the Theosophical movement among us that I had often formulated to myself. For the French nation, she said, a scientific presentment of Theosophical teachings seems to be most necessary; they do not accept our mystic views: they are for the most part positivists, agnostics, and if we wish to convince them we must do so along their own lines.

Now the question is: Is this possible? Is it possible to sketch out Theosophy from a scientific point of view, leaving out of account—to begin with at least—every occult and mystic statement? I know that in order to be able to understand many Theosophical truths we must recognise the existence of the spiritual side of nature; but would it not be possible to very gently and gradually lead sceptics into an acceptance of it, without hurting their positive theories at the outset?

I do not pretend, of course, to show the way of attaining this result, I only wish to give here a few hints as to what *might* be done, and that rather as suggestions to be discussed than as plans to be actually carried out.

Might we not start, for instance—as has been done in a series of popular lectures I was lately reading about Transformism—by stating the necessity of accepting the theory of evolution; not only of a physical evolution, which can now be amply proved, but of a moral and intellectual evolution working side by side with the physical one? We might then show that the existence of an evolving principle apart from the material body must be postulated, and can also be proved by the scientific experiments of many English, French, and German men concerning telepathy,

thought-transference, the different states of consciousness, etc. . . . And this part of the work, in my opinion, ought to be very elaborately treated.

In a second part we might then state that the existence of a "soul," *i.e.*, "an evolving principle," has been asserted by all religions; and, mentioning the different religious theories as to the post-mortem conditions of that soul, it might be said that the only plausible and rational one seems to be the theory of Reincarnation, as it best lends itself to the moral and intellectual evolution before postulated.

Lastly, we might give the Hindu theory as to the constitution of man, and show how it fits in with, and is corroborated by, all the scientific discoveries above mentioned. But this should only be done when the probability of such a theory would have been sufficiently demonstrated along scientific lines.

This would perhaps be enough for an elementary treatise, which would of course be followed by others, going more into details, but always in accordance with strictly scientific methods. And here I would remark that such a way of proceeding has been adopted by Mr. Leadbeater in some of the lectures he delivered, at Harrogate I believe, on "The Unseen World" and "The Soul and its Vestures," for instance.

But is it worth while trying the experiment, or must we give up all hope of influencing the nation at large and of seeing the Theosophical movement as successful in France as it is in England? Such is the question I should like to ask our brothers of every country.

I belong to the French university, a peculiarly sceptical body, through which we have but little succeeded so far in diffusing our views, but which, once converted to them, would be able to do our cause the greatest good: that is the reason why I so much wish to convert them.

And now let me add, as an excuse for presenting them to the Congress, that the ideas here suggested are not mine only but are shared by other members of the Theosophical Society who seem to think that something might at least be attempted; while the necessity of scientific reasoning in putting the Theosophical truths before the French public seems to me all the more evident from the fact that some of our English brothers have come to the same conclusion.

II.

Another question which might be profitably discussed in an International Congress is the following one: Should we give to our less intellectual brothers, to the "masses" as we call them, some of our Theosophical teachings in a very simple form? Would not the doctrines

of Karma and Reincarnation give them some help in their present situation?

I know that the answer generally is : "Let us influence the enlightened part of mankind, the priesthood if we can, and through them help the others who must first of all be led back to their different religions."

Now this is perhaps possible in England, but in France I do not think that any one acquainted with the working classes would deem it so. They have done with religion, as much and even more than their so-called betters, and will not return to it. But even supposing they were ready to accept it, could we Theosophists let them be taught again the Roman Catholic doctrine of hell as an incentive to virtuous living, when we know what evil it has wrought on the other side of the grave? On the other hand we can scarcely hope to influence the Romish Church for a long time to come.

What are we to do, then? Spiritualists are trying their best to teach Reincarnation; but we know the dangers attending their methods for proving the truth of their assertions, and are therefore not over anxious to see them resorted to by the "masses."

And yet we feel that it is our duty to do something for our less fortunate or, rather, younger brothers, and to present them with what we believe to be the truth under the form that will seem fittest to help their spiritual evolution.

Let, therefore, those who can, make suggestions and help in finding a way of teaching suitable to that ever-increasing number of working men and women who are now coming to grief through the world-wide spread of materialism.

I know that the first way of helping them is to improve their material conditions, and that no teaching of any kind whatever has any chance of success unless it be given by those who are willing to give material help, and preach by their example; but we must also give food to the mental and spiritual nature. How is this to be done? Let all Theosophists try and find out.

The Relation of the Theosophical Society to the Theosophical Movement.

I. HOOPER.

There is a phrase, often on our lips, to the effect that "Theosophy is in the air," which I suppose to mean that it is found in all departments of human thought and human activity, and is not a monopoly of the Theosophical Society; many of our members, seeing this, are widening the field of their Theosophic work. This being so, questions arise which apparently confuse the minds of some of the workers of our Society: "What, then, is our duty towards the Theosophical Society?" "Is the broadening of our fields of activity well?" A tendency arises in some to speak slightly, even sneeringly, of the movement which has been largely instrumental in causing Theosophy to be "in the air," which has brought, to many of us, thoughts and motives of action which we are usefully employing in our relations with the outside world. Others there are who take an opposite course: for them, work within the Society is the most important of all possible labours; and these view with some dismay the growing disposition on the part of their colleagues to work, as aforesaid, in other fields. Others, bewildered by these opposing views, demand: "If Theosophy be 'in the air,' if it be possible to work for Theosophy outside the Theosophical Society, if there is a tendency on the part of some whom we have known as Theosophical workers to work in other movements, why then should we work for the Theosophical Society at all?"

It appears to me that these difficulties arise from the fact that we have not realised the relation between the Theosophical Society and the broader Theosophical movement. There is a great outpouring of spiritual power which is working in many fields: that is the Theosophical movement. There is also a specialised organ or instrument through which that power can flow, in a peculiar manner, to other forms: that is the Theosophical Society, which can be used in definite ways, but little understood by us who are its members. It is well to understand as much as we can, in order that

we may intelligently co-operate and direct our efforts wisely ; yet a lack of full comprehension does not destroy our use. There is, I believe, a deep, peculiar, and little-understood relation between the Society and the spiritual movement which is gradually affecting thought and action all over the world ; and the Society has this, as well perhaps as other reasons, for its continued existence.

The question, then, arises : Whose place is fitly (*a*) in the Society's work, (*b*) in the Theosophic movement, (*c*) in both ? Some will say the Society is an insignificant body ; that its work is chiefly with individuals ; giving to people a clue to the *raison d'être* of their own lives ; and there are those who, perhaps somewhat superficially, say that all this is narrow and small, that "work" and a great movement are of more importance in their eyes than mere "people." On the other side stand those whose attitude is in line with that which prompts the cry of the Revivalist : "Lord, give us souls !" But, in truth, "souls" are as necessary to "the cause," as "the cause" is necessary for "souls." The outcome of spiritual energy is a manifested universe ; the instruments by which movements are set on foot are living beings—"people" of the three worlds.

The object of work is, apparently, to develop capacity ; to build "souls" in order that they may learn to do higher and yet higher work ; or, to put the matter in another form, that they may learn to express themselves, to reveal the powers of which they are possessed. Work is but a means to an unknown end, and people are the mechanism by which movements in the past, the present, and the future are set going and maintained.

To slight the work of the Society as a light-bringer to individuals according to the measure of their needs, seems to me to be an ignorant method of regarding life ; for that which brings aid to the individual helps also to fashion a world tool. If the work of the Society were only to furnish a certain impulse to the individual whereby an effective instrument for the distant future should at last be fashioned, it would still, viewed from the wide standpoint, be as important and as broad a work as to guide the destinies of one of the leading World Powers of the present. It is seldom the work of the moment that is the main point, though it needfully claims immediate attention and undivided energy ; it is often rather the idea which it strives to express as a prophecy of some perfected work of the future which is the more important issue ; or, possibly, the effect of the work upon some "God in the making" who may in the future rule a whole department of Nature. Our work, wheresoever it lies, is a symbol of the universe ; the universe is made manifest through living beings.

How to deal with our fellows, and with ourselves, is the work which we should, as individuals, be learning. The parts of a machine compose the

whole; break a tiny wheel, and the machine jars and is injured. If the machine be injured, the work it turns out suffers.

It appears to me to be of the greatest importance that we should discover where our work as individuals fitly lies; whether in the Society; whether (as members of the Society) in outside movements; or whether in both. This must be decided by each one for herself or himself; but, in my judgment, it is very desirable for those who elect to work mainly in the "Theosophic movement" to remain in touch with the Society, and for the following reason: I believe the Society, as a body, is a channel for a welding and vitalising power flowing through its members quite independent of their personal efforts; a will to serve, an absence of worry, and an absence of anxiety for the acquirement of powers, mental or psychic, seems to me to render people more effective channels for this force, which I compare to the force at the heart of the atom, while I think of individual activity as comparable with that which works in the spirillæ. Hence I regard the work of the Society and of its members as dual: firstly, work in which individual effort counts; and secondly, work in which it counts very little, if at all. It is because of this latter work, and because I believe the office of the Society to be of a definite and subtle character in the world, that I hold it to be unwise for any one who has been led to take part in it to sever his connection with it simply because he is working "outside," in the Theosophic movement. The work of many people lies exclusively in the Theosophical Society; "definite Theosophical propaganda" is their share of the world work. Sometimes people talk of Branch work as narrow and cramping. I grant that it may be narrow; so too may be work religious, artistic, philanthropic, and political; but that it is narrow because in it people use a certain set of expressions and deal directly with a limited number of apparently insignificant people I do not believe; and I venture to suggest that the root of the belief that such work is, and must be, narrow, is a certain narrowness in the believer. A broad and steadfast mind is not cramped by its work, because it is aware of a steady inflow of the waters of the great deep, stirring the ripples of the little pond.

It is seen that when an unfamiliar line of work is adopted by some of our members it produces one of two effects—either instinctive condemnation of an unfamiliar or uncongenial departure, or the semi-automatic following of a trend of thought natural perhaps only to a few; a "fashion" in Theosophic work thus arises which is adopted by many to whom it is not suitable nor really congenial. If we find that our true field of Theosophic work lies in the movement rather than in the Society, it appears to me that there are certain qualifications which it is specially necessary for us to strive to acquire. The first is the maintenance of what I call our Theosophic centre. If we allow ourselves to be swamped by the

methods we are using, our special work (as members of this body) in relation to the outer movement has, I believe, failed. We must never lose sight of the possibility of *deliberate* self-limitation ; we must sometimes work as though the form were all, as though the thing at which we work were, in our eyes, the thing in itself ; but woe to us if for an instant we believe it to be so : if we do, we lose the very power which is the reason for our working in the outer movement at all. Now that power is not, as I believe, our own power ; nothing can check that vitalising and steadying force save the undue valuation of individual and separated efforts. Intelligent co-operation with the Powers which are moulding the world, so far as we can gain an inkling of Their great purposes, learning to understand the nature of true catholicity, steady working with Nature when we can understand her laws—all these are our individual works ; but as soon as we believe the work of the individual *as an individual* is all of which he is capable we place barriers in our paths. For the force that works through us works in its own way, not in ours ; we may be doing work quite other than that which we believe ourselves to be doing.

If our "Theosophic centre" is stable, we can readily give ourselves to outer movements ; we can work for Theosophy without surrounding ourselves by a protective ring of Theosophic terms in order that we may recognise through their means the ideas by which we live. We must learn to work with people both outside and inside the Theosophical Society. I give a wide meaning to the word "people" ; I mean by it to indicate every living creature.

To work with others and to learn to wield one's own implements of toil ; to try to sympathise where one does not personally feel ; to learn to co-operate with methods which do not suit one's own needs, because one recognises they afford to others the working tools they require—these things are very hard. To work, well aware of the fact that one's motives are misconstrued, one's actions misunderstood and possibly condemned ; to *feel* these things and not be ruffled or changed in one's predetermined course of action because of them, *when one is of opinion that it is wise and right*—these things are not easy. To have no fear of derision (O wise St. Francis of Assissi, who knew that when a man ceases to fear laughter he has ceased to fear at all !) To hear and sympathise with grievances and yet be just and loyal to those of whom complaint is made—for sympathy is not helping people to find fault with their colleagues—does not earn the blessing of the peacemaker ; to learn to wield the weapons of speech and silence ; to be silent if you have decided not to express an opinion on a line of conduct, and maintain that silence consistently—all these are small things, but it seems to be the little things which count. In the future we shall have to learn to work with many movements, with many different types of people.

Consider what it means to know you have a friend who will never say behind your back what he would not say before your face ; what a sense of rest and stability that knowledge gives to our relations with such a friend ! If a whole body of people between whom such relations subsisted were at work in the world, how mighty would be the force that could be outpoured through them ! Such a state of things might be brought about by a group of members of the Theosophical Society who were determined to work on these lines in the Theosophic movement without.

If we work in the Theosophic movement, there will be need of an increasing breadth of view and a greater reverence for religious faiths as exemplified in individuals. I believe that this is somewhat lacking in us ; we, of the Theosophical Society, are supposed to treat all creeds with reverence, but I think if we are discerning we shall see that we often take a tone in speaking of the religious methods of individuals which gives the lie to our assertions of reverence for all forms of faith ; forms of speech in referring to objects of worship should be reverent ; all phrases and symbols which are used in a religious sense by others should be reverently treated, because they are not only holy to those who use them but they also represent a living Reality in the worlds invisible. A phrase may sound grotesque and jarring to us because we have not yet pierced deep enough to know the Sacred Object of worship, which is a living reality and truth to the speaker who uses the phrases which seem grotesque and even comic to us.

There is need for every one of us to try to understand Theosophy as a vital force—as a power in ourselves and in the world ; to grasp its wider purpose ; to work no longer as children, but as intelligent builders of a great temple of living stones in which all nations and peoples and tongues shall worship and serve God in the way which is most suitable to their needs ; and when I speak of worship I include the worship that does not know itself as such, but “worships by becoming,” which, expressing in the concrete form of an individual life some Power of the unseen, takes its part as surely in the House of the Lord as though it dwelt ever before an altar in contemplation of Him. All life is comprised in the Theosophic movement ; the great spiritual forces now moving in the world shall bring about a new Day, a new Faith, a new social Order, a new Humanity ; and in the Theosophic movement the Theosophical Society may have its special part to play, though perhaps insignificant outwardly, and though oftentimes it may go astray in its methods ; but through it a life is pulsing, through its means a work may be done, not greater than any other, it may be—for who shall say what is the meaning of great and small as God knows and judges the small and the great?—but yet a definite work, and—which is the point of most importance for us—a work which has fallen to our hands, that we may serve in it as best we can. If it

be a little work, as some say it is, then mayhap we are not so big that we should therefore scorn it, but in it learn to do greater work when it shall fall to our share in the sweep of Time ; and if, as I believe it to be, it is a great work, then it is not through our own greatness that we shall do it, but rather through that Power which lives in the hearts of all, the living and changeless Will to whom "all things are possible."

A Plea for a more Practical Wisdom for Theosophists.

KATHERINE WELLER.

"We are here for the understanding of ourselves and the world, that by knowledge we may help, by understanding we may guide."

In these words is surely expressed a most practical ideal for the education of a Theosophist.

To *understand* ourselves and the world before we can be qualified for the task of service, this seems a self-evident necessity, the acceptance of which implies only an ordinary measure of common sense. But, in regarding the development of modern Theosophy the question will sometime arise, Do we Theosophists, generally speaking, sufficiently recognise the obligation of preparation laid upon us, as well as the practical nature of our present opportunities, or do we not rather surround our aims with a haze of vague and too often subtly egoistic idealism, making of them a beautiful and imposing awe of the far-off future rather than the inspiration, austere yet beneficent, of the commonplace present?

We, who are eagerly seizing on abstract truths of the most sublime magnitude, who are absorbed in the strain of making mental faculty which will enable us to become centres of force in some future incarnation, do we not sometimes forget that we may, and should, also grow by the aid we now render? Unselfish, unromantic service will also in the awakened soul arouse centres of force and of consciousness, in fact and not in theory, naturally and not artificially. Some of us are even ardent to renounce Devachan, and turn back, breathless with haste, to accomplish some wonderful renowned work for the uplifting of humanity. But, after all, the race is not always to the swift, and even the spiritual life—more's the pity—is not impervious to that kind of "ambition which o'erleaps itself, and falls on t'other side." Is there not a distinctly perceptible danger that in gazing forward to a work so far away, so much beyond our present strength, we may overlook the work that waits around us now, the responsibility of helping others, our

friends and associates, to take their next step? Are we not sometimes too vehemently bent on making our own next step a colossal one, poisoning for a leap which is to resemble a flight, and comes perilously near a fall? Let us consider the definition of a true Sannyâsin :

“When a man has fulfilled all the duties and obligations of the life in which he is born, and his aspirations lead him to seek a spiritual life, and to abandon altogether worldly pursuits or possessions, fame and power; when, by growth of insight into the nature of the world he sees its impermanence, its strife, its misery, and the paltry nature of its prizes, and turns away from all these; then he seeks the True, the Eternal Love, the Refuge. He makes complete renunciation of all worldly positions, property, name, and wanders forth into the world to live a life of self-sacrifice, and to persistently seek spiritual knowledge.”

Modern Theosophists, ardently appreciative of the exceeding beauty of this ideal, have sought its realisation, it may be a little rashly, without duly considering the preliminary qualification, the very different conditions of Western life, and the fact that aspiration does not always imply vocation. How many in this modern world find themselves with none related to them by karmic ties, with none dependent on them, mentally, morally, or physically? Must we, then, be held back from the Path by the claim of some small undeveloped life? So reasoned Sir Launfal at the end of the Quest, so thought the monk who left the vision of the Christ to feed the beggars at the gate. Justice, who is the Angel with the flaming sword, stands also at the gate of *this* Paradise. We must be just, even to the uttermost farthing, before we can be free. Every relation which is imposed upon us from without, and not deliberately chosen by ourselves (if indeed such possibility of choice there be), implies a karmic debt only to be annulled by inevitable circumstance; and though the promise of the larger life, the life of Knowledge, be, “Ye shall be as gods,” yet the pressure of repudiated karmic obligations may suffice to keep a god in prison.

In any case it would seem that the redemption of matter is the appointed work of the Ego on this plane, and that matter can not be redeemed by denying it, but rather by the alchemy of transmutation, by working in and with it to noble aims. There are two or three great laws which, properly understood and observed, would regenerate the physical and psychic worlds, but such redemption will not come through their denial.

What the world stands most in need of to-day is ideal homes; what men need is to distinguish between the use and abuse of life. The religion that tends towards asceticism skirts perilously near the sterile cliffs of spiritual pride and egotism.

Meanwhile, each Theosophist is surrounded by a multitude of bewildered beings, each caught in the net of living, each struggling against the current of

an uncomprehended fate. In every fold the sheep look up and are not fed ; in every house are those who anxiously seek guidance in the midst of pressing problems, and find no counsellor, least of all in the official shepherds, for who now dreams of winning true help from preachers, except it may be of one here and there in the Catholic Church, where some of the old Wisdom yet lingers? In song and story and drama the tragedies of life lie shadowed forth, and who is ready to say the word of practical wisdom to Nora in her Doll's House, to the sinner Tannhäuser, disowned by his Holy Father and by Heaven, or to Saint Elizabeth with the mystic roses in her lap and the human call in her heart ?

The complexity of aims, objects, and ideals, the conflict between opposing theories of life, the longing for some certainty of direction, is shown by the swarms of adherents gained by any of the modern cults which is optimistically aggressive enough to claim to provide a perfect solution, to give complete adjustment of conditions here and now, to change the face of life "while you wait." Everywhere we see developing souls duped by flattering sophistries and the prey of a disguised egotism. Even among Theosophists it is not difficult to find cases where the teachings have been applied with a lack of discrimination which has made them productive of harm rather than of good. The Soul that lives and grows by beauty is pushed towards the path of negation ; the life that should have progressed by humble loving service is urged toward the heights of Gnâna, if not of Râja Yoga, and the way the mystics tread is confused with a rash seeking for phenomena. The æsthetic, the ascetic, and the purely ethical are alternately produced, and confused without apparent perception of their divergence, or of their legitimate appeal to different temperaments. It is, of course, a characteristic of the convert to apply his newly acquired knowledge with indiscriminative zeal, but should not—and this is the object meant to be suggested by this little paper—should not the education of the advanced Theosophist include a systematic and thorough training having as its aim the production of a world-helper, not in far-off issues and distant events, but armed to meet the practical needs of the present, of our petty daily living? Certainly the world need some priests of every day, some souls dowered with that piety which most removes earth-ache and ills.

To do this satisfactorily, to enter upon such a vocation, would need a training comparable to that of the physician of the body, and it would also need certain inherent qualifications ; for, as all men are not fitted to be healers of the body, so neither does goodwill and desire to be of use adapt all men to minister to the wants of the soul. There may be different ways of ascertaining the fitness of a candidate for this inner, higher training. One way is by the reading of the birth chart, the destiny which is hung around the neck of every earthly pilgrim. If to the Greeks this seem foolishness, then let them find a better way. But no one should ever be

admitted a pupil of such a school until in some manner he be shown to have the possibility of a serene and balanced wisdom, and the quality of humanity, the quickened realisation that in man, by man, and through man, shall men attain to the Divine. This quality no other replaces—neither purity, devotion, nor great intellectual power; and, above all, no amount of enthusiasm. Admitted to the school, the chela would enter on a course of study severe enough to keep him humble. Moral anatomy and chemistry; ethics, the tangled thread of dharmas; philosophy, the working of human reason through history; psychology, the living experiences of souls; logic, the positive value to humanity, and the legitimate application of such maxims of the literature as "Thought vibrations are the expressions of real energies," which alone covers the ground occupied by the so-called "New Thought" School; the therapeutic use of mantrams and of music; the positive training which has as its purpose the development of a quick, unerring sense of characters and motives, the ability to elicit truth from the midst of illusion; the white magic of unfailing tact and courtesy; and first, last, and all the time, INTUITION.

Theosophy is universal, but it will always mean one thing to the cultured man of leisure, who is at liberty to invite his soul, and another to the overpressed anxious man or woman of business; the latter cannot become occultists, yet do they stand in great need of knowing of the doctrines of karma and a rational immortality. Relation, proportion, discrimination—these should be the guerdon of Theosophical training, the soul wealth which the student shares with all the Fellowship of the Unsatisfied who wait in the vestibule of the Higher Life. Trusting in the Law, perceptive of values, the Theosophist becomes capable of serving his brothers by intelligent sympathy, philosophy, explanation: practising in some degree the precepts to kill out separateness and desire, he discovers that life is beautiful and hopeful in spite of its manifold sorrows and disappointments; and so, through the possession of that "heart at leisure from itself," which is the very necessary possession of a helper on any plane, he is able to inspire others, to strengthen and to guide others, and to draw to himself, unconsciously perhaps to themselves, those who need strength, inspiration, and hope.

So we come back from the high Quest to communion of the cup of water and the crust of common human experience, believing that—

"The Holy Supper is kept indeed,
In whatso we share with another's need.
Not what we give, but what we share,
For the gift without the giver is bare."

A Newspaper Scheme.

W. WYBERGH.

Summary.

I am anxious to lay before the Congress a scheme by means of which, I believe, our Theosophical members in South Africa might be brought into closer touch with each other, and which, at the same time, would enable us to present Theosophical Truths in a suitable form to the outside world in general. I believe this could be done through the medium of some well-chosen Magazine, run on lines somewhat similar to those of the ordinary English Parish Magazine.

At present two chief difficulties face us in the production of our African Magazine. 1st. That of suitable matter to meet the needs of members as well as those of the general public. 2nd. Lack of necessary funds.

My suggested scheme is briefly as follows: To combine the literary matter of some first-class old-established European Magazine with our present local one; the necessary items of local news to be printed in supplementary pages and bound up with the European Magazine, with a local cover.

To carry such a plan into effect it would be necessary to secure the co-operation of both Editor and Publisher of the European Magazine, combined with that of local Editors (200) here, by means of which the latter could order so many *unbound* copies of a Magazine decided on (say of the *Theosophical Review*), holding themselves responsible for payment for same. The copies would then be issued to South African subscribers, the price being fixed by local Editors.

The editorial responsibility of English Editors would be confined to the matter sent out by them, and that of the local Editors to the added local news. The title of the Magazine could be mutually agreed upon. Should this proposed scheme be carried into effect, I believe it might result in an organisation of effort which might be capable of wide extension. Therefore I venture to present it to the Congress, hoping it may be fully discussed by literary and publishing experts, and prove of benefit to other distant and outlying communities besides ourselves.

JOHANNESBURG.

On the Education of Children : Physical, Moral, Intellectual, and Religious.

E. J. LAUDER.

One marvels often why in this rapidly evolving age there should be so many parents and guardians content to follow what is for many an old-fashioned and inadequate educational system. In many cases the reason may be found in the inherent laziness and small initiative capacity of the people concerned. The way of their forefathers is a well-beaten track, and it is easier to tread it than to join the minority who form the band of pioneers. But to the thinker the welfare of the future generations of our race looms large, and the believer in reincarnation will sense the still wider area and realise the enormous responsibility of dealing with a human soul linked to his own by past relations as well as by the present.

It is obvious that we must consider the individual as well as the general method which seems most advisable, realising the root principle that for every human ego—differing in some respects from other human egos—the training will have to be one adapted to his capacities, peculiarities, and warpings. Although the broad principle—not the pre-eminently specialised one—will be amply sufficient to apply to a mediocre ego, it is, of course, a matter of our own karma as well as theirs whether we who are parents draw to incarnation the mediocre or the advanced type of soul. And let me say at once that although this depends primarily on karma, we have it in our power, largely in many cases, and in all more or less, to modify that karma by the regulation of our own lives, and by the desire that a certain kind of ego shall take birth in our family group. Broadly speaking, we may, I think, assume that the most intellectual of our race, men and women, will produce small families—perhaps an only child. We may also go a little further, and say that, since the principle which determines the rate of production is in certain areas coming more and more under a wholesome restraint, the fact of the existence of these small families hints at the development of a newer stage in that department of evolution of which the more ascetic type of nature is the forerunner. But there is a wide gap between

the abnormal birth-rate in certain families and the rigidly ascetic rules which govern the other pole. It seems to me that it is the duty of those who feel themselves distinctly in accord with the law of moderation to work for it, and to act as a balancing point, and a very necessary balancing point, between those two extremes.

Now certain physical plane limitations of time, energy, means, etc., prevent, as a rule, a large family from being dealt with otherwise than in a collective sense, and in such a case, if one swan makes its appearance among the geese it is apt to fare rather badly. The intentions may be excellent so far as they go, but the obstacles hamper. It is true we may infer that the fact of the greater number here gathered together indicates that the general rather than the individual method is needed. But if we feel in ourselves the capacity for providing special training, it becomes, I think, a logical as well as a moral sequence that we should exercise—as we most probably shall naturally—the law of restraint, and *not* provide the conditions whereby a quantity of egos may incarnate in our vicinity. When one does at all realise the enormous and solemn responsibility that it is to bring one child into the world, to bring one up to what he should be, or something approaching it—in this life alone—one hesitates long ere calling down such a responsibility, and this from the sheer desire to realise the ideal as far as possible, and not merely selfishly to shirk the difficulties. But there is a difference between that and the calculation of strength and the recognition of the duty which each owes to every child, viz., that he handicap it as little as possible either in a moral or worldly sense.

There is a tendency to minimise the relative importance of worldly affairs in every spiritual movement. That extreme policy may be necessary, unavoidable, as a reactive force in the early stages: it becomes detrimental in the later. We do not reach the ideal by losing balance on any plane, but we atrophy our sense of proportion, which is our greatest safeguard. The education of two or four egos seems the utmost that most earnest and capable people can satisfactorily accomplish. Even supposing the possibility of three mediocre entities being born to such parents, in receiving the training suitable for each they will presumably receive a greater impulse than if they had belonged to a family of six, nine, or twelve. There is a disadvantage where the children are all of one sex, or where in large families they are unequally distributed—one girl among four boys or *vice versa*. Two boys and two girls, one boy and one girl, form good combinations. An only child of either sex, even with exceptional parents or guardians, runs a risk of becoming spoilt. I am myself of opinion that the more perfectly the natures of the father and mother are harmonised and balanced, the more equal will be the distribution, though that aspect of karmic law which demands certain bodies for certain work comes in and

will modify the result. Hence out of the foregoing conclusions arises another, which is that the sexes should, to ensure harmonious growth, be educated together. For this the Bedales school and system affords an excellent field. In America, and in our Board schools here, the same principle obtains, but I understand the first named is managed on a more select scale.

The boy or girl, from the earliest years at which he or she is capable of grasping the lesson, should be impressed with the importance of strict cleanliness of body, in all its members, emphasising such matters as the care of nails and teeth. These are observances to which during babyhood and childhood the mother should carefully attend. It is exceedingly rare to find an attendant who will carry out any ideas and instructions on these points. And this again can be more satisfactorily managed with a limited number of bodies to care for. The ideal food would be vegetarian, with the requisite adaptations of certain cereals, fruits and vegetables to the constitution of each body. Careful cooking and choosing of nutritious articles would, of course, be indispensable. Better a meat diet than that haphazard, ill-selected, unproportioned heap of messes on which many vegetarians seem to think health can be maintained.

In moral training we must again employ the principle of adaptation to the individual, endeavouring to estimate his stage of growth, his weaknesses, his capacities, for only thus shall we discover what is his due from us. In a pamphlet by Mrs. Bell of Harrogate, there are many wise suggestions, which will carry weight as emanating from a person of experience. She writes: "We do not like to give way to anger before our children . . . we feel it is not fair to them. But perhaps we have not been particularly careful with regard to our thoughts; we must be exceedingly careful of these. A child is naturally very intuitive, and seems to feel the reality behind the spoken words. His inner bodies are extremely sensitive. Some of these children may be older egos than ourselves though in younger physical bodies, and those who have come to us have come for the help in their development which we are best fitted to give them. . . . We may be very sure that the ties of love which have brought us together now, and which in most cases are so strong, were forged long, long ago. Our children are responsible little beings . . . we should treat each one individually, study the idiosyncrasies of each, strive gently but firmly to subdue the evil tendencies of the past, stimulate the good" ("Theosophy in Home Life," E. Bell, pp. 14, 15).

In looking over Mrs. Besant's remarkable book, "The Path of Discipleship," I find much that is of most pregnant significance on the training of the young: "The aura of the young child is comparatively clean . . . in it lie germs of tendencies. . . . The trained eye distinguishing might cultivate the good and starve out the evil. If a child is born with a germ of anger, and

those around it are wise, it should never be allowed to hear an angry word, see a passionate action. . . . There should be influences round the children that will stimulate all that is good, noble, and pure. If you did that for every child, humanity would go forward with a racing speed ! . . ." (chap. iv. pp. 391, 140). See also the same author's wise words regarding infant training when describing the system of child training among the Hindûs ("Hindû Ideals," pp. 30, 31).

Herbert Spencer is another authority whose valuable work on Education can with profit be studied, while W. B. Drummond's little volume on "The Child, his Nature and Nurture," published in the "Temple Primers" series, is extremely interesting for the student of this section of human duty. Other writers, but dealing more exclusively with the educational side and systems, are F. L. Gould in his useful book of "Moral Lessons," and Messrs. Harold Hare and Arthur St. John, who have written small pamphlets on the necessity for reform in scholastic methods, and in few pages have contrived to say many sound and valuable things. The drawback, to my mind, in the Free-thought teaching is that it generally pushes out the keystone of the whole edifice, namely the religious element, without which the most excellent system will prove incomplete and lifeless ; for ethics will not supply its place, though they may approach it more nearly than mere intellectual training ever could, and do in fact appear to be the substitute adopted by those who are unable to embrace definite religious beliefs. I heartily agree with the excellent precepts put forth by my fellow-members of the Theosophical Society, Mrs. Besant and Mrs. Bell, whose remarks I have quoted. All of us, whether young or mature in body, have a certain amount of what is termed bad karma behind us to exhaust, but it can be safely said that by our intense desire to evolve certain favourable instincts in our child before he is actually born we are opposing the right influence to whatever weight of undesirable elements be thrown against it. That may be said to constitute the essential of ideal moral training.

The nature of the parent will, of course, determine to a great extent the kind of system adopted, and you may find what is an excellent discipline in itself wrongly applied. Too often do we come across the following types : the really earnest parent, solicitous for his child's welfare, carrying his zeal to the point of over-strictness, and introducing by his very anxiety the element of worry and fretfulness into the aura of a sensitive, highly nervous child, or, worse still, that of fear ; and secondly, the good-tempered but somewhat lax and easy-going, if well-meaning, creature, who does not possess courage enough to face the difficulties of his offspring's temperament nor the (to him) disagreeable task of enforcing clear, moral principles. Now the mean between these must be found if we are to approach the ideal we seek, and in training our children very truly train ourselves, for we must

practise the precepts laid down in our own, thus giving to the immature but eager little brain the pictured example of its goal. We should also remember that in the larger sense we are training innumerable generations—in forming favourable centres to which advanced egos seeking incarnation will be attracted. It is a generally recognised truth that children, not only in the ante-natal period, but after birth, reproduce in their persons the stages of their race up to the present day, and if we accept this law we should expect it to work in all the worlds, but it is wrong to make of it the excuse that some parents or guardians appear to do, and tacitly allow the boy or girl to pass through the cruel or brutal phase, and assume it is not their business to counteract it by every means possible. It is not a bounden necessity that every boy should experience this period of cruelty and coarseness, love of dirt, aversion to refinement, and, later on, a violent outbreak of the passional instinct, but it is an absolute truth that every parent is morally bound to instruct and guide both boys and girls most clearly and delicately as to the powers of each sex, beginning from a far earlier age than is usually done, even if it be done at all.

As the author of "The Human Flower" truly observes, "A parent is criminally culpable who leaves son or daughter to attain an age of adolescence or of jeopardy without the needful knowledge of themselves and of each other which is due to both sexes alike. . . ." (Preface, p. 6). "A girl furnished with a true comprehension of her organs and her consequent liabilities will intelligently, for her own safety, as well as for the sake of morality, be delicately and scrupulously cautious of permitting or acquiescing in undue familiarity from one of the opposite sex. Events unhappily prove that in no station of life are children of either sex altogether secure from the possibility of evil examples or practices on the part of ignorant or corrupted playfellows, or it may be of vicious elders or attendants" (p. 34).

Can anything be more utterly criminal than to let children grow up in entire ignorance of the meaning of marriage, or to enter on it unprepared—to receive, as many will, a hideous shock, which will react on their own unborn children when they too become parents? Nature herself has indicated certain stages in the physical constitution at which changes from youth to puberty take place, and these are the times at which instruction should be given. As a rule the hapless child is left to pick up his knowledge as best he may, often in the gutter, from people of unclean lives, and coarse conversation, and for that be very sure karma will visit the penalty on the father and mother who betrayed their trust. Should a child of inquiring disposition manifest a natural curiosity concerning these matters in earlier years, surely it is not so difficult for the delicate-minded man or woman to convey the lesson of that sacred mystery to the young heart and mind, giving examples from the nature around, adapting the form to the child's capacity. Yet many

parents will tell a deliberate lie, which the child has to unlearn afterwards, and which is the first step to destroying his trust in his natural guardians and in others around him. That in itself is a serious crime enough. The allegory or picture form may be legitimately employed, but should be carefully chosen, so that it will correspond to the later revelation, and not be an entire misfit. In two beautiful little books, "Baby Buds" and "The Human Flower," procurable from Mrs. Wolstenholme Elmy, Buxton House, Congleton, such teaching is suitably and delicately given, and also in volumes entitled "Mothers and Sons" and "The Story of Life," by Ellice Hopkins.

This brings me to a pronounced objection I have against public or private schools, where masses of children of all kinds of natures, good, bad, indifferent, are herded together. How, amongst a large number can that individual training I referred to earlier be given, save at the expense of others? There may be some types of children who will derive a certain benefit by this treatment in the mass. There are a number who get it who deserve something better, and the guardians of whom require perhaps only a slight awakening touch to persuade them of it, and oust them from the rut of custom in these matters.

A child in himself is a type of a race and age, a miniature universe in very truth, connected as he is always with his own universe, his special system, his particular planet or planets in the world of space. Therefore in the science of astrology, revived to some extent in our own times, we can and should find many useful hints to help us in the moral education of those entrusted to us. I do not say that we should accept all we may be told by enthusiasts along these lines, in this, as in all things, we must develop our own discrimination and reason, testing the correspondence of the hints or teaching given with the developments already arrived at or impending in the lives under our charge. And to many of us I hope it would rather seem absurd and illogical to deny our connection with the worlds around us than to affirm it.

We now come to the question of—shall we say?—the humane instinct in children, surely near the basic element, as it is the root of that protective relation of parentship, which should be the protective *par excellence* of all human relations. Mrs. Besant pleads pathetically in several of her writings for the animals and flowers—the former terrified by cruelty, slaughtered and injured everywhere, the latter wantonly destroyed, plucked and flung away to die on the roads. Here is a field for a Theosophic parent to work in, to make his child the friend, not the enemy, of all living things—of all lives—even that which seems inanimate. But we can go further than animals and plants, and teach our children to care for all possessions, not to dog's-ear or stain their books nor those of others, not to break their toys, and in their romping not to injure the furniture and their own clothes.

We must remember to take it for granted that a child desires to do right, but we must avoid that moral forcing which is as dangerous as retardation, and which I am inclined to think may turn out some of our Theosophical infants little prigs.

As Drummond observes, "We cannot but tremble for the future of a child who has to consider the ethics of all his actions at the age of five, or who feels the sense of sin at seven" ("The Child," p. 119).

A little story will show us how the omission to enforce a rule will breed carelessness. "Why do you come to table without washing your hands?" asked one mother; "you know I always send you to do it." "Once you didn't," said the boy! (*ibid.* p. 127).

One of the departments of child upbringing in which much injury is wrought is that of the nervous terrors caused by the closer contact of the child with the invisible world. Sometimes children may be nervous of even confiding their fears, but it should be the parents' business to think that they may be present, and to encourage confidence, otherwise unutterable harm is done from sheer neglect and ignorance. We should impress on our babies the fact that there are veritable guardian angels around them, whose power for good exceeds that of the creations of evil, and that even the latter may not touch the pure mind and clean heart. Thus shall the children live in a world peopled with all the radiant creatures of faerie lore without the fear of being branded as liars when they relate their dreams and visions, and they will keep the power of so dreaming and beholding to a much later period than those whose pretty and true conceptions are ruthlessly crushed by the materialism around them, while that fear of the dark will be replaced by an ever growing love of solitude and silence, for it is in these that the communion with the invisible guardian angels is best held.

Pass we now to another little-understood section in child training—that of punishment, often as illogical as the prelude to it. "Why must I?" inquires the intelligent child whose instinct of justice may conflict with the given command. The answer "Because I tell you" often implies that the parent has no more reasonable explanation at hand, and lays down the law from a mere love of rule, the desire of showing his power over the small being before him. Punishment should be suited as far as possible to the fault it is designed to correct, otherwise the inflicter is in danger of finding himself in the position of a mother who, hearing the howls of her boy, remarked, "If you cry so I shall whip you." "Well now, mother," answered F., "that will only make me cry more." The faults of stealing and lying are, of course, serious ones in the category; and here we must infer that the moral sense is little developed, or else clouded by a stream of tendencies cultivated in past lives. But the conditions must be carefully studied. A timid child harshly dealt with will often have the truth-telling faculty corrupted. The fault of

covetousness should be carefully noted and starved out, for left to run riot it will in this incarnation, or some future one, blossom out as theft.

But all these important points of moral education take on a still wider aspect when we come to consider their place in good citizenship, in the behaviour of the individual at a later date, as regards the community, the nation, into which larger arena he necessarily steps, as the more restricted one of the family widens out. The careful cultivation of virtues, the elimination of vices, will be a foundation on which alone the later and larger edifice can be safely reared. All wise education is conducted gradually; thus, as the intelligence and moral perception evolve, the teacher will connect one stage with another, so that the ideal plan will present a whole of harmonious parts definitely related each to each, not a haphazard conglomeration of ill-assorted fragments.

From the love of cleanliness, and the hygienic and artistic taste in garments, a repugnance to dirt, ugliness, and fashions injurious to health will be developed, and also the determination to reform, as far as possible, these evils wherever seen to exist in the masses around. From the delicate, restrained, and exquisite sense of sexual order will come not only the regulation of one's own passional and emotional life, but the influence extended to those lives in others, an influence which will be felt in the three spheres of thought, speech, and action.

Such tendencies, amalgamating with their kind in the world around, must gradually form a weighty influence, leavening public thought, and bringing about the establishment of systems educational and co-operative, in their different branches, which will supersede the old-fashioned, supine institutions of a past age. The obstinate maintainers of these, who persist in remaining in the old rut, will be weeded out, and transferred to localities in keeping with themselves, as there will naturally be no place for them in the newer, saner order, which must be composed of the choicest intellects, the most advanced moralists of the coming race. Can we not see how from this careful and definite ripening of all that is best in the varied human temperaments will come the best of patriots, the justest of judges, the wisest of kings, to say nothing of the greater artists, poets, musicians, in the coming race, the produce of the eager fostering of genius and talent, and that which is the predecessor of both—ability or tendency along a certain line.

Returning to the individual from the wider organism, we come to the section of Intellect, the department perhaps most catered for in modern times, as at an earlier date in the philosophic schools of Greece and Alexandria, where the youth of the day was trained in argument and research, not only by means of the mind, but of a higher vehicle next in order above it. The evils of the present educational system with which we are now concerned outweigh, I think, many of its benefits. Yet there are signs

here and there of a newer order. In the older order, the brain is subjected to pressure at too early a date in life, and where the intelligence happens to be keen the unfortunate child is apt to be exploited, not so much for the edification of its parents (though these in many cases contribute to this process) as for the credit of the school—in order to advertise its powers of developing and pushing. The success of the student often comes last on the programme, and his real welfare is an unknown quantity. It is not a question of What food is appropriate? How much can be assimilated? But, What can we cram into the pupil? How much will enable him to scratch through an examination and acquire a lucrative post?

We need a universal, a State-enforced system, rigidly inspected and upheld, which shall ensure us schools in which the following ideals are maintained :—

1. A limited number of pupils, so as to enable *individual* attention to be given to each, by instructors whose qualifications must reach a high standard of perfection in the branch which they preside over.

2. A healthy and open situation where a garden, playground and open-air gymnasium can be secured. During the summer all lessons should be given out of doors, save the few which it may be awkward to thus arrange for. But all books can be read and explained in the fresh air. Botany can be taught direct from Nature herself, sketching classes can be organised to spots not too remote, and gardening can be taught.

For the development of the dramatic instinct small plays can be got up, tableaux designed by the pupils. A most fascinating way of teaching children the customs and dress of different countries would be to encourage them to take part in historical plays representing different periods.

For the children of those who can afford it what better or more enduring process of teaching languages, or geography in its widest sense, likewise history and literature, than foreign travel in the countries studied? But even where this is unhappily impossible, much may be done by a really sympathetic, capable teacher, who has himself travelled and possesses the gifts of imagination and description. What is to be regretted is that the well-to-do neglect these more ideal possibilities which their wealth opens out to them, and the children are thereby sacrificed. Others, again, who would gladly embrace such ideas have not the means. Briefly, we want artists who can teach those talented along their own lines, to cultivate any faint spark in the pupil who will in a future period be as they; musicians who can train those akin to themselves in that sphere; men of letters who would be willing to give the future author the technical training necessary. In short, for every branch of knowledge we must have a specialist, who possesses also the gift of imparting and quickening those of his type. But we need first and foremost judges of their capacities. How often the pupil, cleverer than his master, is

thwarted by some second or third rate exponent of such matters. I shall be told that we also require willingness on the part of the truly great to abandon somewhat their own pursuit of fame and wealth, and devote time to encouraging the "divine afflatus" in others. And this is true, for without co-operation of a universal nature the realisation of such possibilities as I have been here depicting must ever fall short ; indeed, the main reason why they do so lies in this lack of common co-operation. So sure is it that we are linked with one another and must rise or fall together.

But I can hardly hope to plan in detail for such enterprises at the present epoch ; I merely throw out suggestions which are, as it were, the essential forerunners of every enterprise, the details to be fitted in later by those who organise the scheme in the practical world. Yet I do more, for I throw out the ideas into the worlds of mind and feeling, and these will live, and will strike responsive chords and hasten the actual day, the concrete embodiment adding themselves to similar ideas thrown out by fellow-sympathisers.

The question which is already obtaining much attention in the present day—that of physical hygiene—has been touched on elsewhere. Needless to say that will also be cared for by experts when the school premises are constructed. Ventilation, yet necessary warmth in cold weather, will be secured both in bed and class rooms, and the papering, furnishing, and general arrangement designed with a view to taste as well as economy. When the use of colour, as stimulator or soother, according to the colour and the emotion or quality it represents in its own world, is known, we shall not have that random selection of such, for mere beauty will not be aimed at, but beauty with an intelligent purpose actuating its choice.

A word now ere we quit this section of the subject as to the advantages of school life as it is to-day, since in order to make our survey complete we should consider these. It is undoubtedly true that boys and girls can learn to be less self-centred when afforded a variety of companionship in work and play, in a manner that the more solitary home education does not promote to the same extent.

It will be said also, and truly, that many excellent characters, pillars of the nation, come out of the mill of school and college. And this seems to give colour to the fundamental truth that the deterioration or progress of any character is mainly determined by its inherent worth and strength, which undesirable influence will fail to affect where a certain stage in evolution is reached by that soul, save that such conditions will rouse the "grit" in the nature in a way that "good" influence by itself would not do. Experience is ever useful where the person is advanced enough to extract the profit from it, and not liable to be submerged in the whirlpool. But these advanced natures are in the minority, and therefore for every one individual who will

emerge unscathed there are approximately a hundred or more who will go under or be seriously damaged, when the more restricted province of home education, where that home influence is pure and noble, will give the weaker temperament the care and seclusion it needs up to a certain point.

As a rule the "hardening"—a very undesirable hardening often, since it produces selfishness and tyranny, and other results commonly reckoned "advantages"—is scarcely likely to compensate for the immense loss and injury sustained by the moral nature, the harm caused by the overwork and "cramming"—an excellent name for the prevailing system—which is responsible for much of the superficiality and intellectual arrogance of the modern Briton. Competition involves other unlovely features, and is more apt to stimulate rivalry and jealousy than to incite to strenuousness, though certain indolent yet really capable brains may be spurred to a sense of shame and an effort at improvement. But for the merely "stupid" child, what chance is there in a large school, outdistanced easily by more brilliant companions? What time has the best intentioned master to devote to him? How many of his schoolmates are likely to be actuated by a sense of generosity, a desire to help him by their greater ability, rather than by a sense of contempt, a satisfaction that they are not subject to caning and imposition as that awful duffer Jones minor or Smith is? He sees the prizes fall to the lot of those who may not have worked one-half as hard. And thus a sense of discouragement, failure, is born, and he becomes blunted and ceases to care, save with a dull resentment, more injurious to such a nature than active antagonism.

A great deal of time is wasted by ignorant parents in trying to force their children along some path which they, the parents, have cherished for them, where it is considered prosperity may accrue, or fame, which feeds the parents' ambition. The result is that the child's own right of development is thwarted, which is a serious matter. Every child is, in one sense, "further on" than its parents, its predecessors, just because it is born later in time, and inherits, as it were, a fuller harvest from the common stock.

Herbert Spencer suggests that "in education the process of self-development should be encouraged to the uttermost—children should be told as little as possible and induced to discover as much as possible."

"The question is not whether the child is producing good drawings, but whether it is developing its faculties."

"The steps in our curriculum must correspond with the stages of evolution in the pupil's faculties. As long as the acquisition of knowledge is rendered habitually repugnant, so long will there be a prevailing tendency to discontinue it when free from the coercion of parents and masters. . . . Of errors in education, one of the worst is inconsistency . . . you must more or less modify your method to suit the disposition of each child; and must be prepared to make further modifications as each child's disposition enters

on a new phase" ("Intellectual Education," Spencer, p. 53. *Ibid.* pp. 60, 67, 69, 91).

Turning from Spencer to Hare, we find no less valuable statements in a modest little pamphlet on the same subject.

"Schools are turned into barracks, and classes into regiments. One burden is often imposed upon many varieties of minds—strong and weak." "Education should be given in the home rather than in the school; from its parents and elders the child makes its earliest inquiries." "Rarely does the parent seize the opportunity, offered by the training of a new generation, for revising the principles governing the struggle in which he is involved" ("Revolution in Education," p. 15. *Ibid.* pp. 13-15).

And now we come to the crowning of the edifice—religious training.

In modern schools the mass of parents may be divided into two classes—religious fanatics of the Protestant school, whether Church or Nonconformists (not omitting the Romanist section) and those entirely indifferent or merely conventionally pious. The conductors of educational establishments, as a rule have their living to make out of their pupils, and dare not risk offending those from whom they draw their income. If there were a unanimous demand for the wider religious instruction, the newer and wider system of training would, I doubt not, find its advocates more plentiful than we suspect. For a change in the general opinion, and the thought which underlies opinion, takes place for a long time unseen ere it faces the full light of day, and this is an age significant of universal change and modification. But what is the visible state of affairs at present, save it may be in a few blessed exceptions, to the supporters of which all honour is due? The delicate conception of the child is compressed at home (if regarded as a matter to be dealt with at all) or at school into various distortions in which individuality is carefully crushed, and the mind taught to reflect the average sectarian and oftentimes very hazy conceptions common to the society of the day. The principals of boys' or girls' schools do not hesitate to impress the young people in their charge with their own peculiar views and fanaticisms. The result is not desirable, and the more inquiring temperament undergoes a painful (though essential) process in after-years, of shaking itself free of bigotry and misconceptions. The devotional instinct in an ordinary school is carefully trained to regard everything as diabolical which is not of the Protestant or Romanist Church. In the Low Church section of the former every missionary meeting in the district is the signal for the unfortunate children to be deprived of some hours' recreation and dragged to sit in a close atmosphere, whether they appreciate it or not, for about two hours, to listen to ignorant diatribes against the poor heathen. I recollect such in my youthful days. I also recall a worse experience, when I was taken to a prayer meeting, and all who desired conversion were asked to stand. Shock-

ing to relate, all those hardened sinners remained kneeling. In the colleges and larger establishments of this kind attendance at morning chapel is compulsory. Do the authorities really imagine that they can thus force the religious instinct? One hears of cases where students are paid for church attendance but fined for absence, and we have merely to look further around us to see the competition—disgraceful enough—which goes on among the legion sects for the capturing of that intangible and illusive quantity, a human soul! Bribery, of course, is wholesale—treats, Christmas trees, medical attendance, etc., are good baits—but where will you find a Protestant vicar who, recognising that a man or woman of his parish possesses a cast of mind which the Romanist phrasing of religion would better suit and satisfy, will advise these to join that body? Where will you find a Romanist priest directing his sheep to the Protestant church or chapel, realising that such have earned the privilege of entering a community where at least the right of Freethought has begun to be recognised, and is claimed by the enlightened belonging to it? Yet these are the discriminative qualities which a person who aspires to be a director of the religious instinct should possess, and should be required to possess before he be elected to his office at all. But how can that be until an understanding is arrived at between all the Churches and sects, and some Parliament of Religions has produced a beneficial, because lasting, effect on the religious mind of the age? Is there, I wonder, any educational house in which boys and girls are taught to regard every form of faith with equal respect, and as adapted for the countries to which these were given? It is not the form of Christianity which is lacking it is the mutilation of that form by its professing votaries that is to be opposed and ended, if we are to avoid flippant materialism, puerile conceptions, bigoted and confused ideas. You find earnest materialists and earnest bigots, but prejudices which bar the evolution of That which seeks to evolve through creeds and religion must be removed or transmuted. The limitations—to speak frankly—from one point of view often seem to exist more on the side of the person who really knows most, inasmuch as he may not, for all his knowledge, be great enough to understand what his limitation really is, what it means to the person on the opposite side of it to himself. A truly enlightened reformer of our times has imaged the idea—when he speaks of God as limiting Himself for His worshippers, whereas the man tries to expand and seem big, and so impress. Yet it would appear comparatively easy, when a high point has been touched, to remember the lower lately touched, and visit them again momentarily.

Now if we as men and women understand a little of these ideas, these larger conceptions, we shall be, as I said, able to limit ourselves as required for the young in the years when we have to teach. We shall have before us a definite and grandiose plan of religious education, and can begin to carry it

out whenever the opportunity is given ; nay, to conceive the plan is to open the first gate of such opportunity. Following the religious scheme adopted for the race in its infancy, we should train our little ones by allegorical tales and pictures of the great and good in every age—men or women who embodied the different virtues, in every position of life, the example for noble conduct, and the spur to it. For as hero-worship was the marked characteristic of the race long ago, so is it found in the young child. As the years pass on we can watch whither the child by his temperament is drawn, which hero he will take as his type and choose to follow, which form of religion—if he require a form—most appeals. It may not be our own ; it may thwart our hopes. That matters not ; lead him there, and be adjuster, which is part of the parental office. Remove for him that fear of the change called death, invested with gloom and unknown terror and loneliness—which, strengthened by the accumulated conceptions belonging to the world around him, will otherwise darken and distress him so needlessly. Bring back to him, as one means of such removal, the knowledge of many earth lives and many heavenly existences, a truth which may be inculcated by the object-lessons of the seed-time, the growth of flower and fruit ever renewed in the nature around him. Go a little deeper yet, and point him to the truth even in the present crude dogma of one birth and one death, by explaining that in very truth all these lives of his are parts of one Eternal Existence—one dying, one birthing. Give him the old wisdom kept in tales of faerie of every land, so that he shall realise the world around him, the trees, waters, and flowers as the lives of beings, not inanimate objects, but those whose conditions of existence are only a little different from his own, lives with which he may sympathise, and in whose work he may co-operate by caring for the shapes they build about them. Teach him of the friendships formed in the past, renewed in the present, to be renewed in the future, never lost. Warn him against the hatred, the anger which ripens into destruction, and contributes to the hate force in the world, and inflicts pain on himself as on others in days to come as well as now. Tell him of the colour-life incessantly in play around all beings, the music and discord of the very thoughts, their manifold shapes. Teach him how, under many symbols, the same truths lie hidden in every religion, and how the exercise of the high virtues develops the true magic, the divine powers of comprehension, ability of healing body, and mind and heart. Teach the grandeur of the office of pioneer, the endurance of persecution attendant on it. When the night comes, send him forth joyous as one free of the outer physical garment, to live an active, vigorous life of teaching and helping according to his capacity wherever the need shall call. The days taking their colour from the nights will be filled with ministry and glad acquirement of their lessons in turn,

Some Danger Points in the New Thought Movement.

A Suggestion to Theosophists.

J. B. MCGOVERN.

That the "New Thought" movement has come to stay is an established fact. To deny this, to speak of it as a passing fad the good or ill effect of which will leave no permanent mark on the intelligent thought of the period, is to disclaim for one's self breadth of view and keenness of observation. The fact that the so-called "New Thought," in its various phases, has reached its present proportions within a very few years places the movement in the ranks of those which as regards effects produced have been of lasting and profound importance.

It is in America that "New Thought" has its greatest strength and wields its most significant influence, and the writer being more familiar with conditions in that country, these conditions will be spoken of in such detail as may be necessary to bring out the points desired.

That the American people are in a state of mental and spiritual unrest is proved by the rapid, almost abnormal, growth of this psychological movement, whether manifested under the name of "New Thought," of "Christian Science," or other distinguishing title. But a few years ago the mention of "New Thought" or of its allied branches, under whatever name, expressive of interest in other than the visible and tangible, met with a smile and shrug—nothing more. It was a subject in which no mentally well-balanced person was supposed to take an interest.

To-day the Churches are denouncing it from the pulpits—significant proof of the value attached to it—and the atmosphere of society has become permeated with it in America, as I understand is the case, though in somewhat less degree, in other countries. This is true whether the word "society" is used in its broader or its narrower meaning. In the latter, Society—that which would capitalise itself—has "taken up" "New Thought," often that form of it known as "Christian Science." In other cases its devotees

have "gone in" for "Classes in the Occult," and similar lines of reading and study, while yet remaining in the fold of the "Orthodox" Church. In the broader sense of the word through every grade of society has "New Thought" made its way, filtering down through those layers composed of men and women of intelligence and education, in greater or less degree, to the level occupied by the most ignorant and degraded, who put their own interpretation upon whatever has reached them, and in however distorted a form, of Christian Science, Mental Healing, Hypnotism, and kindred subjects.

Granted, then, that "New Thought," in its various aspects, has acquired a position of undoubted importance and ever increasing influence, the question arises: Is its present measure of importance one for which, from the broadest—the Theosophic—point of view, to be thankful, or is it one to be regretted? In other words, is its influence for good or ill, and if the latter, by what means can it be diverted into good channels? The subject is one which must be approached without prejudice, and without the preconceptions either of its enthusiastic adherents, or of its opponents, the majority of the clergy and of the older and more conservative element of society who would, without investigation, condemn this new psychology as a device of the Evil One, one of the temptations held out by him for the alluring of humanity to its destruction.

That the Theosophic point of view, whether in considering this or any other subject, should be that of absolute fair-mindedness and absence of prejudice goes without saying; otherwise the attitude is not Theosophic whatever label may be given it. Consequently in the remarks which follow let it be understood that the writer does not, in thought or meaning, confine Theosophy to those alone who are members of the Society, but wishes to include all, by whatever name they are known, who work for the betterment and uplifting of humanity and who would give to the world greater breadth, tolerance, and true charity of thought and action.

It is along these lines of breadth and tolerance, of the breaking down of barriers between old dogmas, that "New Thought" has accomplished much. Bitterness between "I believe" and "you believe" has largely been done away with, and for this much honour is due to the wide-spread "New Thought" movement, as also for the attitude of uncomplaining cheerfulness which this line of thought encourages. In this direction too much credit cannot be given. If this point seems to be lightly touched upon in this paper, it is simply because it is one which cannot be open to question, as the benefits must be instantly apparent to any person of intelligence.

It is the points of danger in the "new" psychology, a wave of which is over-swamping the Western world at present, to which it seems important that attention should be drawn. Are we of the West, in dealing with a line of

thought which we presume to call "new," not somewhat in the position of a child making a toy of a loaded pistol, a bright and attractive plaything and a harmless one until he happens unwittingly to touch the trigger, when effects are produced which to him seem wholly out of proportion to the cause which set them in motion? In dealing with any force, is not knowledge—understanding—a prerequisite to the right and wise handling of that force? If this be true on the physical plane, how much the more so in dealing with forces governed by psychic laws.

In dealing with psychic forces we know that the great danger is their misuse. Of this we have fearful record in long-past ages, in the case of Atlantis, when a right use of super-physical forces, such as was then possible for men, would have turned the land into a very heaven on earth; instead of which, by their abuse, conditions ensued which made life intolerable to the masses, and from which only by the total submergence of that vast continent was it possible to purify humanity.

What, then, is this misuse of psychic forces, all of which are rather vaguely grouped in "New Thought" nomenclature, as "thought power"? Is it not their employment for self-aggrandisement, for the elevation of the individual who understands their use and their power, irrespective of the effect produced upon the general good? And does not this selfish employment make for greater separateness rather than for unity, and thus tend to retard rather than quicken evolution? It is not their deliberate abuse, their intentional employment for evil, that is meant here. It is rather the ignorant handling of a great power by those who have just arrived at the point of recognising forces other than those manifested on the material plane, and who—naturally at the stage of evolution reached by the average man or woman of the day—use this power for (to quote one of their own sayings) "getting the greatest good out of the world."

For substantiation of this statement one has but to open the advertising pages of any of the now numerous "New Thought" magazines, where knowledge, real or fancied, possessed by the average "New Thought" adherent seems always for sale.

To quote partially from but one or two advertisements :

"SUCCESS—MAGNETISM.

May be cultivated once for all. Means self-success and life-success for you. Its goal, practical ability," etc.

Following which comes price list of lessons for sale.

Another one reads :

"The way to get the most out of the Occult for life purposes is," etc. Advertisement of course of lessons follows.

Again we read :

"*Life Culture Pays*: gives key to many mysteries and powers, also

secrets of personal influence, attraction, success, etc.;" and so on *ad nauseam*.

Perhaps enough has been said to show the direction, with its accompanying dangers, toward which "New Thought" seems to be tending.

Evil is wrought by lack of knowledge as well as by deliberate malicious intention. Those who would use super-material means to bring about material and personal ends not only become dangerous to society but injure their own inner nature, sowing for themselves a harvest which must inevitably be reaped in suffering, in one form or another, in the future. They are thus, as Mrs. Besant—though in another connection—so well expresses it, "driven along the road which leads to diabolism, the Left Hand Path, whose goal is isolation and not union."

If the dangers attendant upon the "New Thought" movement are so many and, to us, so obvious, so also is the opportunity afforded by the wide-spread interest in connection with it great. The fact that "New Thought" has cast off the shackles of the old orthodoxy, has outgrown the creeds in which thought and reason were "cabin'd, cribb'd, confin'd," and by which independent research and investigation were discouraged, proves that its followers are ready for something higher, both spiritually and intellectually. In this fact is our opportunity. Instead of decrying "New Thought," as the writer has heard done by some members of the Society, is it not rather the place of those of us who are farther advanced along the Path to recognise in "New Thought," "Christian Science," and kindred movements along psychological lines, *partial statements*, to which Theosophy is not opposed, but which—eliminating certain undesirable features—it includes in its comprehensive system?

By this attitude of sympathy, rather than of opposition, by the recognition of the truth and beauty of many of the messages proclaimed in the name of "New Thought" by its exponents, eyes will be opened to the fact that Theosophy is not a sect or a creed but a system which recognises truth and spiritual beauty wherever they may be found, outside the ranks of the Society as well as within its bounds. Thus may many minds, now occupied with "New Thought," be drawn toward the Society and gradually led to recognise that it is the submergence of personality rather than its isolated elevation which is the highest ideal. "New Thought" has many Theosophic ideas, but these have become coloured with the personality of its—in many instances little educated—exponents until (to change the metaphor) ideals have become distorted through the lens of various personalities, so that self-seeking and self-consideration have become paramount. Nevertheless many (of whom the writer happens to be one, and therefore can speak from experience) have groped their way through "New Thought," recognising therein something of fundamental truth, and eager for the crumbs thus offered, until the door has

been opened for them into Theosophy, where the full feast of the mental and spiritual food craved has been received. There are many to-day in the ranks of the "New Thought" movement, eager for knowledge, who, if not met with the chill of antagonism or opposition, will gladly embrace Theosophy, recognising in it the perfect circle of which whatever is true and uplifting in "New Thought," "Christian Science," Spiritualism, and other forms of thought and belief are but arcs.

A Sincere Tribute of Grateful Admiration to our Great Instructor, Madame Blavatsky.

F. T. S.

It seems to me that we ought to seize all public occasions to recall what we owe to the founder of the Theosophical Society, Madame Blavatsky. Those who, like myself, had not the privilege of knowing her can only speak of her as they have learnt to appreciate her, by what she has written for students of Theosophy, and what those who were her friends have told us of her.

H. P. B. seems to me to be a marvellous figure, a giant, towering over us, with her vast intellectual capacities, her energy and her powers of endurance. The "Secret Doctrine" is such a mine of inexhaustible wealth that all the books written by Theosophists since it appeared have only been the reproduction of the ideas contained therein.

H. P. B. is the "first cause," the origin of all ; she is the most striking example of what a hand guided by a superior intelligence and will can trace at His bidding, for the benefit of the world.

Those outside Theosophy criticise H. P. B., and say she was full of faults and failings. We cannot deny the existence of certain failings, neither need we try to reproduce them in ourselves ; but is she not more human, more one of ourselves, because of all her faults ?

Some Theosophists seem to live and move as in a dream ; so absorbed are they in an ideal of their own creating, that you feel they cannot help, understand, or sympathise with you. H. P. B. understood and appreciated force and talent in others ; she knew how to inspire those around her with love for work ; she was in every sense of the word "alive" ! If she was too impulsive, if her emotions carried her away, we recognise when we think of all her intellectual strain, that they were but the safety-valves for letting off the extraordinary pressure under which she lived. If her heart was over-tender, we must remember she was a woman, and by physical and national heredity a Russian.

We, who find the path so easy, cannot realise how difficult and uncertain were the beginnings of Theosophy, and if H. P. B. had not been the energetic, resistant personality she was, she might have succumbed under the attacks and the abuse heaped upon her from all sides.

Neither do we realise how much she must have suffered mentally, she who was so supersensitive and so emotional : but we are told that her health was undermined by the persistent attacks directed against her by the enemies of Theosophy.

Therefore I bow before her, and with love and gratitude thank her, in my name, and in that of all the members of the Theosophical Society, for what she has done for us, making life a nobler, grander thing, and robbing the hereafter of all its terrors, by the Wisdom which she brought us from afar.

DEPARTMENT G.

OCCULTISM

CONTENTS OF DEPARTMENT G.

The Conditions of Occult Research. ANNIE BESANT.

The Conditions of Occult Research.

ANNIE BESANT.

The subject we are to study this evening is one, I think, of practical and immediate interest to all members of the Theosophical Society. It is one on which a great amount of misunderstanding appears to exist, and I thought it might perchance be useful to try to lay before you some of the difficulties and conditions which surround occult research, and something, perhaps, about the attitude with which those who carry it on should be regarded.

The conditions surrounding the work of occult research at the present time are entirely new in the history of the world. In the past a man who was gradually unfolding the faculties necessary for this research was practically shut away from the crowd and bustle of cities or large communities. The moment a pupil of a great teacher began to develop the faculties of the astral or mental sheaths he was called into retirement. He was shut into an atmosphere kept calm and serene by the thoughts of his Teacher, that mighty aura serving for him as a protection from the throng of outer influences. Everything that could be done to purify the bodies and to strengthen and concentrate the consciousness was done for him. He was necessarily somewhat ascetic in his life, but it was a careful asceticism, neither exaggerated in the hardships imposed upon the body nor in any sense lopsided in its conditions. With all physical things a medium path was followed. He must neither so strain the body that there would be a danger of hysteria nor pamper it so that it would not readily respond to the vibrations from the upper worlds. The whole arrangement was based on an experience that had lasted for tens of thousands of years, until it had reached perfection—an arrangement of all surrounding circumstances so that the least possible difficulty from outside might come in the student's way.

For those who have to carry on occult research in the West or the ordinary East, under the conditions of normal human life to-day, it is obvious that none of these precautions exist; and in the West especially there is a certain impatience of any restrictions in relation to these matters, a vague confusion of psychic and spiritual development, and irrelevant questions asked,

such as : "Can it make any difference to the Spirit whether I eat peas or mutton ?" Well, it does not. The Spirit, as such, is not concerned with the question, but the vehicles in which the Spirit is to work are very much concerned with these matters ; and I am bound to say to you that a fairly strict regimen along these lines is necessary if research is to be carried on with safety to the body. Among the various people whom I know who do follow lines of psychic evolution and occult research I do not know one single case where restrictions of diet have been disregarded which has not been followed by a breakdown of the health of the physical body ; and the only ones I know who carry it on without injury to the body are those who yield to the old rules with regard to these restrictions.

Then, in addition to that physical training, it is necessary that the emotions shall be well under control, and that the mind shall be trained to concentration, for the simple reason that in the earlier stages of this research much difficulty arises on the astral and mental planes with regard to the nature of the objects observed, as to whether they are inhabitants or objects of the planes or projections from the investigator himself. This is one of the most fertile sources of error, and one which is far subtler and far more difficult to escape than many in their earlier investigations are inclined to admit. Obviously, if the emotions and the mind are uncontrolled the chaos on the astral and mental planes will be unspeakably increased, so that the old habit is not only to train and prepare the body, but also the consciousness as regards the emotions and thoughts.

But it is not only a question of what is called purification. It is also a question of the higher and finer development of each of the bodies, the physical no less than the astral and mental. Certain changes in the atomic structure must take place with the bringing down of the consciousness of the higher planes into the physical brain. It is not only a question of being conscious on the higher planes, but of translating that consciousness by means of the physical brain, and in order to do this effectively certain parts of the atom have to change and evolve, and the higher orders of spirillæ which, at our present stage of evolution, are lying with their sides against each other like limp indiarubber tubes, have to be forced open by the currents from the higher planes, so that they may become physical instruments of consciousness. As physical matter yields but slowly to all forces, it is necessary to give time when those changes have to be brought about. They are brought about by the action of strenuous, definite thinking, and as that is carried on, one after the other of these more delicate spirillæ begin to open. This shows itself by a heaviness of feeling in the brain, and if it be disregarded, then by pain growing more and more acute. Suppose, for instance, a person, in whose brain some spirillæ are ready so far as the manasic consciousness is concerned, desires to pass on to the buddhic plane.

He will at first lose physical consciousness and pass into a trance. In that condition he will be able to find the required knowledge, and by impressing it on the manasic sheath utilise the manasic spirillæ in the physical brain. When he first tries to keep his physical consciousness at the same time that he is using his buddhic consciousness he will find a great physical pressure, and he dare not persist for more than the briefest space of time. Fraction of second by fraction of second he must lengthen the period of pressure, never carrying it on one iota beyond pressure to pain, for pain means absolute danger, whereas pressure is only the danger signal. It is not only the physical brain he has to prepare for the work ; he must reorganise his astral and later his mental body in the same way.

That reorganisation can be simply described. I am taking it for granted that you are familiar with the ordinary facts as you find them in our books. You know that what we call the sense centres of the astral body are in full working order with every one of us ; that it is these that build up the physical sense organs, and that these sense centres in the astral body have nothing to do with astral sight or hearing ; they are merely the mechanism whereby the consciousness builds for itself the sense organs on the physical plane. A great deal of indefinite astral information, however, reaches the physical brain by way of these sense centres, in the case of undeveloped persons (the savage and types at about the same level)—the second-sight of the Highlander ; the vague premonitions of approaching disaster, of sorrow or trouble ; intimations of events on the threshold of the physical plane, and so on. All these things come from the astral plane by a general vibration caused in the astral body by vibrations coming out from the coming events. The whole astral body vibrates in answer, and when the vibrations pass down to the sense organs they often produce sights or sounds of various kinds, because any pressure on the nervous mechanism of the body produces, when you are dealing with a sense organ, the kind of result to which that sense organ normally gives rise ; so that anything that comes from the astral centre of sight and touches the mechanism of the physical eye will start a vision.

I came, in India, across one very interesting series of experiences of that kind, which the people thought to be astral experiences, but which, as a matter of fact, were physical. By a certain process of strain placed upon the sense organs—by external pressures, and so on—they were dulled for a time to external impact, and under those conditions a considerable number of people heard musical sounds. On looking into it I found there were two factors at work : one, the impressions on the astral body which, touching the astral centre of hearing, passed down to the delicate harp-like mechanism within the ear and set it vibrating, and, two, the pressure on the auditory nerves which produced a vibration in those ultimate cells, and caused the

sounds heard. I have even known them to be caused by purely physical means—by the pressure of blood, alterations of the pressure giving rise to vibratory action within the nerves, which again translated itself as musical sounds. Now I do not think there are so many observations on what may be called in psychological language “auditory hallucinations” as there are on “visual”; but no doubt they may be carried to an extreme extent.

The occult researcher has nothing to do, in his researches, with these sense centres. He is concerned with those astral centres which serve him on the astral plane as the sense organs serve him on the physical—the chakras and the organs connected with them in the astral body itself. Whatever comes to them comes clearly, so far as the immediate sense impression is concerned; and I want now to make one general observation before going more into detail.

When you are dealing with observations on the astral or mental plane you are dealing with observations that are made under the same laws as observations on the physical plane. You are dealing with consciousness using a vehicle in order to contact a particular plane, and there is no difference in principle between observations made by your eyes and ears on the physical plane and the observations made by your astral eyes and ears on the astral plane. Both are observations, not revelations. There is no sudden illumination which reveals to the seer the objects of another world. Illumination belongs to the inner consciousness, not to the outer observations, whether physical, astral, or mental. That which is gained by illumination is quite a different thing from occult research; it is not research at all, it is simply the higher mind illuminating the lower, sending a beam of light, and enabling the consciousness to understand, but not to observe. Observations belong to the vehicles, not to the consciousness. Much error arises from students imagining that when a person begins to develop astral sight, for instance, everything becomes known by some miraculous process of illumination. It does not. That depends on the evolution of consciousness—a very different thing—and has to be evolved in very different ways. It is the path of the prophet; it is not the path of the occult researcher.

Let us, then, apply to the first observations on the astral plane some of the laws which we know work when we are dealing with observations on the physical plane. I am speaking now of early observations, because I want you to see how these are surrounded with difficulties. As the best seer has gone through these early stages, it is well that those who, perhaps, are beginning to see shall understand some of the difficulties surrounding these earlier visions. One of the most misleading, because the most subtle, difficulties is the question of how much the astral eye sees and how much the consciousness, trained in physical experience, adds to the observations

of the astral eye. Every student knows that when he says, "I see so-and-so" (on the physical plane), that sight carries with it a mass of previous experiences of similar observations. If you go into the country of a race differing very much from your own—say India—all the faces appear the same. Thirty people are introduced to you. You do not know one from the other. You constantly blunder. But the Indian will say the same thing when he comes for the first time over here. To us it seems absurd. I look at the faces in this audience. No two are alike, but an Indian who had never seen English people before would say: "How can you tell one from the other?"

That means that you do not see very much; you supply by the mind much more than you see, and there is the first great difficulty of the astral seer. He sees the astral object, but he sees it as the baby sees a physical object—as a sort of blob, outline, colour perhaps; no knowledge of astral distances, no power of realising different dimensions. But into that he reads all the memories of the physical past, and he sees an astral outline with a physical content. He does not know that, and only finds it out after long experience. It is quite inevitable until his astral experience has gradually made up for him a content of astral consciousness, which he will gradually begin to read into the astral sight, and then he will begin to see more accurately the astral world. Hence you continually find in the records of seers that they are only giving you, when they tell you about heaven, copies of the earth—golden thrones, and streets of gold, and gates of pearl, etc. They have read into the heavenly colours that which down here they connect with the colours which they see. It is true that when the student is being taught he passes through this stage more rapidly than if he is quite alone; but nevertheless, for many a month, or many a year, more or less of that difficulty will surround his astral seeings.

Pass from this to another difficulty—the difficulty of the confusion of one's own aura with the astral colours. That comes out very curiously if you talk to a number of different clairvoyants. You will find people read an aura in the same way, but if you ask them what colours they see they will tell you quite different colours. One clairvoyant, for instance, may say: "Oh, there's a great deal of green, yellow, and pink in that aura; it means so-and-so." The next clairvoyant may say: "There is a great deal of violet, red, and blue in that aura," and will read it the same; because the consciousness working in the astral body receives a distinct impression as to the temperament and the consciousness of the person who is being looked at, but the astral vision, confused by the aura of the observer, mixes that aura with the observed object, and you get a mixture of the two. I will mention a similar case on the physical plane, because it will probably strike you as even stranger. When palmists read the hand they have certain names

for the lines, and by that tell the character of the person. I have had my hand read by both English and Indian palmists. Now the Indian names all the lines quite differently—the English “line of life” is the “line of head,” and so on. Yet out of his different lines he reads the same character. The same thing happens as on the astral plane, and the reason is the same. He does not only go by the lines ; he goes also by the impression made by the consciousness of the person at whose hand he is looking, and that is really stronger than the lines.

Not only does this take place in the looking at auras, but another difficulty arises from the crowd of thought-forms which surround the person when first he makes his astral observations. How often have we said : “If you find an astral person praising you, telling you you are a very wonderful person, mistrust that astral appearance. It is more than likely your own good opinion of yourself, appearing there as a thought-form, and translating your own idea of your merits into an outside testimony to the greatness of your evolution.” And the other day, when I met a harmless gentleman who told me he had been hearing voices which told him that he was in his last incarnation and could not commit any more sin, I knew very well the voice he heard was the voice of his own self-opinion, and not of some astral person on the level of a Master, as he imagined.

These difficulties, of course, are obvious. What I want to point out to you is that they persist much longer than most of us are inclined to think ; that the trained seer, unless his training has carried him to the threshold of Mastership, may still be liable to these blunders in his observations. Quite honestly his temperament will influence his observations ; quite honestly something of himself will mingle in what he sees ; and though he may have outgrown the coarser blundering of mistaking thought-forms and desire-forms for heavenly and astral inhabitants, none the less there will be a residue of that clinging round him for many a year.

And even when that is over there is one other difficulty you must remember, you who read the books written by some of us in whom these faculties are partially developed. You may often find differences of observations, and such discrepancies are inevitable. Every man observes most the things which attract him most. If three or four people send you an account, say, of a foreign city, those accounts will differ greatly if the people have been working independently—one will have observed the architecture, another the type of people, another the contents of the shops, another will have gone to the libraries or the picture-galleries. Such discrepancies are a good test of observation. If you find with a general identity a large amount of detail discrepancy, you may take it that something has been observed. I look on those discrepancies as of value, partly as showing that the people are really trying to see for

themselves, and not repeating the great thought-forms made by ages of thought in particular directions; and also because they may do something towards checking that tendency in the Theosophical student to repeat blindly on authority that which others have tried to see by careful investigation. Nothing is more fatal to the growth of faculty than the constant acceptance of unverified observations. The more discrepancies the better for the careful observing of the other world. We are not in a realm of miracle, but in the realm of observation, and human observation is subject to error on whatever plane it may be carried on.

Let us pass from that to one other difficulty before I take up the latter part of my subject. According to the development of the vehicles of the student will be the amount of observation he can carry on at the same time that he is working in his physical consciousness. There are two ways of observing: in one you observe while your physical observation is also alive; in the other you try to shut out the outer world, and the more quiet your surroundings the easier will it be to let the astral sight play unchecked while the physical eyes are open. This double observation makes considerable strain upon the nervous system, which shows itself constantly in an increase of nervous irritability on the part of the person who is using the consciousness along two or three lines at the same time. Very often such a person may be blamed for his irritability. Certainly it would be better if he were not irritable; but it is almost inevitable until great progress has been made. It is for this reason that in the earlier days people were secluded in the carrying on of the work, for when a person has developed the astral faculties, and the physical body is becoming more sensitive at the same time, loud noises, as in the London streets, come like thunder on the nervous system. The mere rolling along of a dray shakes the physical system as though it were a great electric shock, and in this way you often get nervous irritability which the unfortunate person is fighting against, but cannot entirely control.

Let us pass from that to the question of how the researcher can find out the facts which he is asked for—the method he must use and the limits of his power. Suppose, for instance, a question is asked, such as the question which led up to the observations made by Mr. Leadbeater and myself on the atoms some ten years ago. The process was first of all to get quiet. We went to Box Hill for a week, so that we could have pure air, and surroundings which were not full of thoughts and vibrations of every kind. We lay down on the grass and shut our eyes. The next step was simply to intensify the sight, which means a projection of the will on the astral centre which corresponds to vision on the physical plane, and through that to stimulate the physical senses, so that the etheric sense would be active as well as that normally used

in vision. The result was a very great increase of rapidity of vibration in the ether connected with the physical eye, and side by side with that a rapid magnetic action in the astral chakram and the corresponding physical centre between the eyebrows, so that there is a sense of great pressure and of rapid whirling between the eyes. Then comes the direction of the will to find an atom floating in the atmosphere around. One is selected. You may not know what it is, but you have before your intensified vision the form of an atom. You then intensify more and more, just as you would screw a microscope into focus, until there comes out clearly before the intensified vision the subdivisions of the chemical atom. The first thing you get after seeing the atom as a whole (by intensification, like magnifying it more and more) is the first subdivision of the atom on the next etheric plane, and by a further intensification the subdivisions within those; and so on, until you come to the ultimate atom. If you try to press it further you suddenly find a mass of astral matter. It is through those stages the observation goes, the will steadily kept at work and a slow, careful seeing of the parts, just as you would look at them through a microscope. And when you have done you are very tired. Your brain, your nerves, your attention, are tired. It is absolutely necessary in a task of that sort for the attention to be fixed on the one thing without wavering. You have to hold your attention for half-hours at a time without wavering. That process you must repeat over and over again, to be sure you have not blundered. You leave out all kinds of things you do not see, and, going back later, find these things out. It is the same as a physical observation carried on with a microscope, and you have to do it as carefully and as repeatedly. No answer on these matters is worth having which is not worked out in that way. Research work on the astral plane is as laborious as research work on the physical. I want students to realise that, because they ask one the most extraordinary questions, to find a really honest answer to which would mean weeks of research given to that one thing. And you know how much time the people who do this have left from the other pressing claims on their strength and their time. You cannot have much of this occult research unless a certain amount of time is set aside for it, and that has to be taken from other work, and it is all a balance as to which work is the most useful, not to a few people, but to the world. I want to ask you to be a little patient with those who have heavy burdens of work upon them, and who cannot, with the best goodwill, answer the innumerable questions poured upon them. The moment one fact is stated, twenty new questions start up, and the moment one of these is answered another crop immediately comes.

There is one very great difficulty in occult research which very much

limits its value for the outer world: you have absolutely no proof. We could not prove what we saw about the atoms; we could only say we saw them. When you look at a thing you see it; you cannot prove anything about it. We have not the mathematical, chemical, electrical knowledge necessary to explain the whole of that in the scientific way, and the occult researcher must always lie under the imputation of dogmatism. He can only say, "I do not ask you to receive the results of my sight as though I could prove them." And he has no right to be offended if any one says, "I do not accept your observation." If their minds or prejudices reject it, he can only repeat, "I see it." And that is not proof.

What, then, is the value of occult research, if we cannot prove it? I think this: that it may give hints which may possibly, if scientific men would take them as working hypotheses, facilitate investigation and quicken the discoveries which otherwise might be long delayed. I do not claim anything more than that. I do not think any scientific man ought to accept our visions and think them true, but I think he might utilise them if he sees anything in them to give a hint of a line of possible discovery. Therefore I think we ought to continue to make such observations as far as we can, and publish them without caring for what people say. Only, on the other side, let those who make the observations say, "That is the thing as I see it, but I may be reading into it conclusions that are not there. I may be drawing entirely erroneous deductions. I give you my best, but your best attitude towards it is that of careful analysis and rigorous scrutiny." That is the service that I think the occult researcher has the right to demand at your hands. For if you blindly swallow everything he says, if he is an honest man you make him hesitate to say; while, if he is a dishonest man, he is likely to mislead you. The honest man leaves it to time to justify his observations. Those observations on the atoms, by the way, I find *are* being justified. They have been verified because along other lines scientific men have gradually built up scientific proof, which we can never give. We are simply people who see, and record the facts seen.

And another thing to remember is that we are not omniscient. Our observations are often very imperfect. We see a little bit of a thing, and give it out as the whole, or we see it out of relation, and that gives a wrong impression. There are so many difficulties in the way, and so few ways of getting help. For there are few people who have come to the point where they can look quietly on the astral world and record what they see there. Those who can have often difficulty in comparing observations, because separated far from each other, and have difficulty in meeting and joining forces so that the observations may be confirmed. I think, then, that in observations made by only one person they ought to be issued as seen only by the one person, leaving them open for later confirmation if that

should come. So that we may gradually get a body of literature, however small, founded on occult research, which no one is asked to accept, no one blamed for rejecting, which shall be gradually verified by repeated observations of different people. If that is done, occult research will play a great and useful part in our movement ; if it is not done, it is more a danger than a help—a double danger, for the seer may be misled by not having other observations to correct his own, and a danger that the readers may be misled by taking as some infallible revelation the single observation of a fallible man. It is under these conditions that I desire that occult research should go forward—a willingness to correct wherever wider knowledge shows error to have been made ; a willingness to repeat and verify, and to accept no observations without investigation and careful thought. If that be done, there will be no danger in it, but there is a danger to-day where only a few people observe ; where those people say they see and are continually warning people there may be errors, but where others who do not see but perhaps love and respect those who do, take criticism of them as though it were an insult instead of being the best help that can possibly be given to the researcher. And, on the other hand, I would say that ungenerous criticism, unkind remark, imputation of motives, which we find from those who are not in favour, perhaps, of these lines of research, are as mischievous as the over-receptivity on the other side. Cannot we be sane and rational, and keep our equilibrium in these matters ? Give fair play to the researcher, but not blind acceptance. Do not accuse him of being conceited, opinionated, dogmatic, because he speaks out the things he sees honestly and frankly ; but do not hamper him by giving blind faith where intelligent thought is demanded.

PART V.

INDEX.

CONTENTS OF PART V.

1. The Pronunciation of Sanskrit words.
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THE PRONUNCIATION OF SANSKRIT WORDS.

- a is pronounced like o in "mother."
 â " " " a " " father."
 i " " " i " " milk."
 f " " " e " " ether."
 u " " " u " " put."
 û " " " oo " " boot " (never like u in "music").
 e " " " a " " make."
 o " " " oa " " coat."
 ñ " " " ng " " long."
 ñ " the nasal of the palatal class of letters.
 ṇ " " " lingual " " "
 sh " a palatal sound.
 ṣh " a lingual.
 ṭ " the dental t as in some French words.
 ṭh " pronounced like th in "thought."
 ḍ " pronounced like the definite article "the" before a consonant.
 ḍh " pronounced like th in "this."
 ṛi " a Sanskrit vowel. The sound does not exist in English.

(This method of transliteration is used in the *index*, but not necessarily in the papers, where the author's own methods are followed.)

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