

THE THEOSOPHICAL PATH

KATHERINE TINGLEY, EDITOR

VOL. XI

DECEMBER, 1916

NO. 6

What he sees he does not wish for,
But something that he does not see;
Methinks that he will wander long,
And what he wishes, not obtain.

He is not pleased with what he gets;
No sooner gained, it meets his scorn.
Insatiate are wishes all!

The wish-free, therefore, we adore! — Translated
from the *Jâtaka*, by Warreu

THE DOUBLE PARENTAGE OF A CHILD:

by a Teacher



THE following quotation from the *New York Outlook* for August 16, 1916, affords a good opportunity for making some observations, from a Theosophical point of view, on certain urgent problems of child-training and subsequent development:

One of the tragedies of life is the disappointment of conscientious parents, ambitious for their children's progress and happiness, because those children do not go in the way marked out for them. Men and women in whose hands rests the fate of children forget that every child is an individual and that the chief care of its parents ought to be, not to shape it to carry out the plans of others, but to give it freedom to express its own personality. Many boys and girls have been blighted because they have been forced by their parents into occupations to which they were predestined without any reference to their individual gifts. Phillips Brooks very beautifully brings out the double parentage of the child. Human parents must continually face the fact that their children have a heavenly Father as well as an earthly father and mother, and that this double parentage often involves a defeat of the plans of the earthly father and mother because they are too limited and do not harmonize with the genius of the child. The chief concern of the earthly father and mother is not to carry out their plans for the child, but to fulfil the plans which are disclosed by his individual gifts.

This passage, unless considerably expanded and qualified, might well suggest to some readers a meaning which its author was certainly far from intending, and against which the rest of the article does not, so far as we can see, sufficiently guard. That meaning is that there

is an antithesis between the will of the parent and that of the child, much to the disadvantage of the latter. It would indeed almost seem as though the personality of the child were represented as a kind of divine voice, not to be thwarted by the plans of the parent. For, while the writer makes his contrast between the parental plans and what he variously calls the individuality and the personality of the child, Phillips Brooks, whom he quotes, draws the contrast between the parental plans and the divine plans. The subject is, in fact, vaguely and inadequately dealt with, as was perhaps inevitable in so brief an article. One is tempted to ask why it might not as well chance to be the parent, rather than the child, that was divinely inspired. Again, both of them, or neither of them, might be so inspired. All men have a dual nature, whether parent or child. The child himself is as likely to be ruled by his lower nature as by his higher, *unless* — and here is the point — some benign power steps in to his aid; and who should be the instrument of that benign power, if not the parent? But then again, the parent has a lower nature; and in spite of his love and high hopes, the delusions which that lower nature fosters may cause his counsels to be those of unwisdom.

It is surely quite an open question whether, as things are, the plans which a child might make for himself, and which might be designated as his individuality or his personality, or the plans which his parents might make for him, are the wisest and best. The parental thwarting of plans may or may not be fortunate in its results; it may mar the life, as said; but it may also make it.

Without discrimination between the higher and lower nature of man the question cannot be settled. It is necessary to keep in mind that a human being is a Divine Monad, functioning periodically in and through a bodily instrument; and that, during the periods of incarnation, there takes place that strange commingling of the immortal and mortal elements which produces the complex nature with which we are so familiar. Though it is man's destiny to redeem his lower mind, and to unite himself fully with his immortal Self, that process is at present very incomplete in the vast majority of us. Hence we experience a continual conflict between the plans of that temporary illusion which we call our "self," and the wise purposes of that real Self which is unable as yet to manifest itself to us except dimly through the voice of conscience and the innate intuitions of rectitude. Perhaps it is of this higher Self, this divine prototype of man, that Brooks speaks

when he mentions the Divine Father; and that indeed is the very name given to it by H. P. Blavatsky, following Jesus, whose teachings about "Our Father in Heaven" she cites. But the other writer seems to avoid reference to a Divine Parent (though elsewhere in his article he speaks of the Divine Intelligence which guides the undeveloped intelligence of man), and speaks instead of the child's personality or individuality. This might seem to favor certain extremist child-study views that advocate a relaxation of discipline in favor of an encouragement of whim.

Theosophy makes a distinction in its use of the words Individuality and personality, applying the former to the real Self, which is immortal throughout the incarnations, and limiting the latter term to the fictitious selves generated in each incarnation. It is essential to keep this distinction in mind, not however separating the two so completely as to suggest that they are two distinct beings. There is only *one real Self*, and that is the immortal pilgrim, to whom the career really belongs. The personality is a thing which is built up during a single incarnation; and since nothing but its essence existed before the beginning of the incarnation, so it will be mostly dissolved when the incarnation ends. The immortal Ego, however, adds to itself, after each incarnation something which it has gleaned in that period; so that the best and most refined parts of our nature are not mortal.

It is thus evident that we have more than one purpose in life, namely, that of the real Self, and those various plans and ambitions which we propose for ourselves, or which other people may propose for us.

There must come a time in the lives of all thoughtful people when they realize that they have not done what they intended to do in life, but have achieved instead some other result which was not foreseen. Pessimists are apt to call this circumstance by the name of failure; but the real failure lay in the inability to foresee the real trend of the career. The Soul has accomplished *its* purposes, while the mere personal fancies and ambitions have been set aside.

The individual bent of a child is a very vague expression, for it may include many incentives ranging in quality from the best to the worst, and we obviously cannot treat all these alike. Hence great parental wisdom is evidently needed in order to discriminate between what should be discouraged and what not. Nor can we lay down a general rule as to whether the parental plans or the bent of the child is best. All the confusion of ideas and of methods in the education of

the young comes from an inadequate knowledge of human nature and a neglect to take into account the dual nature of man, the fact of Reincarnation, and other related truths; and we must place our hopes in a gradual infusion of the teachings and the spirit of Theosophy. Every one of us has indeed a double parentage, and a double heredity; for behind us lies not only the influence of our terrestrial ancestry but the accumulations of our own past lives.

NEUTRALITY: by H. C.



OME think America missed a great chance at the opening of this war, and that it has now passed from her.

She did not miss it in proclaiming neutrality. There is a neutrality which says: "I will have no part with that fighting crowd. Their quarrels are no affair of mine."

There is a neutrality which would have said: "*I take BOTH SIDES in the name of the Soul of humanity. That Soul is mine and theirs alike.*" It can never be wounded without all feeling the wound, every nation, every individual in every nation. It is more than an ideal of the idealists; it is a living reality everywhere; its spiritual energy is the sole sustainer of civilization, the sole preventer of lapse into barbarism. First present in the hearts of nations and men as the spirit of brotherhood, it can pour in no more of its limitless gifts till that one is harbored and encouraged. Upon that one we should have built our neutrality. "Their quarrels are no affair of mine"—*that* neutrality was no lesser a stab to the Soul of humanity than the war itself.

In the avowed name of this Soul, proclaiming it, rising to a new sense of its being, we could at the beginning, in compassion, have called a halt, sounding a peace-cry more potent than ever yet was any war-cry. So great a power would have been behind us that our cry would have paralysed the spirit of war, not for an hour, but, by the birth of a new and most glorious precedent, *for all time*. We, the American people, making ourselves for the first time among nations the mouthpiece of the proclaimed Soul of humanity, would have ended war forever and suddenly conferred on humanity an aeon of progress by our faith-ensouled new Declaration. As a nation we should have made ourselves the cornerstone of the human Temple of the human Soul. But we lost that offered and possible leadership of the Western peoples. "Their quarrels are no affair of mine."

THE ETIOLOGY OF EPILEPSY: by Lydia Ross, M. D.

PART II *

We begin with instinct, we end with omniscience.—*Dr. Alexander Wilder.*

Man is explicable by nothing less than all his history.—*Emerson*

The whole issue of the quarrel between the Profane and Esoteric Sciences depends upon the belief in, and demonstration of, the existence of an Astral Body within the physical, the former independent of the latter.—*H. P. Blavatsky, in The Secret Doctrine*

Everything in the universe follows analogy. "As above, so below"; man is the microcosm of the Universe. That which takes place on the spiritual plane, repeats itself on the cosmic plane. Concretion follows the lines of abstraction: corresponding to the highest must be the lowest: the material to the spiritual.— *Ibid.*



ATTEMPTS to present the conditions operating in cases of essential epilepsy, without considering the astral world of causes, is like staging *Hamlet* without assigning the part of the prince, or even giving the ghost a show.

The modern medical researchers, in a passion of technical seeking, have explored the length, breadth and thickness of the realm of things tangible to the five senses. In this feverish activity of a delirious round of detailed research, discovery and rejection, there is evident failure to arrive at basic causes — *vide* the endless work and negative reports of cancer commissions. The next step onward in pathology leads outside the limiting wall of materialism into the realm of four-dimensional space — the interpenetrating world of thought and feeling. Upon the lower levels of the invisible realms of ideas and desires lie breeding-places of mental and psychic miasms that are more basic factors in pathology than disease-laden insects or the micro-organisms, which are but signatures of invisible agents.

Modern microscopic knowledge needs to be balanced by the ancient teachings of the history of man's macrocosmic heredity. The primordial birthright of humanity was, and is, that of essential divinity; so that the cosmic history of a "case" goes back to the descent of spirit into matter — a field of investigation wide enough to satisfy and even to unite biologist and psychologist.

This change from a subjective state of spiritual unity and non-being to the opposite pole of conditioned, objective, individual existence, calls for the sweep of great cosmic cycles of time and a progressive series of planes and gradations of experience. Only thus

* See *The Theosophical Path*, July 1916, for Part I.

could the living energy of noumena be transmuted for conservation in the tangible forms and forces of phenomena. The connecting links between spirit and matter are found in the inner constitution of man, which is composed of seven principles whose classification corresponds with seven distinct states of "consciousness . . . and indicates the mysterious circuit through which ideation passes. The seven principles are allied to seven states of matter and to seven forms of force. These principles are harmoniously arranged between two poles which define the limits of human consciousness."

As abstract thought must be defined in concrete form before it can be expressed objectively in things, so the change of absolute consciousness into individualized form must first find its model. Accordingly the spiritual desire for, and idea of, earthly experience naturally graded its progress from higher planes by first taking on the form of the finest and most illumined type of atomic matter. Thus the racial history began in the model bodies of the astral plane, before the earth-matter was suitable for, or the Monads were ready to wear, the dense "coats of skin" of embodied humanity. If the pathologist, suffering with disturbed vision from prolonged focusing on microscopic fields, begins to blink at the bald outlines of so sweeping a perspective, he will find the details which consistently complete the sketch in *The Secret Doctrine* and other Theosophical literature.

The ancient teaching is that the primordial spirit, with its power of discernment, and of intellect, its vital essence and desire for earth-life, acquired first a model body and then a physical one. The septenary nature therefore unites these principles of a higher triad and a lower quaternary in the co-ordination of Man.

MAN	}	Triad	{	1. Âtman — Spirit
				2. Buddhi — Spiritual Soul
				3. Manas — Mind or Human Soul
		Quaternary	{	1. The Passions and Desires, or Animal Soul
				2. The Life Principle
				3. Linga-Śarīra or Desire-Body
				4. Physical Body

These four lower material constituents are transitory and subject to disintegration in themselves as well as separation from each other. . . . This quaternary or lower man is a product of cosmic or physical laws and substance. It has been evolved during a lapse of ages like any other physical thing, from cosmic substance, and is therefore subject to physical, physiological and psychical laws which govern the race of man as a whole. . . . The Real Man is the trinity of Âtmâ-Buddhi-Manas, or Spirit and Mind, and he uses certain agents and instru-

ments to get in touch with nature in order to know himself. These instruments or agents are found in the lower Four or the Quaternary — each principle in which category is of itself an instrument for the particular experience belonging to its own field, the body being the lowest, least important and most transitory of the whole series. . . . Sight, hearing, touch, taste and smelling do not pertain to the body but to the second unseen physical man; the real organs for the exercise of those powers being in the Astral Body, and those in the physical body being but the mechanical outer instruments for making the co-ordination between nature and the real organs inside.

The primeval process of relating spirit to material forms is repeated each time the soul is embodied — or, in other words, is born. A model body is first formed of invisible, luminous, incorporeal matter. This, becoming the unseen, magnetic model which attracts the physical molecules of the developing body, serves as a vehicle of the life-principle, as the synthetic organ of the senses and sensations, remains as a medium between the higher and lower principles during life, and survives the physical for a limited time after death.

From its physical aspect it is, during life, *man's vital* double, and after death, only the gases given off from the decaying body. But as regards its origin and essence, it is something more.

This adaptation of spiritual forces to material use is met by the upward trend of Nature's forces in preparing crude matter for human bodies. Embryology shows that, beginning with a speck of physical material, the foetal formation is a rapid rehearsal of the natural cosmic experience by which "the stone becomes a plant, the plant an animal, the animal a man," and the man becomes a god, when with acquired *self-consciousness* he completes the long journey up the ascending arc of the great evolutionary Cycle of Necessity. Though these items of racial heredity may appear foreign to Epilepsy, they will prove not only to have an important bearing upon the subject, but to be in line with the logical extension of the latest theories regarding the classic mystery of this disease.

Theosophy, unique in offering the next word and in showing the next step onward to all thinkers, holds the clue now being sought by an earnest class of physicians who, having turned from the beaten paths of biology, are intuitively working out problems of psychic causation in a more hopeful because a more humanistic way. Analyses of the epileptic make-up are being pushed back through a neurotic childhood to an infancy which is said to "begin at outs with the environment," because of an abnormal antenatal psychology. By

relating these findings to the symptomatic character of the average patient, a theory of "infantile tendencies" is argued as the cause of a reversion in type of individual development. The idea is now put forth that the convulsions and unconsciousness of the "fit" are the culmination of continued wish to escape the unwelcome mental and physical contact and irritation of everyday environment by returning to the serene antenatal state of irresponsible intra-uterine life.

This explanation, however, does not quite explain its own origin. There is nothing to mother it, so to speak, because a *disturbed* or *abnormal* maternal mind and nervous system are offered as a causal relation to potential epilepsy in the child. Current physiology discounts the influence of the mother's feelings upon the make-up of the unborn, because of no direct nerve-connection between them. Physiology omits also the initial rôle of higher creative forces in fashioning a material instrument through the physical process of generation. The result is a topsy-turvy theory that the embryo "just grows," the inborn consciousness being practically nil and the mind and soul — if there is one — being the offspring of postnatal stimuli of the senses and muscles. Does this not leave a missing link in the theoretic motive of the subconscious ego, in yielding to a strong and enticing memory of an antenatal state of nothingness? How can it be lured back to enjoy a luxury it never knew? Would not a vicarious consciousness through that of the expectant mother mark the intra-uterine period as the time and place where the trouble began?

Theosophy shows that the atoms of plastic, fluidic, sensitive, photographic matter of the model bodies, which make a responsive medium for transmitting thought and feeling, are especially active in that most intimate of ties which unites mother and child. A disturbed, rebellious, unhappy state of maternal maladjustment to the situation would react to key the embryonic psychic and nervous forces at odds with the physical elements of the forming body. Thus a neurotic heritage of inner discord would tend to extend its relations to the postnatal environment where the several principles of the nature would continue to be but partially reconciled to their own combination. The psychic susceptibility of the foetal makeup and the plastic power of the mother's thought, are part of the forgotten mysteries with the civilized, who could get valuable hints on psychology from some customs of so-called savages. The primitive races, being nearer to nature, still retain that instinctive sense which works with the play of natural

forces. The self-control and native mysticism of the original American Indian were not merely a heritage of remote ancestral qualities, but were invoked by prenatal conditions, with the Indian woman's life set apart in a serene world of silence and conscious communings through Nature with the "Great Mystery."

While the theory of "infantile tendencies" causing the epileptic attacks is inadequate to account for the symptoms, it is a significant step away from scientific materialism and toward the recognition of an immortal spiritual principle acting in the body. If existence is so unforgettable a reality in the silence and darkness of foetal life, there could be no consistent limit to its extension before birth and after death. The alienists who recognize the interrelations of the physical, mental and moral principles of man which are working out a three-fold evolution will be prepared, not only to understand and cure psychic disorders, but more than all, to prevent them.

As a matter of fact, the incarnating soul is eager and able to understand and control matter; so that the evasion of everyday duties by convulsions and unconsciousness indicates a lack of spiritual action, and expresses some lower impulse. Madame Blavatsky says that epileptic fits are the first and strongest symptom of mediumship, and further that:

A medium is simply one in whose personal ego, or terrestrial mind (*psuche*) the percentage of "astral" light so preponderates as to impregnate with it his whole physical constitution. Every organ and cell is thereby attuned, so to speak, and subjected to an enormous and abnormal tension. The mind is ever on the plane of, and quite immersed in, that deceptive light whose *soul* is divine, but whose body — the light-waves on the lower planes — infernal: for they are but the black and disfigured reflections of the earth's memories.

W. Q. Judge says in *The Ocean of Theosophy*:

Mediumship is full of dangers because the astral part of the man is now only normal in action when joined to the body; in distant years it will normally act without a body, as it has in the far past. To become a medium means that you have to become disorganized physiologically and in the nervous system, because through the latter is the connection between the two worlds. The moment the door is opened all the unknown forces rush in, and as the grosser part of nature is nearest us, it is that part which affects us most; the lower nature is also first affected and inflamed, because the forces used are from that part of us. We are then at the mercy of the vile thoughts of all men, and subject to the influence of the shells in *Kâma-Loka*.

In the state of *Kâma-Loka*, suicides and those who are suddenly shot out of life by accident or murder, legal or illegal, pass a term almost equal to the length life would have been but for the sudden termination. These are not really dead,

To bring on a normal death, a factor . . . must be present, that is, the principles described . . . have their own term of cohesion, at the natural end of which they separate from each other under their own laws. . . . Before that natural end the principles cannot separate.

The reason the potential epileptic begins life "at outs with his environment" is because his range of consciousness is literally more or less *out* of the ordinary relations to life. In a negative, subconscious way he has substituted the evolving function of the astral principle in his make-up. He is *en rapport*, in a larger degree, and in the waking state, with that imminent but invisible realm which discounts our knowledge of density and space, as we travel its mazes in dreams.

As the vibratory rates of matter increase with its gradations into finer forms, so the mediumistic types impress a close observer with their pervading, intangible sense of psychic tension. It is a nervous strain sublimated into an abnormal composite of exhaustion and endurance beyond our vocabulary to define. Unwittingly, the neurotics and psychics possess and yet suffer from a quality of force and consciousness only latent in the majority. The unknown realms of matter may not be invaded with impunity by those ignorant of the forces therein. The rash use of the X-ray, at first, proved the danger of this acquisition, with newly-visualized ultra-violet rays of intensely rapid vibrations. At the other end of the spectrum, the slowest vibration of light-waves produces red — which, by the way, is most often seen when the visual aura preceding the fit is one of color, though red has one of the smallest retinal fields of perception. May not the subjective sense perceive it because most active upon sensuous levels?

The essentially psychic quality of most auras is suggestive. Gowers states that the emotional auras were all in form of fear, vague alarm or intense terror; the olfactory types were mostly unpleasant; objects appeared enlarged, diminished, or indistinct; some cases had a dreamy state, similar to the experience of drowning, when the detailed events of the life pass in review before the inner eye — all of which indicate that the senses are engaged with abnormal inner perspectives and the photographic records of the astral light. Gowers also reports theriomimicry, where the noises or actions of animals are strangely imitated; the patient mews like a cat, or more commonly barks like a dog; more often tends to bite, and in a curiously animal manner. A lad, failing to bite the nurse, bit the pillow, throwing his head back and shaking the pillow as a dog does a rat.

As all model bodies survive their physical counterparts for a time, the unseen atmosphere must harbor the vital principles of countless vivisected creatures. The collective influence of these entities of animal impulses, unbodied but unable to disintegrate, must react upon the lower principles of humanity to which they are held by unnatural ties of human disease and human desire vicariously to escape the penalty of unwholesome living. The Nemesis of vivisection is Nature.

Though a meat diet has long been regarded as injurious for epileptics, cases are now being treated with a serum prepared from the blood of another case. As the "blood is the life," what may be expected of this attenuated bit of cannibalism? The classic failure of treatment may induce the serum-therapist to employ such a remedy, unconscious of acting with mixed motives and with no intuitive sense of its good or ill effect. The active entity, in many cases of *grand mal*, on the contrary, is free from all mental and moral inhibition, because devoid of intellect and conscience, and, being like a strong nature-force, acts with no mixed motive, but is consistently and persistently selfish. *It has an instinct as unerring as a chemical affinity for whatever adds to its vitality, or affords it sensuous experience.* It is quite possible that a temporary lull in disturbances might follow the propitiatory libation of epileptic blood offered to the presiding genius of disorder, who would instinctively feel the strengthening of its contested position by this reinforcement of physical and astral essence. The *ultimate* effect upon the inner life, however, can only be "confusion worse confounded." The rationale of such a remedy is like giving mixed drinks for the convulsive stage of *delirium tremens*.

An editorial in a leading medical journal, in reporting the serum experiments, begins with this naïve exposé of professional failure to read the old riddle of the Sphinx:

It is hardly necessary to recall to the minds of the profession the many theories that have been held in the past regarding the nature of epilepsy. The explanation of the ancient Romans who believed that epilepsy was a visitation of the gods, and that of the present-day savages who think that ancestral spirits enter the body and fight the indwelling spirit, causing convulsions, seems to be as plausible as any.

The beliefs of old Romans and of unlettered savages may be nearer the truth, even in their differences, than are the latest textbooks. The mediumistic types find their own level in the invisible world, just

as like natures are magnetically drawn together on all social levels. Naturally the experiences will range all the way from those of a Socrates or a Swedenborg to those of degenerates and perverts who are impelled into deeds of purposeless cruelty and unhuman crime. As the actuating evildoer in these criminal cases is beyond detection by present legal or laboratory methods, the convicted man is usually disembodied by the law, instead of being detained and subjected to adequate training by an enlightened medical psychology. As it is, the soul is deprived of its legitimate right to work through an incarnating period; but the coherent shell of lower impulses and desires, with its companion evil genius, is turned loose in the invisible realm of causes, where, earth-bound and uneasy, they react upon and are vitalized by both wicked and sensitive natures. With all other arguments against capital punishment and vivisection set aside, these questions could be settled for all time on the one issue of the reaction of the slaughtered animals and of the executed criminals upon society, which science claims to serve and the law assumes to protect.

Current literature fully reports the wide scope of humanitarian work which is argued as an awakening of the "social conscience." The splendid and unlimited efforts of men and women along every line bespeak an innate sense of brotherhood, and an essential power of compassion which, if it consciously dealt with causes instead of with confusing effects, would be invincible. The social conscience has reason to be disturbed with the unnatural adjustments which allow the most tragic fates, the bitterest suffering and the heaviest burdens of society's Karma to fall upon the poor, the weak, the ignorant, and the psychics whose abnormal senses too often react more as a blight than a blessing.

The epileptic career is not a thing apart from the social history, but gives "futurist" glimpses of the thought-forms which find conventional expression in the running text of our individual and social life. With a *plus* responsiveness to impressions, and a *minus* self-control, the sensitives — most numerous in the brilliant and degenerate types of the adolescent New World — are human sounding-boards for the dominant social tone. Civilization in the parent countries has reached the deteriorated convulsive stage, unconscious of its innate divine power to cast out all devils of disintegration. Meantime egotistic young America, rich in unfulfilled promise, looks on in helpless ignorance of its divine ancestry, self-hypnotized by materiality,

and facing the future with all the moral and emotional defects of neurotic immaturity.

As the cosmic racial history shows a period when the descending spirit was becoming gradually *involved* in the astral strata of experience on its way to reach the depths and densities of materiality, so the disordered psychic forces of sensitives are part of the negative evidence of human *evolution* on the return trip through this level. But, whereas the original innocent journey, guided through the untainted matter of the "valleys of Paradise," has left indelible reminiscences of a Golden Age imprinted upon all peoples, the returning Pilgrim must use his acquired knowledge and free will to push through an inner atmosphere vitiated with the cumulative heritage of all human thought-forms. The growing army of sensitives, the increase in all mental and nervous types, and the lessened curability of insane cases, call for a racial analysis which goes deeper than the subconscious personal level, and includes a broader perspective than that of one life. The physical and mental well-being of the age is seriously endangered by its moral inertia and failure to use the innate higher powers, by which to rise above the sordid and sensuous levels of the outer and inner life in a normal evolution toward human perfectibility. The crying need of the hour is education which cultivates balanced character and gives the child the true philosophy of life. Doubtless the thought-forms that occupy the minds of some neurotic children, at times, would prove rather startling even to physicians, and would throw a strong side-light upon the rôle played by childhood's vices in deflecting every creative current of mind and body. The typical day-dreams are a sort of diffused subjective consciousness, which may or may not become focused upon the inner organ of sight or hearing or ganglionic centers, with resulting clairvoyance, clairaudience or sensuous reaction. The negative condition of inert abstraction is a mulling along a borderland path that winds in and out of the everyday world and the dim vistas of phantasy. The uncanny lure of this unknown but not wholly alien atmosphere may tempt the neurotic type on and on, until he suddenly loses all sight of familiar things in an attack of *petit mal*. Continued wanderings along the border, losing his path and finding his way back again, links him up with the unseen entities no less eager to enter his world than he is to invade theirs. His lack of positive moral fiber and self-control makes him a slave of his unmastered body, from which he is finally thrust out, at intervals, by a

mischievous invader who takes possession during the attacks of *grand mal*. Must not preventive treatment begin with an education of the child based on definite knowledge of his whole nature?

Mediumship is the passive, negative symptom of disordered power in the "controlled" subject, which the self-controlled seer uses with positive, conscious, unselfish purpose. Surely the truth of all this is being sensed by intuitive medical psychologists. An up-to-date reviewer says:

The epileptic begins life with the extreme egocentric attitude. Therefore he must pay the full penalty, unless indeed intelligent therapy turns to account this very weakness and utilizes it as a therapeutic measure.

Experiments are being made to "turn to account" the characteristic points in make-up. The resulting success and failure strikingly accord with the teachings regarding human duality and man's septenary constitution. The present Theosophical students have nothing original to offer in presenting the truths so freely given by their Teachers during the past forty years, and to which current thought is converging.

Apropos of the above are the experiments reported by Dr. L. Pierce Clark in an article partially reviewed in THE THEOSOPHICAL PATH for July, 1916. Judging from the epileptic's symptoms that the environment did not fit the case, he endeavored by adjusting the daily work and play to the mental and emotional status, to elaborate a system of education and character-building, and thus round out the innate defects. His study of typical cases showed a frequent causal relationship between the mood and behavior and the epileptic reaction. In calling the patients' attention to this relation and enlisting their co-operation, he was surprised at their understanding and naïve response. It would be natural, however, that they should feel distinct relief at having the intangible nature of their inner conflicts put into words, and at meeting sympathetic analysis of the semi-deferred existence interpenetrating their web of everyday affairs. So, in a matter-of-fact way, many of them said:

"If we are but to get square with our supersensitiveness to irritation and the resultants of anger, rages, and finally the states of mind where attacks are the only way out, we will simply suppress these irritative states and put a stop to the unconscious demand for fits." Many tried this plan. The apparent working of the scheme was not essentially unlike drug sedation when extra dosage of bromides was employed. Disturbing anxiety dreams then appeared, the sleep was unrestful, and they showed all the signs of physical and mental stress. However,

the attacks in most of the patients were steadily lessened; in one who had formerly had several attacks weekly, the fits were entirely suppressed for months. But at last the whole plan fell through; some of the patients had *grand mal* attacks in whom *petit mal* had formerly existed; others had serial *grand mal*, and one had a mild status; still others had delirious episodes, befogged and anxious states, or day-dreams of a hallucinatory character not unlike mild delirium, and some frequently acted as though actually intoxicated by drugs. In brief, direct unrelieved repressive acts on the part of the patient failed as disastrously as gradually increased sedative therapy used to. The whole scheme, however, worked better in the few who would follow a definite guidance and gain some substitutive reaction when the repressive mechanism was applied. The whole observation but furnished additional proof that the fit was but the maximum logical consequence when given the particular type of make-up and instinctive demand which the essential epileptic possesses. None cheated or escaped the logical consequences of fits by a simple repressive remedy.

Evidently the auto-repressive attempts pushed the scene of conflict more or less off the ordinary level of consciousness. The erstwhile arrogant invader, feeling the aroused will-power of his victim, retired from the open into the astral ambush of dreamland and subconscious regions. While it could win no decisive victory here, a sort of guerilla warfare of emotional irritation and disturbance could distract the patient's attention and hinder him from gaining firm foothold on physiological levels. But the hidden enemy, literally fighting for his life, would be instinctively aware of weakened resistance, either from relaxation of the higher will, or an indulgence of the patient's own lower nature. That the "whole plan fell through" is precisely what happened in a similar case where the unclean spirit, driven out, brought up reinforcements, and—"the last state of that man is worse than the first," as students of the Great Physician recorded.

Quite naturally Dr. Clark found that, with the inherent make-up, the —

individual epileptic sees "no way out," and insists with a remarkable soul-stubbornness that the particular trend of reality in which his conflict is engrossed must be annihilated, or he must react away from it by tantrums, day-dreams and lethargies, or alcoholic indulgences, as in the partly adjusted, or by a psycho-neurotic symptom, or even a plain psychotic episode which calls for no less than the annihilation of his own consciousness.

There is no way out but so to center the mind and activities upon such a normal program of sustained devotion to the duty of the hour, as would gradually perfect the character. Then when at times the psychic senses drifted on to the astral levels, they would not perceive

and absorb the dregs of subjective currents which correspond to moral inertia of objective planes; nor need they be charmed by the "perfidious beauty" of things which counterfeits that inner light which "lighteth every man that cometh into the world." It is the search for this reality which has its phases even in many egocentric natures, whose unhappy experiences afford insight into the vital truth of human duality. Dr. Clark says:

One often wonders what the mechanism of help is which the epileptic employs in his baffling conflicts. Painstaking study shows he most frequently takes up deep philosophical study, the reading or chanting of tragic epics, or becomes engrossed in profound religious subjects. When he is blocked in his everyday outlet, he goes to a deeper level of tragic thought, or music. This preoccupation seems to lessen the strictly local pain or hurt of a balked desire; it diffuses the poignancy of the feeling over a larger area of his mind; it lessens, as it were, the local intensity of the unsolved conflict. If one will study these "helps" minutely and compare them, it will be found that the common *motif* in all is death, usually with a triumphal or victorious element at the end; in short, it is an epileptic reaction as characteristic to the make-up of such individuals as the seizures themselves. The content of these tragic words or songs is home, mother, and heaven in about equal proportion, excepting that the latter is a finale of the others.

Some of the most intractable moral perversions and insanities result from a craze for phenomena and the possession of psychic power which are the baits of the various cults of ghostology, spookism, etc., which, like a viscid froth, crest the turbulent wave of modern materialism. That the sorely handicapped epileptic should turn to such helps as deep philosophy or profound religious subjects, or the rhythm of tragic epics, is significant of his dual nature. He has but confidently to claim his divine birthright to transmute his weakness into strength, and paint upon the screen of time pictures of the living truth that there *is* a power of health and healing in the higher nature of even faulty men. Though Theosophy, in beneficently extending the human horizon and illuminating the dark areas, reveals of necessity the ghastly forms of unknown evils, they are dwarfed and disarmed by the greater knowledge of man's innate power to "overcome" all things — *himself first*. H. P. Blavatsky said, "that magical evocation formed a part of the sacerdotal office . . . shows that apart from natural 'mediumship' there has existed from the beginning of time a mysterious Science, discussed by many but known only to a few. The use of it is a longing toward our only true and real home — the after-life, and a desire to cling more closely to our parent spirit."

STOP THE WAR!

BY KENNETH MORRIS

Hatred cannot be conquered by hatred; hatred only is conquered by love.
— *Gautama Buddha*

TRAMP and singing of gallant millions hurrying down to the trench-scarred
hells,
To the mud-deep, blood-splashed region abominable, where the air is foul
and the earth unclean
With filth and reek of human slaughter — fume and scream and crashing
of shells —
And Malebolge and Aceldama are where the fields of France have been.
Singing they go, the young-heart heroes: souls on fire with the flame of duty:
They have put by self; they have put by fear; they are radiant all with an
awful beauty;
And thou shalt have them, Death the Reaper! Shalt stalk abroad at noon,
and gather
The hope of the world; shalt spoil and smash them, patriot-hero and thief
together;
And who shall profit, or who shall gain in the earth beneath or the heavens above?
Hatred is conquered never by hatred; hatred is conquered only by love.

Is it thou, O Mother and Home of us, Earth, whose patient hope hath endured
so long
Since the Gods came down in their bright battalions, and first in thy veins the
quick fire ran,
And the Stars of Morning sang together, and the hills and seas were fulfilled
of song,
And thou didst conceive and bear a child, and the Lord of Hosts was born in Man?
Art glad, O Earth, art proud of this, O mournful, daedal, desolate Mother
Whose hopes were built on the least of us; who madest nation and nation brother;
Who schemed of old for thy darling children destinies brighter than all our
dreaming: —
England and Germany godlike; huge-heart Russia; France as a diamond
gleaming?
Speak thy word, O Mother of Man, that our hearts may hear and be glad thereof:
— *Hatred ceaseth never by hatred; hatred ceaseth alone by love!*

Heed, you statesmen, you diplomatists — you whose failure to find the way
Hath strewn with death and abomination the fertile field and the clean sea-wave!
Whô shall be saved by this damnation? Robbed of fear by this vast dismay?
Who shall have comfort of this despair? Who shall be filled but the
glutton grave?
Ah, we know the glory of war, nor quite deny it the name of glory:
Know that hearts shall swell to song in the days to be when they heed the story;

We know ye have called on the Souls of Men, that are not less than the Lords
of the Stars;
Have wakened slumbering gods to come forth, proud as of old in their
battle-cars;
But a foul enchantment it is ye have put on them; heaven is lured with a
demon's spell
To do in a dream the thing it knows not: to thief and slave for the kings of hell;
And Satan is rayed in the Glory of God, and the Son of God is sacrificed
On Golgotha-Poland, Golgotha-France; and Barabbas is crowned and throned
the Christ.

Can ye quench or render evil impotent, letting it forth to prey on the world?
Can the shell that shattered limbs and brains expunge the results of their deeds
and thought?
Lust and fear and thirst for vengeance: pitiless tides that caught and whirled
Hearts and minds on the rocks of hate: shall death bring any of these to
naught?
They sinned, ye say, and must be chastened? — They were children mad with
fear in the night;
They know not what they do; there is no cure nor help, save Love, the Light.
(For the Angel of the Presence may not bide where terror taints the air;
And lo, Prometheus bound and torn, and the Slain on Calvary, are there!)
And though ye slay them, man by man, ye shall have no victory thereof;
Hatred never is conquered by hatred; hatred is conquered alone by love.

Behold, ye both have sworn to conquer; and ye both are Hero, and God, and Soul
Whom Fate hath scourged and oppressed these ages, and who hath not yet
bowed down to Fate;
Who hath been blinded, bereft and driven in deep oblivion of light and goal,
And still is the Soul, the proud unconquered, indomitable in love and hate.
Conquer? — Shall bombs and bayonets win, where Time and Fate and Change
have failed?
Shall your howitzers cow Who have dared to stand 'gainst the Laws of God,
and have not quailed?
They ye hate are Gods, as ye are: Gods in their might for right or wrong;
Can ye fetter the wind and the flame? Can ye silence the Seraphim singing to
cease from song?
Not till then shall your war bring Peace, or the Eagle's talons entice the Dove;
For hatred never is quelled by hatred; hatred only is quelled by love.

There is no remedy, no, not one, unless ye will claim the right of God
To conquer sin with pity of pities; to put the longing for vengeance by;
They have wasted the world, ye say, and hell-fire spurted and belched wherever
they trod?
— Ye cannot quench the flame with flame; forgo your anger, lest ye die!

For whoso's heart is given to this, already his heart and hope are lost;
 And nation that hateth his brother nation hath sinned against the Holy Ghost.
 And ye — ye all were the Chosen People: Nations foredoomed and fashioned
 of old

To bloom at last from the stem of time, in the world's new June and Age of Gold,
 When blight shall be none to mar your beauty, and the memory of frost and of
 storm is past,

And God shall walk in the Garden again, and gather his Perfect Rose at last.

*International Theosophical Headquarters,
 Point Loma, California*

THOUGHTS ON MUSIC: by Daniel de Lange*



NOWADAYS, more than ever since the grand period of Greece, musical art is considered to be one of the most important means of buliding up man's character. Those who consider it in that way and use it for that purpose are not only pioneers of a new civilization, but are at the same time leaders of the future development of musical art. To bring about such a development we must shake off the fetters which the former period imposed on music — a period in which materialization of everything was the keynote. We have to study the rules of ancient times, and make a new application of them to the modern development of musical art. Possibly it will be necessary to sacrifice some of the results attained during the last few centuries; and probably also to make a special study of Hindû music, with which Western scientists and musicians are but little acquainted; for in this way the new art might express feelings which could not have been rendered in the art of the last few centuries.

This is by no means depreciation of the masterpieces which the great artists of Western civilization have given to the world. All these works have exerted a great influence in the past, and will continue to do so in the future, because they represent the human mind at a certain period of its development. But man's mind is continuously changing through the influence of modern (though in fact very old) ideas; and he is beginning to realize that true religious feeling is the only foundation on which to rely — a feeling so far from

* Founder and ex-Director of the Conservatory of Music, Amsterdam, Holland, and now one of the Directors of the Isis Conservatory of Music, International Theosophical Headquarters, Point Loma, California.

being subversive of logical thought that it actually creates new and clearer thought, and engenders subtler sensations as well, which together claim new expressions through the medium of the different arts. In this article we shall only speak of musical art.

If we cast a glance at the musical productions of the last thirty years, we find almost every eminent composer searching for the expression of this new feeling. Accordingly, some use all sorts of unusual combinations chosen from the usual musical system of twelve half-tones; others invent a new scale of their own — Debussy, a scale with six tones. Some again use the old church scales, which are equivalent to the Greek scales, although somewhat misused. But no one, so far as known, has made use of the Hindû scale.

Why does the development of Hindû music seem more rational than that of our composers of the last thirty years? It is because in that art we find a development more analogous to the universal development of the human mind. The attempts of the Western musicians seem rather speculative and defiant of natural development. Look on history; it teaches us that the more our Higher Nature is developed the more we can perceive the details and meaning which underlie every expression. For example, the well-developed ear of a musician can easily distinguish the smallest difference of intonation — a difference which a less cultivated ear will not even notice. Moreover, we find that all races which live at a distance from centers of culture use for their songs musical intervals of larger extent than those of more cultured races. It seems as if musical development kept pace with general cultural development. Here a question arises.

History shows that musical development towards smaller intervals keeps pace with culture; but how is it with the Hindûs? Ancient Hindû music commands intervals which till now have never been used in our Western music. Does this mean that Hindû civilization is superior to European? Is it perhaps a cyclic influence? Our music does not reach above the fifteenth harmonic (of which we give an explanation further on), while Hindû music reaches the thirtieth.

We shall not here go into the question of civilization; we merely wish to state the fact that in Hindû music smaller intervals are used than in Western music. And now let us pass to some aspects of music itself.

First of all we must bear in mind that all music is summarized in one single tone. This tone cannot be fixed at any one pitch, because

its reflections vary with the varieties of character or temperament of different individuals. Therefore we shall call this tone "the Unknown."

The tones which the human ear perceives in a musical composition may be regarded as reflections of that unknown fundamental tone. On hearing them, everyone consciously or unconsciously recognizes the pitch of their particular fundamental tone. It is self-evident that in every composition the pitch seems different. From this fact it becomes also evident that the Divine itself can no more be expressed along musical than along other lines, except through the medium of materialized reflections. Through these alone may the unheard music — which alone can be considered the true musical art pervading the Universe — become perceptible.

Everyone will agree that, viewed from such a standpoint, musical art is one of the greatest powers for the upbuilding of the spiritual part of man's character. But if music is to be used for this purpose, it will be necessary to strike out another path for the musical development of mankind.

Up to the present, musical education has generally consisted in training muscles used in playing the piano or any other instrument (the human voice included). Surely the results show that many a musical student becomes not only a very good performer, but also a good musician. On the other hand, the great part of them do not attain to a general grasp of musical art; they are dependent upon their teachers; they are but slaves, not free men. Then there are many who have had no opportunity to study music at all, even in the way spoken of. These constitute the greatest part of those who are longing for the liberation of mankind through spiritual power.

Why should we not lift the veil; if only enough to show those who are longing for it that music is a language corresponding to the higher aspirations of all human beings, and that the vibrations of the ether, evoked by musical sounds, possess greater possibilities than even the vibrations of, for example, wireless telegraphy, because directly connected with the spiritual potencies in human life. The great question is: How to teach music in such a way that everyone may learn to reproduce almost all the reflections (harmonics) of a fundamental tone. In fact, everyone is in possession of the instrument which can reproduce them. Let every man and woman use the musical instrument with which nature has endowed them — the voice.

But we are not at present concerned with the mere training of the voice as an instrument. This we may leave to the few who possess an exceptionally beautiful instrument. For our purpose it is sufficient to learn not to misuse the voice; we consider it merely as the vehicle for the expression of our feelings.

In every way the voice is the most perfect instrument we can imagine. It is not only capable of reproducing every intonation, every inflexion of sound and every expression of the soul, but it is itself part of the body through which the divine spark of our inner life manifests itself. Every voice — trained or not — is the natural instrument through which man can express his feelings.

This is one reason why the human voice is more suitable for teaching music than any other instrument. The other reason is that one voice can only produce one tone simultaneously. So, if music is taught by means of the voice, melody and not harmony takes the prominent part in the training at the beginning. This is of great importance as being in accord with the natural development of the musical sense in man. Think of a Kaffir going to an organ or piano to express his grief against the white intruders! Even a child does not express its joys and griefs by playing on the piano: it will cry, laugh or sing, but certainly will never use another instrument than its voice to reproduce its feelings. History tells us the same thing in the musical development of the nations.

From a musical standpoint this is an important fact, because in every composition there is at any moment but one principal part; the others represent only a sort of accompaniment of secondary importance. It is generally known that musical development proceeded from rhythm through melody to harmony. The progressive development through rhythm and melody lasted many, many centuries. We meet *for the first time* with efforts to use harmony, in a modern sense, in the tenth century A. D. Before then a sort of harmony may have existed, but its significance was quite different from what we now call harmony. Among Oriental races we still find a sort of harmony, the basis of which is different from ours. The Javanese orchestras, for example, perform musical works in which a sort of harmony is to be found. This harmony, however, is the result of a reproduction of the same melody on instruments of unlike character, and which demand a varied technique. For this reason the same melody is reproduced on these instruments with variations, according to the character and

the technique of each instrument; and these variations, played simultaneously, constitute a sort of harmony. In modern music every part of counterpoint or harmony represents more or less a personality. In the beginning of this development these personalities had generally one common motive; afterwards two, three or more motives were worked out at the same time in the same composition; later, one motive predominated while the other parts were reduced to an entirely subsidiary rôle. And nowadays we use a combination of the two systems, *viz.*, one melody with its harmonic group counteracts and counterbalances another. This development seems quite natural and in correspondence with the general mental development of mankind.

As said, the development of modern harmony began in the tenth century; before then rhythm and melody ruled the musical world. The fact must not be overlooked that even nowadays most music-lovers can hear only the melody. This is quite natural, because melody may be considered as the center of interest in a musical composition. Bearing this in mind, it is evident that in the musical development of a child rhythm and melody should be assigned as prominent a place as they have had in the universal musical development of mankind. Using the voice as an instrument for developing musical feeling, it is self-evident that rhythm and melody will take the first places, especially when action-songs are used for such a purpose.

However, we must not forget that in each tone there is latent the faculty to represent the unknown fundamental tone. It depends upon the place which a tone occupies in the rhythm and in the melody whether or not it is to be considered as representative of that fundamental tone. As such each tone possesses the latent power of developing harmonics (everyone knows that the harmonics are only the partial vibrations of a vibrating medium when set in motion by one or another musical sound), it is evident that in these harmonics are contained the sounds which constitute the chords. In harmony the chord is composed of the 4th, 5th and 6th harmonics.¹ In making more or less alteration in this chord, we can compose with these three sounds all chords of three tones used in music. Thus any melody whatever includes in itself the natural accompaniment with chords of three tones; we have only to examine what is the significance of each tone in connection with the fundamental tone, in order to realize what the accompanying chord must be.

1. In this article the fundamental is called the 1st harmonic, the octave the 2d, and so on.

Now let us inquire into the basis of what we call melody; then we may seek the basis of rhythm; and finally we shall examine the part that harmony or counterpoint has to fulfil.

MELODY

Nowadays we use as a basis for melody a succession of twelve half-tones. During many centuries the basis of melody was composed of only seven tones. And still earlier (in the days of musical development) only five tones were used.

Those who agree with the idea that culture in general keeps pace with the refinement of the ear, will also admit that this refinement has made it possible more and more to employ the smaller intervals, which are to be found among the harmonics with faster vibrations. In the following example we try to give a clear and graphic idea of the development of the ear:



It is superfluous to insist on this example, which is but the synopsis of a well-known fact. But it is well to examine how this development has been and may yet be explained theoretically. There are (or were) scientists — and among them Pythagoras — who accept only the interval of the fifth for the composition of the diatonic scale. If the diatonic scale is composed along this line, all the major seconds are equal and the two minor seconds also. Of course this is an advantage; and is the reason why this system is considered the most perfect by its adherents. But there are two objections: firstly, *c*, which in the scale of that name is the fundamental tone, fails to reappear as such in the succession of fifths ascending from *f*; secondly, in music, as in nature, absolute similarity in diatonic intervals — if it exists — is extremely rare, and the musically developed ear rejects it.



There are other scientists who compose the scale from the corresponding harmonics. Their theory is much more complicated, as their scale comprises the smaller distances which, in the first example given in musical notation, were assigned to Hindu music. The scheme

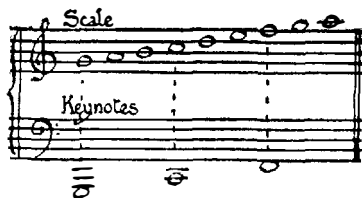


is illustrated in accompanying diagram.

The scale composed in such a way shows the small differences which every well-developed ear notices when hearing music. But the theoretical explanation is by no means perfect. There is the explanation of the relation between *c* and *f* as 3 : 4. With *c* as fundamental tone, *f* never appears in the relation expressed by the numbers 3 : 4. So the numbering $\frac{3}{4}$ used for this interval implies that another fundamental has taken the place of *c*. Again, we find an interval $\frac{8}{9}$ between the *a* and *b*, which distance, at that place, makes an explanation most difficult. At all events, this interval shows that the similarity between the first and the second parts of the scale has been disturbed. Therefore we cannot entirely agree either with the one or the other theory. It must be conceded that the second theory of scale-subdivision is frequently implied in every musical piece. Whenever used, however, this finds its justification in the artistic necessity of making a modulation, which replaces the pitch of the initial, or of the prior fundamental keynote by another.

And now we have reached a point whence may be discerned some of the real principles underlying musical art. Never will theoretical subtleties succeed in building up a system which answers the needs of the artistic aspirations and inspirations of a composer; and therefore we must try to discover what Nature tells us. We shall then find that only two intervals of a second each, together amounting to a major third, are taken from one pitch; and that as soon as we reach the fourth, a modulation occurs. Therefore, in order to compose a scale, we need *three keynotes*. From these three can be formed the unity called the scale, which we can use as a basis for all music. Thus built up, the scale forms the most beautiful musical trinity; and in that trinity the character of each note, keynotes as well as their derivatives, is clearly shown.

Now the composition of the scale along this line includes some other important features, *viz.* :



I. The chief keynote forms not only the beginning and the end, but also the middle point of the trinity.

II. As usual, only seven notes are used for the composition of the

scale, but it is of importance to remark that two of them are repeated at the end; one of these notes, *g*, may be considered as a repetition of the lower *g*, though it has a different significance; the other *a* is different both in pitch and significance.

III. The two dominants appear in a reversed position in regard to the tonic.

IV. The universal basis of rhythm can be derived from this disposition of the scale.

As regards the position of the tonic, we should remember that melody generally indicates that the tonic in reality occupies the middle point of the diatonic scale. The reversed position of the dominants proves of great help when studying the modulations.

The most important feature is that not only is this disposition of the degrees of the scale more in consonance with the practical use we make of them in music, but it also suggests a general rule for musical rhythm.

RHYTHM

Musical rhythm is the division of time in equal parts. Every period of this division is marked by an accent, and is called a bar or measure.

The basis of this division is the rhythm in two beats. One of the two beats receives an accent.

Every part is separated from the next by a perpendicular bar; the note following this bar is accentuated.

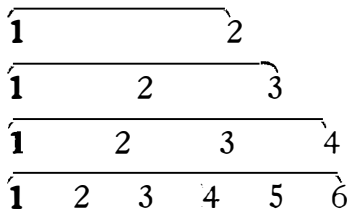
All this is but a recapitulation of what every student knows, but the question now arises of the beginning of each part. It is answered in different ways. About a hundred and fifty or two hundred years ago, musicians perhaps may still have been acquainted with rhythmic systems of ancient times, but in the notation of their compositions this does not appear. The reason why the ancient rhythm gradually disappeared may be sought in a consideration of the basis of modern musical development.

In ancient times music was generally united with poetry. The poetical rhythm ruled the musical one. That time has gone by. Nowadays, since instrumental art prevails in music, the great variety of rhythm which is possible in music has been lost sight of. Wagner laid stress on this shortcoming of modern composers; and he gave the most beautiful examples of how to make modern music harmonize

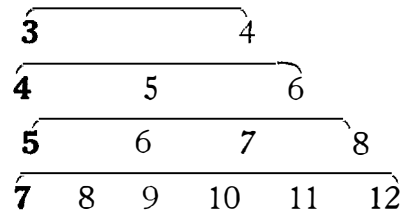
with poetry. But in most of his later works it is not the voices which produce the musical framework — they merely accentuate the words — but the instruments of the orchestra. And these produce the musical ideas in the well-known way of 2, 3, 4, 6, 9 and 12 beats in each bar. The composers of a later period have tried to apply Wagner's system to purely instrumental music, but they have not succeeded in banishing therefrom the rules of the dance, from which instrumental music took its rise. So, if we examine musical rhythm as it is used nowadays, we must limit ourselves to the division of each bar into 2, 3, and so forth.

If we glance at the different divisions, we come to the conclusion that all are derived from the simple division in two beats, even the measure with three beats.

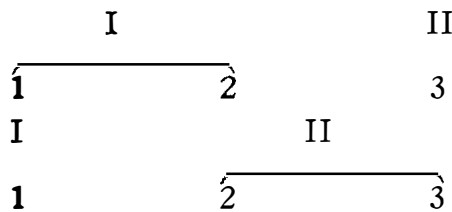
I — *Main Accent*



II — *Secondary Accent*

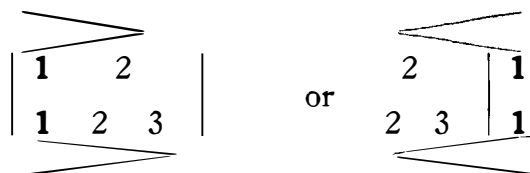


When divided into three beats the rhythm must be considered as one long beat including the duration of two, and one shorter beat of ordinary duration:



(This last rhythm is to be found in Polish dances.)

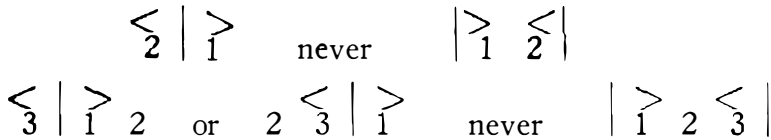
The rhythm in two or three beats allows of only two conceptions of expression, *viz.*:



All further combinations are merely extensions of this simple basis.

It would seem that the division in three beats is more complete, more perfect than the one in two beats: 1 — father, 2 — mother, 3 — progeny.

Before deciding in what order we have to arrange the three parts of a measure, we will once more consider what nature teaches us; then we shall find that a seed develops into a plant, which, having lived, decays. Applying this rule to expression, our choice will not be difficult:



Connecting this idea with the scale as we have composed it, and being sure that everyone will agree with the proposal to place the principal accent on the principal keynote (tonic), the result will be:

We draw attention to the fact that the notes of the scale, arranged in the above way, represent the only material from which the artistic basis of musical art is derived, but though it represents merely the material, yet it contains all we need for the development of this art. Even the harmonic basis and the ornamental notes are to be found in the foregoing example.



HARMONY

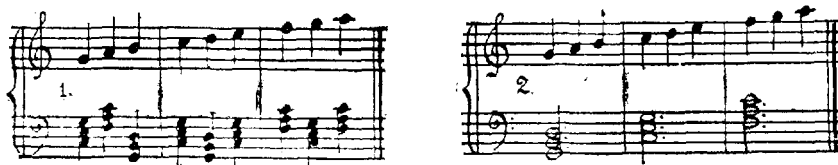
In contradistinction to melody and rhythm, harmony is an aggregate of several sounds heard simultaneously. This aggregate can be used in music when the notes are arranged in a succession of thirds.² Hearing three notes arranged in that way at the same time, we have a major chord; and beginning with *f* and ascending in thirds till we reach *d*, we have three major chords related to one another, the highest note of one chord being equal to the lowest note of the next.



We notice that the fundamental sounds of the three chords correspond with the three fundamentals found in the melodic scale; only the position of the two dominants has been reversed. These three chords embrace all the notes of the melodic scale, and so it is certain

2. In the last decade a Russian composer (Scriabine) has made use of chords built up in fourths.

that for every tone of the melody, we shall find a corresponding tone in one of the chords — in two cases even in two chords of the harmony. This harmonic accompaniment to the melodic scale can be applied in two different ways: 1st, we use a chord for every note of the melodic scale; or, 2d, we only use a chord for the beginning of every three notes, to emphasize the three moments in which the key-note changes.



With these three different elements — Melody, Rhythm and Harmony — we have all we need to build up musical art. Before leaving the technical side we must, however, draw attention to some facts resulting from these theoretical speculations. We have found a three-fold basis for everything in music:

- a. Three different elements: Melody—Rhythm—Harmony.
- b. Three notes, three times repeated for Melody.
- c. Three beats, three times repeated for Rhythm.
- d. A chord of three notes (in thirds) three times repeated for Harmony.

And this is not all. Examining the interval of a major second — the unity of the materialized reflection of the unknown fundamental sound — we find that this unity, if analysed, is composed of three unequal parts. In the scale itself we meet with a so-called minor second between the end of one and the beginning of another keynote-section: *b — c* and *e — f* being minor seconds.

And if we compare the *g — a*, from the keynote *G*, with this interval from the keynote *F*, we find a difference of $\frac{1}{80}$

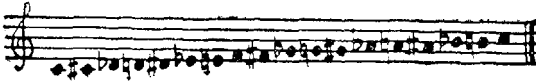


between these two intervals, whose notes bear the same names.³ The *g — a* from the keynote *G* is the distance between the 8th and 9th harmonics, while *g — a* derived from the keynote *F* is the distance from the 9th to the 10th. So we must admit that even in our diatonic system we continually meet with so-called half-tones of different size, because derived from different major seconds, and that the difference

3. We suppose this small interval is the one we find in Hindu music, and which till today we could not understand. It exists also in our music.

between these so-called half-tones constitutes the small interval we were speaking of. Thus we see that even the interval called major second, and representing more or less the unity of our Western musical system, is naturally divided into three parts.

After all that has been said about the materialistic basis of our Western musical system, it is evident that the chromatic scale of twelve half-tones is not sufficient; in future we shall have to use the enharmonic scale.



If we examine this scale we notice that twice there is a gap in it; between $e - f$ and $b - c$ we find no enharmonic succession. These gaps are quite natural, because it is impossible to decide whether we have to fill them in with e -sharp or f -flat, with b -sharp or c -flat. Here materialistic researches do not give an answer to our questions. We must appeal to our higher nature, the so-called artistic side in art, to find an explanation of this phenomenon. It is no longer the brain-mind which can provide us with an answer; and after having examined this we shall realize that even the diatonic and chromatic scales cannot be considered as a simple unit, but as a compound of three units.

Now let us see what the higher nature tells us.

- I. We find that even three notes, harmonics of the principal keynote, have no significance unless they are combined with rhythm and harmony. They are as the soul of a child, unconscious of its possibilities, till it comes in contact with one of the notes taken from one of the secondary keynotes.

Man has eaten of the Tree of Knowledge. Without that he never could have made any progress; without leaving the calmness and serenity which belong to the principal keynote, musical art could never have been developed. But after having left the pure and holy realms of the primitive keynote, the poor melody in its continual struggle can never find rest until it has been initiated into all the mysteries of the universe and is united again with the unknown keynote, which it now *recognizes*.

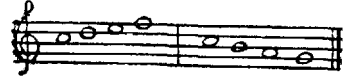


From now on the scale will appear in a new light; it is no longer a series of notes without any higher significance; it is the expression

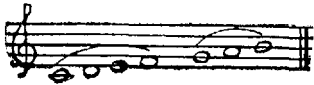
of the life of mankind in the concrete. And, provided that we have sufficient talent, we can extend the principle expressed in the simple scale to the whole universe of sounds.

We must bear in mind that from this point the scale will be divided in two parts, no more in three:

Seeing this, we now have before us the second portion of what the higher nature can tell us.



II. Dividing the seven notes into two parts, we find that the two parts are similar, and that one note is repeated in both parts. This repeated note is the representative of the unknown fundamental sound. This cannot be considered as due to chance, because this tone links the two parts together. It would seem as if these seven tones represent in musical art the septenary nature of man, as H. P. Blavatsky gives it in the teachings of the Wisdom-Religion.



According to learned historians the ancient Greeks began their scale reckoning from the highest tone downwards. If we should follow their example (and there are reasons for doing so) the scale might look as follows:

Why should we not follow the Greek example? With this disposition of the scale we are in perfect harmony with the composers. But, beginning with the highest note does not mean that the composer is always compelled to begin his melodies with one of the higher notes: he has full liberty to use the material as he understands it. We may be sure that Greek melodies did not always run from above downwards. But that Greek philosophers in their speculations preferred this disposition is natural. For them music represented the revelation of many mysteries, among others those of the septenary nature of man. Now, in beginning from below, there is a gap in the scale between *f* and *g* or between *a* and *b*, while in beginning with *f* and going downwards, the fourth tone *c* is just the linking limb, after which the spiritual triad begins.

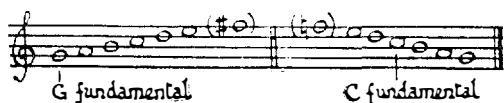


But there is more. Ascending from *c* to *f* and continuing, we should reach from *f* to *b*-flat, *e*-flat, *a*-flat, *d*-flat, *g*-flat, *c*-flat, *f*-flat and so forth, and find ourselves finally involved in difficulty. But, on the contrary, going the other direction, we continually reach a

higher pitch. Can a more beautiful image of man's life be given? In ascending the scale we can only reach a higher pitch by consciously changing the succession of the tones on reaching the fourth. In descending, our mind has only to choose another aspect of the unknown fundamental, and the natural consequence is that all relations between the degrees of the scale have been changed.

In concluding this part of the article we will give a summary of the preceding principles, which will show that this musical scheme is entirely in consonance with nature. We have, then:

One Universal Cause. Its first manifestation consists of a triad, *c, d, e*. This triad can only develop by uniting with an emanation of the Universal Cause taken from another plane — spiritual and material — *c d e — f g a*, or *e d c — b a g*. Six tones linked together represent an undifferentiated and unintelligible series of notes, but the



seventh defines the character of the whole series.

This development, considered as a unit consists of seven tones — the septenary nature of man.

After having considered the development or upbuilding of the musical system as it is nowadays used among Western nations, we shall now examine this system in detail, looking at it, however, from an artistic, or more properly speaking, from a spiritual standpoint. Let us first take a single tone:



The musical subconsciousness of man assigns all sorts of significations to any single tone. The expression given to it by the performer is not only decisive for the impression which the hearer receives, but also for the rhythmic division of the tone itself.



Taking two or three tones of the scale, we meet with similar effects, but it is only by using four tones that a comparatively complete scheme can be shown; because in that case the half-tone appears and in part defines the significance of the melody of four notes. In a scheme of four tones the subconscious mind suggests the use of the three chords we found involved in the keynotes.

The first example is the beginning of the scale of *C*, and embraces the first four notes. When



the rhythm is changed, as in the second example, the same notes represent the ending of the scale of *F*. This shows us that the Greek theory with its basis of two tetrachords seems to be the right one; the scale is not a unit but a compound; it consists of two parts, which, though materially equal, are artistically different. This difference, however, can only be noticed when the two parts are linked together, unless it has been previously revealed by harmony, rhythm, or both.

These four notes suggest still another idea. The accompaniment of chords shows that in reality these four notes include in a general way the basis of musical form.

Unless music is used as an illustrative art, to depict or emphasize the meaning of words, its sole significance consists in emphasizing, realizing, materializing — or however it may be expressed — the omnipresence of the one unknown, fundamental sound. As we have shown in the theoretical part of this article, such a realization is only possible by means of a series of consecutive sounds. To the mind the series of seven sounds is the most perfect. This scale is supported by three fundamental sounds. One of these is “the omnipotent,” made tangible to man by two secondary fundamentals. As soon as the composer has given us the image which was called up in his soul by the inspiring tones of the subconscious, unknown, fundamental sound, and which suggested a musical idea to him — as soon as that idea has been worked out by the natural musical skill of the composer, it returns to the source from which it came. If a composer has been inspired in such a way, everyone, even the least musically developed, can understand or rather can feel that in such a composition a part of the hidden truth has been revealed. But no one, not even the composer himself, can express in words what the revelation means, though the spirit can grasp it.

Now we may examine the relations between the three fundamental tones. We must bear in mind what has been said before, namely, that at a certain moment every tone can appear as a representative of the principal fundamental tone. Applying this principle to the two secondary fundamentals, we find that the Dominant brought into connection with the Tonic impresses us as if its significance were the

increasing, or rather the unfolding, of more vital strength. On the contrary, the relation of the Subdominant with the Tonic produces an impression of diminished vitality or decay. Here we realize once more how closely music is connected with spiritual life; the same relation, if used in one way, produces an impression of increasing vigor; while reversed it seems to portray a state of debility. The same force which brings life, brings death!

Reviewing the masterpieces of musical art, we see that in all these works the form is based on the principle of a musical cadence: I — V; I — IV; V — I. This formula represents —

- | | | |
|----|----------------------------|--------|
| a. | Increasing of vital force | I — V |
| b. | Diminishing of vital force | I — IV |
| c. | Conclusion | V — I |

Much more could be said, were it the intention to demonstrate the possibilities of musical art from a musical standpoint. Here this would be out of place, because in the foregoing the close connection which exists between music and spiritual life is alone emphasized.

THE DIVINING-ROD A SUPERSTITION?:

by H. Travers, M. A.



THE subject of superstitions is one frequently treated here, but the occasions are made, not sought; for, as long as topics continue to crop up, so long do they afford appropriate matter for comment in a review of current opinion. Recently a well-known journal has commented on the divining-rod in a somewhat contemptuous manner, treating it as a superstition deserving only of mild irony. But this attitude is rather out of date. People claiming to speak for science, in their ardor to observe the demands of what they call scientific evidence, are apt to overlook the equally cogent claims of that other kind of evidence which is known as testimony. Testimony forms one of the chief grounds upon which we base our judgments, and to miscalculate its value will lead to serious error. By ignoring testimony we do violence to the very rules of logic whereon we profess to rest our case. The testimony in support of the validity of the claims made for the divining-rod is such that no unprejudiced and judicial mind can overlook it without so far invalidating human testimony in general as to render it an untrustworthy

guide in other matters for which its support is desired. But let us consider for a moment the alternative hypothesis.

Let us try to imagine how such a thing as the divining-rod could possibly have been invented out of nothing. Is it so very natural, after all, that a person badly in need of water should think of going about looking for it with a forked stick, in the hope that the stick would bend up and indicate the proximity of the desired fluid? Why not as well look for roots and herbs or any other object of desire by this method? Or why, if after water, should the savage have used a forked twig, when he might have employed a boiled potato or a dead cat? These things need some explaining. But what is still more incredible is that this belief should have persisted throughout the ages and spread all over the earth, until it is believed in and practised today in our own land — *if*, as the hypothesis requires, there is no ground whatever for it in fact. This is really too much for even the most credulous person to believe; and we may therefore be excused for opining that the real reason for the permanence and prevalence of this belief is that it is valid and true.

The *Athenaeum* (London) said in 1912:

The phenomena supposed to be exhibited by the divining-rod, lately investigated in this country by Professor Barrett, have now been seriously tested in German Southwest Africa, where something like eight hundred experiments were made with it in search of water, about eighty per cent of these being successful. It has also been used with success in Hanover to indicate the presence, or otherwise, of veins of salts of potash in the soil. The Ministry of Agriculture in France has appointed a departmental committee to make similar experiments.

Yes; it is all very well to base your opinion on facts — always provided you do not leave out any of them. The consulting chemist of the Paris Municipal water-supply, aided by a professor of physics, and by an architect of Auxerre, made experiments (as described in the *Illustrated London News*, 1913); and the architect found that, just before the rod dipped, he felt a disagreeable sensation such as he felt when a thunderstorm was in the neighborhood. This led the other experimenters to bury on a plot of ground an insulated wire carrying a current of four or five amperes and arranged so that the current could be made or broken without the dowser's knowledge. It was found that the rod dipped when the current was made.

This shows that people with open minds, instead of shutting their eyes and trying to talk a thing down, will investigate and learn something. In volume I, no. 2 of this magazine will be found an account

of experiments in the divining-rod by Linnaeus, the great Swedish naturalist.

It is natural enough for scientific people to wish to find for phenomena an explanation conformable to accepted formulae; and this wish may run to the extent of an anxiety to deny the phenomena, if possible, rather than admit the existence of something which cannot be so explained. Nevertheless this disposition must be counted among possible sources of error. It should be remembered, too, that, so far as explanations go, it is rather familiarity with a phenomenon than the real ability to explain it that counts; for we find ourselves everywhere confronted with the inexplicable. The belief among country folk as to the divining-rod has usually been that the pixies — or some such name — bend the rod. A pixy is at least as understandable as a “blind force.” To find a fuller explanation one would have to explore a large field of related subjects; for the phenomenon does not seem to be connected with any recognized force in modern science.

In connection with lunar “superstitions” among farmers, we have also noticed the same failure to discriminate between what is reliable and what not, to sift the chaff from the grain, or to exercise judicial discrimination. Because certain country folk have mixed up a great deal of folly and superstition with their beliefs as to the influence of the moon in agriculture and other matters, the whole thing is condemned by the critics in one sweep. What is needed is to find out what *is* true about the moon; for, as in the case of the divining-rod, these beliefs cannot have persisted throughout the ages and in all lands without a basis of fact.



WELL then, O Gautama, I shall tell thee this mystery, the old Brahman, and what happens to the Self after reaching death.

As the one fire after it has entered the world, though one, becomes different according to whatever it burns, thus the one Self within all things becomes different, according to whatever it enters, and exists also without.

As the one air, after it has entered the world, though one, becomes different according to whatever it enters, thus the one Self within all things becomes different, according to whatever it enters, and exists also without.

As the Sun, the eye of the whole world, is not contaminated by the external impurities seen by the eyes, thus the one Self within all things is never contaminated by the misery of the world, being Itself without.

There is one ruler, the Self within all things, who makes the one form manifold. The wise who perceive It within their Self, to them belongs eternal happiness, not to others.— *Katha-Upanishad*

**GEORGE ELIOT: SOME FUGITIVE QUOTATIONS
FROM THE RECORD OF A QUEST: by Grace Knoche**



PENING, after the lapse of fifteen or twenty years, Mr. Cross' interesting collection of letters written by his wife, and re-reading familiar passages in the light of Theosophy, one is surprised to find what changes "Time, the great devourer," will work in one's interest and point of view. In this light, three convictions force themselves upon the mind of the reader: (a) that George Eliot nobly searched for truth and longed with all the intensity of an intense nature for some real knowledge of life's Diviner Laws; (b) that her quest, by her own admission, failed of achievement; and (c) that there was in the life of this unusual woman a concatenation of cause and effect so strangely clear as to indicate that she had passed through certain doorways in other lives more consciously than in this. She brought, it is true, many shadows into this life with her; she had not always the light to choose the pathway of renunciation; but in some of its aspects her Karma expressed itself with such unblurred directness, such clarity and such swift recoil that in contemplating it we are carried, even against our will, into the atmosphere of ancient tragic conceptions. One seems to be dealing with no *person's* life, in the ordinary sense, but with great elemental energies and principles.

To assert that George Eliot failed to find a rational solution of life's deeper problems is of course to challenge the criticism of the critics. They will find you passages in her books galore, and prove you wrong in a trice. However, the test of philosophy is not what it does to one's consciousness at times of intense concentration, but whether it succeeds in keeping the everyday temper and insight above moodiness, fear and complaints. For light to pour into the open windows of a mansard is one thing; to flood and fill with the same glory *all* the rooms of one's life-structure, down to the least and the remotest, is another. George Eliot never succeeded in building her a house to make possible the latter. Owing partly to the ecclesiastical environment in which she was born, and partly to her lack of self-knowledge, she carried in her heart a pathetic weight of pessimism and discouragement to the end.

Life itself was always hard to this winged creature. "Pleasure seems so slight a thing and sorrow and duty and endurance so great," she once wrote to a friend. She was never physically well, and the pages of the "Letters" are blue with references to indigestion, head-

ache, neuralgia, mental depression and "paralysing despondency." She tells us that she is "companied by dyspepsia," and "a miserable wretch with aching limbs and sinking spirit;" yet she says, also: "my troubles are purely psychical — self-dissatisfaction, and despair of achieving anything worth doing."

Unfortunately she appears to have missed sight of the intimate connection between self-dissatisfaction and despair — poison-creating emotions if any ever were — and her almost constant bodily fatigue and pain. Although blessed with a rugged and untainted physical heredity, the mental and psychic traits inherited so peculiarly from oneself and which Theosophy alone can throw light upon, played in her upon an emotional and sensitive temperament in a way that kept her in a state of chronic *malaise*, of continual emotional fatigue. Had she understood her own nature and some, even, of Nature's strenuous laws, she would have been able to shake off the handicaps that so weighed her in her search for the Truth of things. The soul that has a "sure spot of its own" will not permit itself to be dragged down to complaints over the experiences of daily life, however crucifying, nor into continual struggles to fight off mental depression. At least, such poisons will not be passed out to others through the medium of letters — for poisons they are, affecting others cruelly. The psychological nightmare of the age had this splendid woman in its grip more or less of the time, and she did not know what was the matter.

As a young girl at school, Mary Ann Evans became intensely absorbed in religion, so much so that at one period she was in the habit of gathering her classmates together for sessions of prayer. At nineteen she wrote:

For my part, when I hear of the marrying and giving in marriage that is constantly being transacted, I can only sigh for those who are multiplying earthly ties which, powerful enough to detach their hearts and thoughts from heaven, are so brittle as to be liable to be snapped asunder at every breeze. . . . Oh, that we could live only for eternity! that we could only realize its nearness! I know you do not love quotations, so I will not give you one; but if you do not distinctly remember it, do turn to the passage in Young's "Infidel Reclaimed" beginning, "O vain, vain, vain, all else eternity," and do love the lines for my sake.

Quite a space is here to be traversed before we see that mind grown to the measure of *Scenes from Clerical Life*; quite a space to the time when heart-ties came to rule the woman whom we see slaving at her desk day after day that her stepsons might be kept in school, or

writing tender missives to her "darling little granddaughters," some of which letters, sunshiny and true as a May morning, have fortunately been preserved.

Unobjectionable as seem the *Scenes from Clerical Life* now, even to the orthodox defender of the faith — for liberalism in religion has become the fashion and the heart is coming into its own — they created almost a scandal when published, and the first one, *Amos Barton*, was quickly followed by a protest to George Eliot from her publisher against anything in future stories that might suggest irreverence towards the Church! Yet all the guilt lay in this: that the courageous author had portrayed the clergy not as spiritual automata or pedestaled demi-gods, but as simple human creatures, with human weaknesses, foibles and loves.

To her publisher's letter of protest, the author (then generally believed to be a clergyman) characteristically replied:

I am keenly alive at once to the scruples and alarms an editor may feel, and to my own utter inability to write under cramping influence, and on this double ground I should like you to consider whether it will not be better to close the series for the "Magazine" *now*. . . . My irony, so far as I understand myself, is not directed against opinions — against any class of religious views — but against the vices and weaknesses that belong to human nature in every sort of clothing. . . . I can hardly believe that the public will regard my pictures as exceptionally coarse. But in any case there are too many prolific writers who devote themselves to the production of pleasing pictures, to the exclusion of all disagreeable truths, for me to desire to add to their number. (Letter to John Blackwood, Editor of *Blackwood's Magazine*, June 11, 1857)

Which was sufficient. These stories from clerical life were creating too much of a sensation among eminently respectable people to be lightly considered as an asset by the publisher of them. Letters from many of Britain's finest minds still exist to indicate why Mr. Blackwood reconsidered his protest, among them opinions from Herbert Spencer, the Reverend Archer Gurney, Thackeray, Dickens, Faraday, Jane Welsh Carlyle (whose husband characteristically made her read the book *for* him), Owen Jones, Froude, and others.

Had George Eliot's publisher known of the opinions expressed privately by his untamable Pegasus, anent what H. P. Blavatsky used to call "Churchianity," he would have been shocked indeed. In a letter to Mr. Bray she wrote:

Last night I saw the first fine specimen of a man in the shape of a clergyman *that I ever met with* — Dawes, the Dean of Hereford.

In a letter to a literary co-worker she describes —

a respectable old Unitarian gentleman preaching about the dangers of ignorance and the satisfaction of a good conscience, in a tone of amiable propriety which seemed to belong to a period when brains were untroubled by any difficulties. . . .

Her diary of date a week earlier records the pleasure of a walk over Primrose Hills, where “we talked of Plato and Aristotle.” Accustomed to such pabulum, it is not strange that she recorded her impression of the good man’s sermon in rather undiluted words: “a borrowed, washy lingo, extempore in more senses than one!”

These things from one whose writings of clerical life were so astounding in their truthfulness as to convince nearly all who read them that their author was a member of the cloth! A few, however, detected the woman’s touch; but this only added to the mystery, for a woman cleric in the England of George Eliot’s day was unthinkable as well as unknown. Charles Dickens wrote:

If they (the *Clerical Scenes*) originated with no woman I believe that no man ever made himself so much like a woman since the world began,

and Mrs. Carlyle pictured the author of them as —

a man of middle age, with a wife, from whom he has got those beautiful *feminine* touches in his book — a good many children, and a dog that he has as much fondness for as I have for my little Nero.

That some of the criticism wearied George Eliot — the last person in the world to be suspected of real irreverence — is shown in several letters, one of them to Madame Bodichon (1862):

Pray don’t ever ask me again not to rob a man of his religious belief. . . . I have too profound a conviction of the efficacy that lives in all sincere faith, and the spiritual blight that comes with no faith, to have any negative propagandism in me. . . . I care only to know, if possible, the lasting meaning that lies in all religious doctrine from the beginning till now.

Much later she wrote, in a letter to Mr. Cross himself:

All the great religions of the world, historically considered, are rightly the objects of deep reverence and sympathy — they are the records of spiritual struggles which are the types of our own. . . . But with the utmost largeness of allowance for the difficulty of deciding in special cases, it must remain true that the highest lot is to have definite beliefs about which you feel that “necessity is laid upon you” to declare them. . . .

Upon another occasion she wrote:

It is really hideous to find that those who sit in the scribes’ seats have got no

further than the appeal to selfishness which they call *God*. The old Talmudists were better teachers. They make Rachel remonstrate with God for his hardness and remind Him that she was kinder to her sister Leah than He to his people.

In spite of the limitations which made it impossible for George Eliot to believe that a positive and fundamental *knowledge* of things spiritual could be gained by the mind of man in this world — a mistaken conviction that shadowed her whole quest with discouragement and fear — she certainly found an answer to one prayer which she committed to writing when a young girl:

May the Lord give me such an insight into what is truly good that I may not rest contented with making Christianity a mere *addendum* to my pursuits or with tacking it as a fringe to my garments. (!)

It never ceased to be a surprise to this sincere and thoughtful mind that “educated people, calling themselves Christians,” still seemed to see nothing improper in conversations that were “often frivolous, sometimes ill-natured.” She expressed herself to Mrs. Cash as positively shocked by the —

apparent union of religious feeling with a low sense of morality among the people in the district she visited, and who were mostly Methodists.

Yet she knew her Bible and loved it. One old Baptist exhorter told her father in the early days that Mary Ann —

must have had the devil at her elbow to suggest her doubts, for there was not a book that I recommended to her in support of Christian evidences that she had not read.

(A dubious compliment to the Christian books of her day, we might add.) And in her old age her most sympathetic biographer, whose wife she became not long before death claimed her, wrote:

We generally began our reading at Witley with some chapters from the Bible, a very precious and sacred book to her.

But in the possibility of finding *within her own heart* the answer to life's riddle, George Eliot never really believed. To quote from one of her letters to Charles Bray:

The fact that in the scheme of things we see a constant and tremendous sacrifice of individuals is, it seems to me, only one of the many proofs that urge upon us our total inability to find in our own natures a key to the Divine mystery. I could more readily turn Christian, and worship Jesus again, than embrace a Theism which professes to explain the proceedings of God. But I don't feel at all wise in these matters. . . .

Yet the overtones of soul-knowledge sing through, here and there, in spite of the opinions of the mind. She wrote later, in a letter to Mrs. Stowe:

Will you not agree with me that there is one comprehensive Church whose fellowship consists in the desire to purify and ennoble human life, *and where the best members of the narrower churches may call themselves brother and sister in spite of differences?*

George Eliot's books, of which she published twenty in the course of her life, all of them masterpieces, were written, as there is evidence to show, with an intense concentration which in itself would be sufficient to open many otherwise closed chambers of consciousness — those chambers in which the deeper knowledge of human nature and of life's great laws are stored. Yet in spite of that they have serious limitations. Olympic flights they are the record of, truly, but flights made in spite of handicap and strain. They stir the soul with their marvelous knowledge of many a psychological mystery, but they seek to stir it by a too close holding to pity and terror, the old Greek tragic ideal. We would have more joy in George Eliot's painting of sacrifice, more real happiness in the renunciations of her heroines, more of life's golden sheen of love and inspiration over the shadows. Glorious they are in their bigness, and one often leaves them feeling as though he had been dealing not with just men and women but with something more impersonal and larger. Tragic and true — yes; only in the light of a comprehensive philosophy of life they are not wholly true. The progress does not complete its cycle. The soul never quite comes into its own, which is *Joy* — the joy of that "Divine Silence which is the rest of all the senses."

George Eliot passed away six years after the historic meeting between H. P. Blavatsky and William Q. Judge, which has had such momentous consequences for the race. Intuitionally she wrote "there is" instead of "there might be — one comprehensive Church whose fellowship consists in the desire to purify and ennoble human life." It is not impossible that she had some inner assurance, in spite of the pessimism that so bound her, of the fact that a day of ideal living was nigh to dawn. "That human beings should love one another better," was to her the end of human effort; and "I am in the anomalous condition of hating war and loving its discipline" — she wrote at one time, showing both the weak points of her philosophy and the strong intuitions of her soul; for such a condition is far from anomalous: it is supremely native to the real Self.

GOLDEN THREADS IN THE TAPESTRY OF HISTORY:
by **Kenneth Morris**

PART III

CHAPTER VI (*Con.*) — THE GOLDEN THREADS OF ESOTERIC ISLAM
THE TENTH CENTURY:

The Fatimites and the Brethren of Purity.



THE force that al-Qaddah breathed into the Ismaili movement remains a thing to marvel at forever. The East, as we have said, is fruitful of underground propagan-
da; and it is probable that new religions arise, and spread themselves broadcast in Persia by such means, every century or so. But here is a phenomenon characteristic of Moslem times and races, which perhaps, you shall not find elsewhere. A Teacher appears and starts a movement, brightly ethical in its purport, and with pure esotericism at its core. Within a few years that movement has become a power in the land, to be reckoned with by kings and princes; it has gathered about itself an army and all the paraphernalia of state; conquered an empire; and then made manifest, by good government and the excellence of its achievements, that the light of esotericism remains in the heart of it. It is incredible, but true.

But to return to the Batinis: within forty years of the first beginnings of their propaganda, al-Qaddah's successor had established an Ismaili Empire; and that not in the scene of the first Teacher's activity, but far away in North Africa. In 909 the Ismailis overthrew the Aghlabite dynasty at Kairwan, and set up a representative of the House of Ali on the throne there: a descendant of Ali and Fatima; for which reason the dynasty is called Fatimite. For sixty years they reigned at Mahdiyya, then conquered Egypt; adding that to their temporal sovereignty, which already probably belonged to them spiritually through their propaganda. We have seen to what splendor Egypt attained under them; let us remember that those sovereigns who were so loved and trusted by their subjects, Moslem and Christian alike; who supported all good movements in either religion, and made the land of Khem once more, as she had been in far and ancient times, the first, most glorious and learned nation west of China, were students of Theosophy to a degree; and that the doctrines of Theosophy were those taught in the University of Cairo: Karma, Reincarnation, the Seven Principles of Man, Human Duality and Perfectibility, Cycles, Avatars, the existence of a Lodge of Perfect Men — Great Souls, Adepts or Initiates — who guide the affairs of hu-

manity throughout the ages, in so far as men will follow them to do so. "Had the Ismaili doctrine been able to maintain itself in its integrity," says Guyard, "it would have involved the civilization of the Moslem world."¹

Meanwhile we must return to the realm of the Abbassids. Al-Mutawakkil, as we have seen, brought enlightenment to an end in Bagdad in 847; thence on for a hundred years, Turkish influence in politics, and Hanbalitism in religion, held sway. But in 947 the founder of the Persian House of Buwayh became "mayor of the palace": ruler of the Caliphate and the puppet Caliph; his dynasty lasted for a century. The Buwayhids were Alyite and enlightened; and under their protection, philosophy and learning once more became the fashion. Al-Farabi, a Turk, "the greatest philosopher of Islam before Avicenna,"² died in 950; the rising star of the Buwayhids permitted his activity, and he was the first fruit of the new era. Some time between that and the end of the century, a Theosophical Society was formed at Basra, called the *Ikhwánu's Safá*, or Brethren of Purity; who these Brethren were, who shall say; since they shielded themselves behind anonymity, and left none of their names to the world? But this was their aim: to collect and co-ordinate all human knowledge, and set it forth popularly in the light of esoteric truth: to journey to Theosophy from the Exact and Natural Sciences; from realms of pure intellect to regions of the higher intuition; linking together and correlating the lower forms of knowledge, and subordinating them to the Theosophical verities of the Inner Islam. A synthetic philosophy, theirs, that rings with idealism; pantheistic and mystical in its conclusions; in debt largely to the Neoplatonists and Neopythagoreans, you would say; in debt, we prefer to put it, to the Custodians of everlasting Truth. It was a blossoming forth once more of the Wisdom-Religion: a sounding forth of the trumpet-call of the divine origin and essence of man.

They published a series of fifty-one tractates: thirty dealing with science; nine more leading from Anthropology and Psychology to the World-Soul; and the remainder treating of their own ideals and methods, esoteric religion, the inner worlds, and secret science. By the end of the century their teachings had been carried to Spain by

1. *Un Grand Maître des Assassins*, pp. 14-15.

2. E. G. Browne: *A Literary History of Persia*. Professor Browne is among the broadest, most sympathetic and intuitional of western writers on Moslem subjects; and we are indebted to him for most of the facts mentioned in this paper.

one Mohammed Abu'l Kassim al-Madreeti (of Madrid); and the fifty-one tractates became handbooks of philosophy at Cordova. Later, they were the inspiration of Averroes and, to a certain extent, of his Jewish disciples, Maimonides and Avicbron; and passed through these men into Europe, to be made, in the thirteenth century, the rallying point of the pioneers of light then rising against obscurantism. So the good work of these so modest Brethren of Purity lived after them: a stream for a while to lave and make fruitful Islam upon its banks; then to flow out into the terrene of the races that were to be, and prepare Europe for the Vanguard of Souls.

CHAPTER VII — THE TWILIGHT OF ISLAM

THE ELEVENTH CENTURY: The Druses; al-Ghazali

Batinism, however, has maintained itself, we may probably say in its integrity — among the Druses of Lebanon. Of their religion little is known; for the good reason that, since its foundation in the early part of the eleventh century, its rites and tenets have been kept strictly secret. A mad Sultan of Egypt, they say, cruel beyond words, imagined himself avatar of some high principle in the divine economy; and there were those who believed in him, and formed a sect. It may be true; but one wonders how the picture of Hakem Biamrillah would appear, could one see it clearly beyond the mists of time and report. Ismael Darazi, it seems, stood apostle to the new divinity, and preached God the Sultan in Cairo to a people that would have none of it, and forced Darazi to seek safety in flight. He betook himself to Lebanon and converted the peasants and mountaineers; leaving one Hasan ibn Haidara Fergani to deal with the Cairenes; but Hasan had no better success than had Ismael; and the whole thing, it seems probable, would have fizzled out for the freak it was, but that presently reality touched it; and under mask of Darazi's and Hasan's propaganda, a man who knew what he was doing set himself to do the work of the Gods. You know the way of the East: in the morning you are sitting cross-legged in your shop, working at your lathe or tinkering pots; at noon you are summoned by the Commander of the Faithful; in the evening you are fairly installed grand vizier and master of the master of the empire. How Hamza ibn Ali, Persian feltmaker of Cairo bazar, rose to the vizierate, I do not know; but rise he did; and having risen, saw his grand opportunity. He at least was a mystic; and straightway seized on his master's new religion,

and turned it to purposes of his own. It was the means ready to his hand; a cloak outwardly as orthodox and permissible as royal authority could make it. He chose his men, bound them by pledges, initiated them: striking inward even from the esotericism of Fatimite Egypt. He proclaimed Ismael Darazi a heretic, and cleaned the movement of his fantastic aberrations; then poured into it the waters of life. His disciples drifted into Lebanon, which Darazi had converted; and became the inner body of the Druse people there. At a certain stage, all propaganda ceased.

And there they are to this day: the Druses with their secret religion; and amongst them their initiated Okhals, who alone possess the inward secrets of it. Among the few things we know about Drusism are these: that it teaches Reincarnation; that its Okhals are men and women of the purest life and noblest character, serene in their grand dignity, constant in good works; that they have sacred books of their own, which Europe has never discovered; that anyone may gain admittance to their meetings, and will find them placidly studying, Koran if the visitor is Moslem, Bible if he is Christian. Drusism inculcates the loftiest ethics, and all classes of Druses make a far better showing at the practice of them, than Christians or Moslems as a rule make at the practice of theirs. Exoterically, at any rate, the Druses still maintain the divinity of Hakem Biamrillah, and hold that he is still alive; but on this and other points it would be interesting to come to the real views of the Okhals. —Another strange fact is that, living isolated, and surrounded by populations that know no geography and have heard of no far countries, they have curious knowledge of China — connection therewith, perhaps; holding that there are many Druses in far Cathay, and that the best of themselves reincarnate there: which may mean, one surmises, could you get at the Okhals' interpretations of it, that the lords of that secret hierarchy of which the Druses are an offshoot, have their headquarters somewhere within the limits of the Chinese Empire.

One is to note this about the foundation of Drusism: it occurred not in the last, but in the first quarter of its century: it was not an outpouring but a withdrawal of the light of Theosophy. Hamza, one imagines, saw that even Batinism, protected by pledges and initiations as it was, could not withstand forever the fortuitous perils incident to its position as State Religion of Egypt. The very aberrations of Biamrillah may have been a warning to him; if one mad Caliph now,

so early in the day, might proclaim himself a divine incarnation, what might not others do after a century or so, when the primal pure impulse of Batinism should have something waned and wasted? So he took the best of it, made of that a secret society; closed its ranks against the incoming of converts, and isolated it on Lebanon: not for propaganda or diffusion of the light, since the centrifugal cycle had passed; not to influence and purify the noon of Moslem empires to come — other impulses, if the Law allowed, should arise to attend to that — but to go down in its full force and purity through dark ages foreseen, and preserve the star of Esotericism for some dawn beyond the long night; to seize in its full force and purity upon a few souls in each century; keeping the link unbroken between the old vanishing splendor and a splendor yet perhaps to be. For in the daytimes of the races, Theosophic truth may be widely diffused; and, influencing a little a whole host of souls, inspire and purify the periods of high civilization; but in the night-times it must be withdrawn, and confined rigidly within the adept hearts of a few, to burn there in concentrated brightness; lest it should become poisoned and perverted by world-miasma, and as great a peril as it was a safeguard before. Such a fate had overtaken Batinism in the realm of the Abbassids already; in spite of a few men such as Nasir-i-Khusraw, true Theosophists, even in the latter part of the eleventh century, persecution had driven the degenerate Batinis in the east to abhorrent courses: they took up the dagger in self-defense, and came to make it a symbol of their aspirations; the Old Man of the Mountains gathered them together, and nourished their dreams on hashish; and they became the Assassins, the scourge of Persia and Syria. The Sufis were protected against decadence, perhaps, by their very lack of organization, temporal aims, and propaganda; you ceased to be a Sufi when you ceased to express, in your life or writings, the Sufi spirit; you only were a Sufi, in so far as you did that.

But now we must turn to the history of Moslem philosophy, as distinct from Moslem mysticism. Jaafar the Trusty, as we have seen, gave the first impulse to it; after him it had passed, through al-Khindi, to the beginning of its great age with al-Farabi; then the Ikhwánu's Safá had taken hold of it, and given it a decided bent towards Theosophy; in which state it went westward with Abu'l Kasim of Madrid, and through Averroes out into Europe. Its fate in the East was different. Following closely, in point of time, on the Brethren of

Purity came the great Avicenna; and philosophy, you may say, incarnated in him. A more gigantic intellect, certainly, there has hardly been: physician, poet and philosopher, he filled and astounded the world with the rumor of his vast attainments and incredible mental activity. Withal, he was a man of most luxurious life; almost to be called a sensualist; little wonder, then, that his thought was tinged with materialism. Within his brain were all the sciences; all knowledge was his familiar province; he followed and enhanced a million times the intellectualism of his predecessors; but fell away from whatever vision they had of a spiritual goal. He brought Moslem philosophy to its extreme intellectual perfection; and left it something that, for lack of spiritual inspiration, could no longer propel evolution in the Saracen world. In the eastern portions of that world, at least; Averroes in Spain could take it as the Ikhwánu's Safá had left it, preserve its higher aspects, and push it forward as a means of enlightenment into the home of the coming races: to whom, rather than to his own coreligionists, was Averroes' mission. There, since night was to be dislodged and the long coma of thought broken, there would be need to fortify mentality, to increase the rate of cerebration; and therefore good use for all the intellectualism of Moslem philosophy, so the salt of spirituality were left in it. But in the East it was time for intellectualism to be making its bow, and passing upward wholly into spiritual regions: the Moslem mind could go forward only with peril, unless with heart and soul for guides. In truth, the shadows of twilight were falling, or soon would be, over Islamiyeh: Bagdad was its morning, Cordova its noon, Cairo its afternoon, and Persia of the Poets its evening. To foment mere cerebration is not the wise course before sleep: which also is a natural and gracious state. We do not stir our minds to activity then; but, if we are wise, compose them, fixing their gaze upon high and quiet thoughts, and following the methods of the mystic rather than those of the intellectualist. A race needs spiritual influences at its dawn, lest its morning activities be barren and lack grace; it needs them at its noon, lest evening be given to empty revelry and passion; again it needs them in the calm of the twilight, that its night may be sweet sleep, and not desolation and disaster. Avicenna in one sense stood on the pinnacle of Islam: the greatest mind that ever it produced. But — he was all mind, and gave only new intellectual stimulus; undoing, as far as the East was concerned, the work of the Ikhwánu's Safá in philosophy. Where

they had spiritualized it, he, overcome by the mightiness of his own intellect, was disposed to ignore the spiritual.

Still, it must be remembered, the other current, the spiritual, was running strong in Persian thought. Sufism went on producing poets and mystics always; one of the greatest of them, Abu Sa'id ibn Abi 'Khayr, "the first master of Theosophic verse," as Professor Browne calls him,* was contemporary with Avicenna, and is said to have had conversation with him on one occasion. Nothing came of it but this, on parting: "What I see, he knows," said Abu Sa'id; and "What I know, he sees," responded the great thinker. The anecdote is illustrative of the smallness of the rift between the intellectual and spiritual forces at that time; or perhaps merely of Sufi desire to claim alliance with one so mighty of fame as Avicenna; for we think it has been told of others besides these two.

At all events the rift was there; and by the last quarter of the eleventh century, philosophy was running into materialistic channels, uninfluenced by esotericism or spiritual teaching. This explains the work of the next great Teacher.

Abu Hamid Mohammed al-Ghazali was professor of theology at the Nizamiyya College at Bagdad; he had the appointment from the Nizamu'l Mulk in 1091, but held it no more than four years, anxious to return to his world-wandering. Says as-Suyuti: "Could there have been a Prophet after Mohammed, it would surely have been al-Ghazali." He was a man of prodigious intellect and saintly life, broad and spiritual minded. He had made a profound study of all the knowledge of his day: knew thoroughly the doctrines of every sect and school: and, says Professor Browne, "used whatever there was of excellence in them all as a means of shedding light on religion." For he cast in his lot with the church, to redeem it; and neither with the mystics nor with the philosophers. He came forward as the champion of orthodoxy, nothing less; the proud title they gave him was *Proof of Islam*. But the orthodoxy that he championed, and the Islam that he proved, were such as had been made anew by himself, and made mystic.

The way had been prepared for him by the Sufis: the last quarter of the eleventh century had already been marked by a new influx of light in their ranks. In 1075 the first handbook of Sufism, the *Kashf al-Mahjab*, was published, its author being Ali ibn Othman al-Jallabi;

* *Literary History of Persia*. Abu Sa'id's dates are 968-1049.

never before had the doctrine taken so definite and philosophic a shape. At that time, also, another Sufi Teacher, Abdallah Ansari of Herat, was at the height of his activity; he too was one of those who deepened the trend of Sufism towards Pantheistic Theosophy. Then came al-Ghazali, and finally gave it what may be called an organized philosophic form; and, *mirabile dictu*, gently led the Sunni Church into its fold.

Or into a close and friendly pact with it; whereas the two had before been at daggers drawn. He knew how to meet the conditions of his day; and designed not to start a new school of thought, but to save the church as it stood; to make mysticism orthodox, and the crown and goal of all orthodox teaching. He depersonalized even the little-personal God of the Koran: and made of Allah, the universal Divine Essence of the pantheist and the Theosophist. He succeeded in his aims — of course, to a certain extent. Whatsoever there is of goodness, beauty and saving grace in Mohammedanism today — and there is much — is mainly due to his labors. Though no longer a channel for the great forces, Islam contains yet the means whereby souls, incarnating within its boundaries, may be aided in their evolution, brought nearer to the One True Light; devotionism, contemplation, pantheistic mysticism, remain flower and ultimate of Moslem inner life. Islam fell asleep, not died; and its sleep has not all been nightmare and feverish tossing; the best has been beautiful dreams, and the dreamless slumber that restores vitality. Let it thank the Teacher al-Ghazali.

For progress may cease to manifest without ceasing to be; as neither death nor sleep end things, but are only withdrawal into inward planes. Such withdrawal must befall all nations and systems in due season; those that sleep shall wake; those that die shall reincarnate elsewhere. There is a danger, too, in those quiescent and slumber-laden periods: the life-force, retiring heartward, is apt to lose touch with outward things: national and political systems are left stranded and barren, organs no more for the Soul of the race; so disorders befall, crime goes uncurbed, government is overlax or oppressive. Such a fate, of course, has overtaken the Moslem countries; which we judge, consciously or not, by what appears about them in the newspapers. It is the wrong method: like attempting to read a man's heart by the top of his umbrella. You can measure up the nations that are awake, somewhat, by the figures they cut in the

world: their life, thoughts and feelings will be expressed largely in their government, press, contemporary literature and art; but the criterions you might use for France or Germany, would lead you hopelessly wrong if applied to Persia or Turkey, where the Self of the nation is to be sought in circles that make no stir or noise.

The Heart of the World is not inaccessible from Islamiyeh; whose nations, as such, may not now be quickened by the great forces, but whose individuals, yes. You should find secret brotherhoods among them here and there, in whose ranks Wisdom is not forgotten; some sheikh in his tent in the desert; some lordly, taciturn Moor, preserving still the key to the palace of his fathers in Andalus — the *homes of Andalusia, by us never to be forgotten!* —; some unobtrusive street-sweeper, perchance, in Stamboul or Cairo or Ispahan, who could tell you, so you had given him first the countersign, where to seek, where to enquire; so you should come upon the disciples of disciples, and learn from them, were you deserving, fragments of the grand alchemic wisdom of the soul. The nations are sleeping, and cannot rise and make a stir at art or science; but there are secret channels still which lead to their hearts, and thence to the Holy of holies and the Heart of the World. The existence of these in fallen Islam, is mainly owing to the work of this wise and saintly al-Ghazali.

For what he did, as we said, was to effect an alliance between Sufism and the Sunni church; to the huge advantage of the latter, and not to the loss of the former. Speculation, with Avicenna, had cut loose from saving mysticism; very well then, al-Ghazali would throw a life-line from mysticism to the church, and save that. As for philosophy, since the greatest of the philosophers had left it beyond redemption, and something a menace to the inner life, al-Ghazali would make its menace impotent; and wrote his *Destruction of the Philosophers*. Thenceforward the greatest of the Sufi poets — men like Sana'i, Fariduddin 'Attar, and greatest of all, Jeláluddin Rumi — were all strictly orthodox, and to be studied with devotion by the truest of True Believers. Read 'Attar's *Parliament of Birds*, that marvelous allegory of the mystic Path; and remember that it is an *orthodox Moslem work*. Or Jeláluddin's *Masnawi*, which has been the book of books, and second only to the Koran, for centuries, in Turkey of all places: read, revered and beloved universally; so that Jeláluddin is spoken of as *our Lord* there, and his eponym of *Rumi*, the Turk, belongs to him in a double sense, by a general national adoption.

This *Masnavi* is the highest expression of Sufi mysticism: a true Theosophical poem. Here is a specimen of its teaching: "Dying from the inorganic, we developed into the vegetable kingdom. Dying from the vegetable, we rose to the animal; leaving the animal we became man. . . . The next transition will make us angels; and from angels we shall rise and become what no mind can conceive: we shall merge in Infinity as in the beginning. Have we not been told [in the Koran]: *'All of us will return into Him'*?"

So we have traced some of the Golden Threads in the history of Islam, from the time when a branch of the Chosen People began to incarnate in the races called Saracen, until the signs of their coming were many in Christendom. In this period, the eleventh century was critical; it was then that the life-forces began to draw inward, that had been flowing out since Mohammed fled from Mecca to Medina. The light of Egyptian esotericism was being concentrated and made secret among the Druses; and al-Ghazali in the East impressed on the exoteric church the seal and character of mysticism. Then, before the century closed, the Crusades began; attacking Islamiyeh at its central point, the Sultanate of Egypt; there to waste its strength for upwards of a century, and prepare for the dread work of the Mongols. These three things were signs of the coming of Pralaya; rather, the last was among the chief disastrous causes thereof; and the first two, beneficent steps taken in preparation. In Spain, the third great field of Moslem culture, dissension, and Berber savagery of the Almoravides, were busily wrecking the fair structure of Abderrahman's empire; and though the Almohades, in the following century, were to revive the latter to some extent; and although Granada was to reap glory; yet we may date the beginning of the fall of Andalus from the death of the vizier Almansor. — We must, indeed, call the work of Spanish Averroes, who died in 1195, evidence of Theosophical activity in the last quarter of the twelfth century; but its effect was on Christendom, rather than on his own people.

After al-Ghazali, the Light of the Crescent was to shine in the East, not in philosophy, not in any sect or school; but wholly in Sufism, which was neither, but simply a mystical inward atmosphere within the church. The two centuries that followed were the Golden Age of the Sufis. In the twelfth century, Persia had Sana'i; in the thirteenth, Egypt produced Omar ibnu'l Farid, great poet and mystic; Spain, the Sheykh Muhiyyu'd Din ibnu'l Arabi, called the illustrious

Theosophist of Andalus; and Persia, her Saadi, 'Attar and Jeláluddin; in the fourteenth, Hafiz of Shiraz, and even in the fifteenth, Jami. They were all Sufis, mystics and Theosophists, except perhaps Saadi — and even he rose to it at times. But only Jeláluddin, of them all, who founded the order of dervishes, started anything like a new movement, or carried Sufism much farther than al-Ghazali left it. And their activities were not confined to the last quarters of their centuries, but were manifest always. Al-Ghazali had opened a door into the spiritual, which did not close.

Those were mainly static years, as you might say, that elapsed between al-Ghazali and the cataclysm. Life was passing inward. Great refinement, and growing enervation; every court in Persia radiant with clusters of poetic and scholarly genius; a shadow of unity remaining, derived from the caliphate at Bagdad — still the metropolis of culture and religion. Then — the deluge. At Las Navas de Tolosa, in 1212, the Almohade empire went to pieces: whenceforward Islam and civilization in Spain were to remain only at Granada; a tiny fragment, though a sparkling. In 1258, Bagdad fell to the Mongols; and the waters of the Tigris ran, first red with the blood of the slaughtered inhabitants, then black with the ink of the books that Hulagu's demons destroyed. The Huns were playful children beside these Mongols, who slew not men and women, but populations: wiped out races entire, and gave the deathblow to whole civilizations: were cataclysmic, and like fire or flood in their action, rather than like armies of devils or men. Islam, already wasted by the Crusades from savage Europe, never recovered.

True, Persia was to produce genius for a couple of centuries yet; Turkey was to see Suleiman the Magnificent, and a certain splendor under her early sultans generally; Egypt, that withstood the Mongols, was to be the home of a marvelous architecture for almost three hundred years; Granada was to last until 1492; India was to have an Age of Akbar, contemporary with that of Elizabeth in England. But these were all no more than signs of the presence of stragglers; the Vanguard of Souls had passed on. After two hundred years of transition, with Europe steadily rising, and Asia as steadily waning away, behold, the Chosen People in possession of Italy, reproducing in Florence and Venice, splendors akin to those they had known in Hangchow or Kioto; in Cordova, Cairo, Shiraz and Bagdad.

The End