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THE THEOSOPHIST

ON THE WATCH-TOWER

TIME flies swiftly in these days so full of effort and of struggle. This flight of Time offers curious and conflicting phenomena. It flies swiftly, because the mind, fixed on the goal, pays little attention to the passage of the happenings rushing by. And yet it paces slowly, because the mind, withdrawn from contemplation of the goal, and noting each of the many events which follow each other in rapid succession, recognises a long sequence of happenings which normally would occupy a far greater range of time. Time, being "a succession of states of consciousness," is unconsciously measured by the number of the successive states. Thus, in a dream, a large number of experiences, causing a succession of states of consciousness which would normally take up a day, is registered as a day, though the states may have succeeded each other within a minute of normal time, and Time becomes one of the great illusions which mark our mortal life.

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These thoughts spring from the feeling that the National Congress took place a very long time ago, though less than three months have passed away since it occurred. So many

places have been visited, so many lectures given, so many people seen, that the meeting and parting in Calcutta can scarce be seen through the crowd of happenings. The work has been very heavy, and I fear that Lord Pentland and his three Councillors have permanently weakened my health by the unjust punishment they inflicted on me. I can work hard still, but become very tired, and all the old spring has gone, I fear never to return. Probably, at my age, recuperative power is small, and they broke down my vigorous health, and have deprived me of all the *joie de vivre* which has never before failed me. However, it is better to have suffered wrong than to have inflicted it, and I would not change places with them for anything the world could give.

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Mr. and Mrs. C. Jinarājadāsa visited Hyderabad, the kingdom of H. E. H. the Nizam, the Premier Prince of India, during this last month, on Theosophical work. They found a new and very interesting movement among Muhammadans there, started under Theosophical influence, for the helping of Islām, under the name of the "Brotherhood of the Bande Islām". Its first publication says:

The Bande Islām is a Brotherhood of New Light Fakeers or Mureeds, consisting chiefly of young men who have received an English education and who devote themselves to service in the holy cause of the pure and sublime Faith of Islām, to the Glory of God and in sacred memory of His Prophet Muhammad.

OBJECTS

1. Dissemination by prayer, preaching and literature throughout India of pure ideas of the Holy Faith of Islām according to the teaching of the Theosophy of Islām or Sūfi teaching (Theosophy is Tasaufi).
2. Unification of India Muslim Sects on a common religious basis and brotherly love for Hinḍūs, Christians, etc.
3. Education of Poor Boys.
4. Extension of Female Education.
5. Organisation of Charity for helping poor Muslimin.
6. Cultivation of western manners and refinement without western vices.

7. Practice of religious singing and instrumental Music.

All other objects tending to the advancement of Islām, without interference with politics.

MEMBERSHIP

The Bande Islām consists of three Degrees:

1. *Dost*—Friend or sympathiser, open to persons of any religion, who, provided they believe in the Unity of God and do not deny the Divine Mission of Muhammad, are admitted to *Dua*, prayers, and all activities of the Brotherhood without taking any obligation.

2. *Mureed*—or Disciple, one who devotes himself to service by a solemn vow and obligation without giving up worldly life.

3. *Nazeer*—(Nazarite or Devotee). A Mureed who being perfected in precept and practice and free of all worldly cares or duties, devotes himself solely to the work of the Brotherhood.

OBLIGATION

All Mureeds take a special vow of loyalty to the King-Emperor and Sovereign Rulers, and vows of poverty, chastity and obedience.

Poverty—Implies that the Mureed, without relinquishing his property or worldly career and while duly providing for the wants, without luxury or extravagance, of his family if any, will in his own person live a life of self-denial, avoid rich food, luxurious clothing and all other forms of self-indulgence.

Chastity—Implies avoidance of *Zina*, and marriage with a single wife; a man with a large family cannot be a useful member of this Brotherhood who must be free of worldly care to serve Islām with all his heart and soul.

Obedience—Signifies obedience to all lawful directions of the Head of the Brotherhood when supported by a majority of the Council.

CONSTITUTION

The Brotherhood is governed by its Head and Council of Three.

The present Head is the President Elect, Brother John Sombre White, F. T. S. (Retired Judge, Bolarum), and the Council consists of the first three members who have joined, according to the promise of the Prophet.

The Head nominates his successor with the consent of a majority of the Council and the successive members of Council are elected by all Mureeds.

WORK

The first work of the Brotherhood is to acquire land and build a house according to the revelation of the Holy Prophet.

The House of Islām will be the headquarters of the Brotherhood and will contain the first hostel for poor boys.

We shall watch with interest the development of this movement, and we trust that it will be for the uplift of Islām, for the great religion which brought the light of Science to Europe from Arabia ought not to have its children reckoned now among the "backward classes" of India. Its young men to-day are among the bravest and most polished in the Motherland, and we may look to them to raise their poorer brethren on their strong shoulders.

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A series of University Extension lectures is being given in the Gokhale Hall, Young Men's Indian Association, and they are very much appreciated. I opened the series on February 28th, with "The Ideals of a National University". On the two following Thursdays, Mr. C. Jinarājadāsa followed with lectures on Western Art, illustrated with magic lantern slides; in the first he dealt with "The Rise and Growth of Architecture" and in the second with "Sculpture and Painting in Greece and Mediæval Europe". Mr. Jinarājadāsa, though Sinhalese by birth, is Greek by nature, and is in his element when dealing with Art. To my great regret, I was out of town, so could not attend, but I hear that the lectures were immensely enjoyed. The fourth lecture will be delivered to-day—March 21st—on "Post-Tennysonian Poetry," by Mr. C. P. Ramaswami Aiyar, who has an exceptional knowledge of English poetry, and is sure to prove interesting. Next Thursday the lecture will be delivered in Tamil, on "Tamil Poetry, Classical and Modern," the lecturer being Rai Sāhab Sambanda Mudaliar, a man who has devoted his life and his great talents to the uplift of Tamilian drama, both as a playwright and an actor, and one who is sure to be listened to with lively interest and attention. The sixth lecture, the last of the course, will be delivered by Mr. G. S. Arundale on "Psychology and Education," a subject he has made his own.

The National University, scarcely yet born, is thus striving to help in general culture. Another course of Extension lectures has been given at Madanapalle.

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The extraordinary enthusiasm with which this movement for National Education has been welcomed proves the existence of a deep and widespread dissatisfaction with the present system of Government *plus* Missionary Education. Much, of course, is due to Mr. Arundale's passionate sympathy with youth and his remarkable genius for organisation. The National Education Week—April 8th to 15th—has "caught on" in a wonderful way, and offers of entertainments, bazars, lucky bags, *et hoc genus omne* are pouring in. Ladies are giving their jewels to a Children's Jewel Fund. A "Self-denial Band" has thousands of members. Seventy-five Indian newspapers are printing a weekly article on Education. And these activities are spread all over the land. People realise that the longed-for Home Rule must be buttressed by a National Education, and the youth of India is on fire with the idea.

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My English readers know by name Mr. Gandhi—Mahāṭmā Gandhi, he is called here—who led the heroic Indians in South Africa, the men and women who went to gaol for the honour of their Motherland and of the sacredness of Indian marriage, Hinḍū and Muhammadan. Since Mr. and Mrs. Gandhi returned to India, they have devoted themselves especially to the uplift of the poor and the redressal of their grievances. They championed the cause of the unhappy labourers who were in the grip of the planters in an indigo-growing district, and were suffering terrible oppression, and obtained a Commission of Enquiry which is now being followed by legislation. Lately a dispute broke out in Ahmedabad, the mill-workers claiming higher wages, and the mill-owners finally locked out the men. Mr. Gandhi has a

wonderful power of organising the poor into a band of men and women who hold together through all difficulties; he inspires them with his own spirit of quiet resistance to wrong, passive resistance carried on with perfect order. After a fortnight's lock-out, which both sides desired to end—for Mr. Gandhi's influence preserved good feeling on both sides—things had come to a deadlock. Mr. Gandhi and his wife took the heroic step of vowing to remain without food until agreement was reached. All knew that they would keep their word, and would die rather than break it. The splendid act of sacrifice and the silent suffering did their work on both sides alike, an honourable compromise was reached, the lock-out ended, the men returned to work. A new spirit has entered into the strife of labour and capital—not rioting but sacrifice. Arbitration follows, and both sides will submit to it.

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I was in Ahmedabad while the lock-out was going on, the guest of a mill-owner and the companion of Mr. Gandhi through the day. Not a trace of ill-feeling was to be seen on either side. He and I drove together in the procession, and 15,000 locked-out workers were gathered in a great space through which we passed. The spirit of peace brooded over all, though the men and women were hungry and the mill-owners were losing lakhs of rupees. It was a glorious demonstration of spiritual power, and the struggle has ended peacefully, with an honourable compromise, thanks to these two noble souls, who threw their lives into the gulf of separation and closed it.

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Another silent struggle is going on, this time between agricultural peasants and the Government officials. In 400 out of 500 villages in a district the crops have failed, and remission of the land-tax should be made. Remission was refused; passive resistance was adopted; payment of the

tax was suspended. The officials cannot seize the land and sell it, for there are no purchasers. The peasants stand together in a solid body, immovable, not a coward among them.

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It will be seen that things in India are moving fast. Western people may find it difficult to understand, this quiet acceptance of suffering by masses of people as a weapon against oppression, the use of a spiritual instead of a physical weapon. But, as I have often pointed out, the "ignorance of the masses" is ignorance from the western viewpoint. They have their own culture, a knowledge of the laws of life; to them, God is a reality in His relation to man, and reliance on Divine Justice is an instinct. "When the poor cry and there is none to help them, then the rod of Divine punishment falls." "The tears of the weak undermine the throne of Kings." That is the teaching which every villager has received and assimilated, and the power of Mahāṭmā Gandhi lies in his spirituality, his power of ṭapas, which appeal to the deepest instincts of the peasantry. Not very long ago, an angry police officer threatened a Yogī with imprisonment, the Yogī being respected as a Home Rule propagandist. "What does it matter to me where you put me?" was the quiet answer. "I can do my work anywhere." The present political movement has its roots in spirituality, and those roots none can pluck up. The West does not yet realise that Indians, from prince to peasant, are a far more highly developed race than their descendants in Europe. As an acute observer once said: The Indian seems to be indifferent and lethargic, because the things about him are to him not worth while; when his will is once aroused, it is a will of steel, unbreakable. That will is being aroused all over India, and it will not let go until India is free to hammer out her own future in her own way. But India can only be aroused by a

great Ideal, not by the toys of office. That is why she has sprung to her feet at the call of Liberty, of the Motherland.

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The Woman's Movement is spreading everywhere, and I can scarcely visit any place without being asked to address a women's meeting. Its path is rendered easier in India by the fact that it seeks to recover a position only lately lost. instead of gaining one not before possessed. The position of women in ancient India was a high one, and it continued to be high until English education divided men and women, introducing a new culture and a new outlook on life which she did not share. Public life was carried on in a language she did not know, and a wall of separation was built up between the home and the outer interests.

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We have sent over to England, from the All-India Home Rule League, five of our members, to proclaim India's determination to be free, and to ask for British Labour's co-operation in the struggle to win Liberty. For the sake of India, Britain and the Empire, it is necessary that India and Britain should be closely bound together as equal comrades. How many homes in England would to-day not have been left desolate, if India had been a Self-Governing Dominion, ready to send out her millions to weight the scale of victory for the Allies. How many precious lives would have been saved, how many children would not have been orphaned, if Britain had stood for Liberty within her own Empire, and had not been a house divided against itself.

THE RECONSTRUCTION OF RUSSIAN HANDICRAFTS

By A. L. Pogosky

NO one will question the word "reconstruction". It is everywhere, on everybody's lips, in everybody's heart and mind. The man in the street knows it and has already grasped the necessity of it. We all see and feel that something has gone wrong with our life, and try to find in our hearts the key to solve the burning question. This quest did not come all of a sudden. It has lingered in the minds of the few whose karma has brought them into contact with the many movements of this reconstruction work during the last score of years.

As a rule a human being is brought to new attempts of improvement through suffering. Famine was the spring for this kind of progressive activity in Russia. Famine was

suffering, and not only to the ones who had nothing to eat, but also to those who had to look upon the famine-stricken peasants. Some were aghast before this catastrophe. Some tried to share it and impose upon themselves an artificial famine. But this was no help. Others began to make the first steps towards an organisation of labour in quarters where it had never been applied as yet. A plunge into these waters soon revealed much more than these venturesome people bargained for. A great vista of endless use and beauty met their opening eyes, and Russia's Revival of Peasant Industries was started and became a far and wide movement, always growing, always revealing new sides of beauty, new talents and gifts of the peasantry.

There was a time when beautiful work was done in Russia not merely for earning money by it, but because of the great joy of artistic work, because it is right that every work should be done beautifully. It belongs to an epoch when land was yet plentiful. Every man had enough land to work upon. If the communal fields were beginning to be insufficient, there were yet vast forests in the North and endless prairies in the South. The villagers often went out with their women and children for weeks at a time to conquer these new fields, cut and carted the lumber in winter, and cultivated the freed land into fields in spring.

In some parts of North Russia, for instance in the Province of Archangel, even now the forests are free to the peasants. They may cut as many trees as they need; so plentiful is the natural supply of wood and so difficult the ways of transportation, that the administration of the "Crown Domains" finds no profit in utilising the lumber. Not so the peasants of the villages scattered in these cold, thinly populated regions of Russia. I speak of the land lying due north of Petrograd and still further to the White Sea, a sea that closes its waters from October till May, and

accumulates mountains of ice on the shores and far into the sea itself.

I have travelled in these parts of Russia; and, after leaving the steamer in the White Sea, at some little port, thirty miles from the shore, at the mouth of the river Suma—a name hardly known to educated Russians—I had to go two hundred and thirty miles with horses, in order to reach a little town on the shore of a big lake. This road is called the Czar's road, because Peter the Great dragged his ships here from the sea to the lake (from which he had a free waterway to Petersburg). In his time there was no road at all, as there were too few people to travel by it; he had to cut his way inch by inch.

When I went through it some eighteen years ago, I found the road quite deserted. Not a single cart or traveller, either by horse or on foot, not a single village on the way, except the relay stations. The scenery was beautiful. The Suma rolled through a very rocky land, sometimes squeezed between high rocks, or forming a free and wide sheet of blue, clear water in a dale with the greenest of shores bordered with wild forests. A wonderful peace reigned there, which speaks to me, even after these eighteen years, as an unforgettable memory. I thought how strange it was that the Petersburg people preferred to take expensive trips to Germany and France, seeking rest after the winter in town, and never know what a haven of rest and beauty they have quite close, if they only take a little river-steamer trip north.

I went through an endless avenue cut through the dense forest, the edge of which presented a chaos of overturned trees —magnificent silver birches or pines, fallen and rotting, overgrown with young, green bushes and foliage. It was plain that no one here would care to lift a fallen tree, while he could cut as many fresh trees as he fancied. And I have been in houses of peasants in this district, where I sat on beautiful

home-made birch-wood chairs and sofas or quaint benches of true peasant style, and the host told me smilingly that he cut the birches for them some thirty years ago and let the logs season for ten to fifteen years first, then engaged for a winter a skilful cabinet-maker, making the following terms: if the first chair made would stand the test of being thrown out of the window of the third story, he would consider it good enough and the cabinet-maker could go on making the whole of the house furniture.

Thus, in those far-away days, when the hours of work were not counted and did not represent so many shillings and pence, work was a sacred thing. Each kind of work required certain conveniences, certain appropriate seasons, sometimes the co-operation of neighbours. (I would not undertake to say that the various phases of work did not correspond to the life of the stars and the solstices.) It was always begun with a prayer.

In winter, when snow lies on the fields, when all the domestic animals are in the stable for many, many months, when they require constant attention, when the northern day shrinks to a few hours, the men use the light hours for cutting and carting wood in the forest or carting hay and straw from the reserves; women naturally do all the work at home, prepare food for man and beast, fetch water from the communal well, and attend to many other duties. At such a season, the spinning seems the easiest work to do, for the future, lighter days. It is so easy to take up or leave the distaff. The old women especially seem never to part with it, whether they tend the children or tell them fairy-tales, or lull a baby to sleep, swinging the cradle with the foot and spinning all the time, having the whole of the housekeeping under their knowing eyes. Even in the evening, when peasants sit up till midnight with their work, the cheap lamps do not give enough light to attempt more elaborate work, and women

continue spinning for many winter months. The little girls who have reached the age of six or seven years are also taken in hand and taught spinning, while the boys of this age begin to learn a man's work—tending cattle, running messages, or plaiting bast-shoes and baskets.

Then spring brings new hope and new light. During Lent, the weaving loom is brought into the hut. Some of the spinning is now made into warp, which the peasants usually spread along the three walls of the house. Also the woof is wound on the spools ready for the shuttle. A deal of thinking goes on among the women. They sort the spun flax and wool carefully and decide which will be used for the best linen and woollens to give to the growing-up bride, which of it must be made into a durable cloth for the grown-up workers, which for the women and children. They know all this thoroughly. Some of the spun thread goes to the local indigo dyer to be made blue.

Then the weaver, one of the younger women, perhaps the eldest daughter-in-law, takes her seat at the loom and, as everybody knows how important it is that she should make all the linen required, no one disturbs her from the loom and she goes on merrily, humming a song, often singing beautifully to the rhythm of the loom. The weaving is usually finished before Easter Sunday, in order to remove the loom and have room for the festivities taking place about Easter time. The next week after Easter Week, then, would be the best time to bleach the linen. If one travels about this time, one can see every paddock full of unrolled linen put out to bleach in the sun.

Now the sun shines at its best and there is plenty of light; the days are long and everywhere one can see diligent hands and heads bent over various kinds of work: drawn-thread, embroidery, lace, plain sewing. The girls are embroidering for their dowry: shirts, aprons and towels, enough to last through

all their married life and enough to give as presents to nearly every one who attends the wedding. A great deal of fine bead-work is done ; some is for neck-wear, some will make the head-wear very pretty, hanging down the neck from the cap, and with two streamers over the ears down to the breast—one would say, in quite the Egyptian style. There are many traditional devices for these fairy-like garments, and I do not believe the modern, expensive way of dressing has yet given to the women anything so quaint and fairy-like as some of the ancient Russian costumes. (I say Russian, because I know it better; but every time I see any other national dress in a museum or in a private collection, I am quite ready to see its beauty far beyond the modern wear with all its facilities.)

I started to speak of ancient, good work, moved to it by the modern attitude to work, both of those who work and of those who employ the worker. Indeed it is like assisting at a sinful deed. One cannot help thinking of the purity of the foregoing epoch ; one cannot help dreaming or even forming plans to turn the degradation into purer and more beautiful forms; and it seems to me that the hour has come, and one need not feel any more alone in this planning for good.

I write these lines in India—the land of beautiful work *par excellence.* Everything I see speaks to me the same language : beautiful, incomparable work of years gone by, and a strong infusion of ugly machine-work and degradation of technique and designs, a real transformation scene of beautiful colouring receding fast before the overpowering, violent, unhealthy, chemical and mineral dyes, which, I am afraid, have already succeeded in perverting the artistic colour taste of the Indian majority.

I trust there are some who grieve for this, some who feel the ugliness of the new, modern wares, because it is like a false sound that haunts the ear and robs one of peace and contentment. To those few I like

to speak from heart to heart, to tell them of my experiences in this rough field. I cannot help thinking that such a skill, such a perfection as India has reached in olden times, will be used up again for far greater work of beauty. Some great spirit will lead its country to a new glory; but if we do nothing but expect this with folded arms, this leadership cannot manifest. There is a great deal to do to prepare for His coming.

Being a Russian, I certainly would not dream of making plans of work for India, but I believe I could serve my unknown friends in India by telling them of my Russian experiences of the last twenty-five years of such work of revival and reconstruction. I may not say that to-day all the beautiful work has disappeared in Russia. It begins to do so where the railway has done its levelling work, but there are yet two-thirds of Russia still far from a railway station, and there, if one takes the trouble to go by horse, one yet finds mediæval corners, full of beauty.

I find my workers in all stages of this process of demolition. When they come to get work from me, dressed in their traditional garments, my work is very easy and pleasant indeed. They know how to do beautiful stitchery, though each locality has its own name for a stitch or a pattern; but, making the girl's own sleeve or apron a nice and convenient object lesson, we get to understand each other at once. Of course I introduce my own material, as the peasants nowadays have nothing but shop materials. I cut it myself, I select my own coloured threads, and I have only to explain how the local pattern must be applied to something that is made for town, perchance for the world's capital—London itself. In such fortunate places, I try to draw out all their artistic judgment, trying not to enforce my own ideas and ways. It is sometimes a real treat to hear these women talk of their craft, illiterate though they may be.

In other places I find that the peasants have "civilised themselves out" of traditions, and wear bright cotton goods made up mostly by local tailoresses, who, with the blessings of the Singer machine, have adopted all the fag ends of modern trade. Cheapness is the main principle. These peasants wear rubber goloshes and parasols, and the girl must have a watch in her dowry. At first sight one despairs of doing anything among them, and one is ready to think them too far gone in the wrong direction. But it is wonderful how good work reconstructs a human being. At first they learn to do good work because they need the earnings; later they take pleasure in it. Then some powers wake in them; imagination begins to suggest new refinement; and I have often seen love waking up in such souls, love for those who bring some little light into their colourless life.

The written history describes the "beginning" of village industries in Russia as having arisen some thirty years ago, and it introduced a new name for it. In fact it is as old as peasantship itself, but it remained undiscovered until these industries became an object of commerce and export. Before this, townspeople seemed to ignore the question of where things came from. The weekly markets in every village and town were always full of peasant industries, from boats and carriages, wheels and sledges, down to buttons and hooks and eyes; from woollen and linen cloth down to felt hats, sold by merchants for Vienna hats. There were villages and whole districts containing thousands of villages specialising in one or another industry in winter time; some were house-builders, some blacksmiths, cutlers or felt boot workers; some made wheels or barrels, pottery, shoes, boots, harness—all sorts of commodities. In olden times there was very little that the peasant need have bought in a shop, the nearest market was his field of exchange. Even the serfdom did not affect this activity, and an owner of serfs was very pleased to have artisans, as

he could make such a skilful worker pay an appointed tax, and on these terms the men were allowed to work for whom they pleased and even live in large towns far away from the estate.

When, in 1861, the serfs became emancipated, every peasant, every boy, however young, received a share of land from the proprietor, which he had to pay off to the Government by yearly instalments. The Government advanced this money to the landowner, who, by the way, did as little know how to manage money wisely as his former peasant-serf, used as he was to get his income "in kind," and having, as a rule, very little cash. This arrangement seemed satisfactory enough at first. But with the increase of population the share became smaller and smaller, and soon became insufficient to support a family. The requirements, on the other hand, became more numerous; the peasant had a new order of things coming into his life: schools, doctors, hospitals, roads and various other new things to care and pay for. Famine became a periodical occurrence, and then the winter industries became a dire necessity.

When the towns had to support famine-stricken districts numbering a score of millions, they soon understood that it could not be done by money alone, and that some wise thoughts and organisation were needed. Thus the great movement of townspeople helping the villagers was started, depots for selling peasant industries were opened in large towns and, after a good deal of mistake and trouble, it has now become an established, national fact. Very detailed statistics were taken; a great many specimens from every locality were collected and instructors appointed; and industrial schools and workshops were opened in villages. There is even a special bank established for the supplying of groups of workers with money for buying the raw materials. Now, during the war, this ready organisation has been speedily turned into ammunition work, and the peasants make boots and harness and sandbags and various metal-work. On these lines

a great deal of good may be done; and if failures have come, they have not come from the workers, but from the ignorant leaders.

There is a great difference between doing some beautiful work for one's own use and manufactured "goods". Here lies the great danger of degradation. When the work ceases to be an expression of one's soul, when there is no contact with the other man or woman who will use this piece of work, but a middleman, whose only aim is to make as much money as possible out of it, the element of love recedes and often changes into hatred for the one who degrades one's best principles. It is a bitter thing to do wrong, to know that what you are doing is downright bad, and required to be so for the sake of cheapness. In this way the best work was lost to the world in general and to every country in particular.

When the townspeople came to the aid of the villagers, with the best possible wishes, but without experience and knowledge, the danger I have been speaking of manifested itself very clearly to some who had artistic feeling; but remained unnoticeable to others who in their ignorance went on with great energy to build industrial schools in the villages, ignoring the skill and the traditions of work which were, one may say, yet warm and living among the peasants, introducing meaningless patterns, mostly German, machine-made material and chemical dyes, and tried to imitate as much as possible the evenness and the "fineness" of machine-work. It was indeed kept as an ideal in the Government weaving schools. The "seasons" for certain work were ignored and made fun of.

In the peasant budget one weaver weaves in a few weeks what has been spun for the whole, long winter by all the family, perhaps by five or six women and little girls. Now no one thought of spinning; and, as a new, quick loom was introduced, and weaving was made a separate industry, machine-spun thread came to be used as a matter of course.

The results met these ignorant teachers' approval: the cloth looked exactly like the machine-made. It was very much like teaching special people to reap by hand, never thinking of how the field may be cultivated and sown. In other words, it created workers whose earnings had to be supported artificially. There is a great deal more to say about weaving, its beauty and its place in the agricultural world, also of the fitness in each separate country of appropriate materials; but I shall have to pass this subject by. I hope the reason of the decay of beautiful weaving, after this unwise "help" of the townspeople, is now clear to a certain extent.

The same result followed the efforts of the leaders of the Village Industries in all other branches of handicrafts. Some good was done by collecting the peasant embroideries, drawn-thread work, lace, costumes, leather-work, metal-work, and many others, which otherwise would have disappeared in a very short time. The old patterns and stitches were reproduced, but, alas, on fine machine-linen and with machine-made threads, dyed with chemical, German dyes; yet it pleased the eyes of the ignorant and they continued to "improve" the various crafts. The more energy they put into it, the more detrimental was the result. It was difficult to break the self-sufficiency of "learned" and "educated" artists and artisans, who thought themselves much superior to the traditional workers; in fact everybody deemed himself able to teach; no one wanted to learn. Learn from the illiterate peasant?—the idea!

All these ideas gradually became more and more clear to me, when I took the work in hand some twenty-five years ago. And I saw that there was a great reconstruction work before me—and this against the public taste, against the desire of the leaders of the movement. From day to day I tried, first, to weed out the "foreign" influences, then to bring in bit by bit the old traditions and find means to introduce the real materials. Only one thing guided me in this up-hill work,

and this was—reverence. At the time I did not understand, as I do now, that every feature of beauty was more than human expression, that it was a fragment of the Great Leader's own plan, given to the Aryan race at the beginning, to be worked out through its long evolution. How could I, not being a Theosophist then? But in some way the hidden purity and beauty of every fragment, untouched by "civilisation," just as I found it in the treasures I set myself to collect and study, made all my being bow in reverence, made me keen to follow its true indications. Therefore I soon detected the "weeds" which could not help coming up, even in the work that went through my own hands.

For a good many years before this, the idea of true pigments, made of plants, flowers, roots and barks, took hold of me, and I collected various recipes of vegetable dyeing from old housewives, old books, and verbal instructions of old peasant women. When I came face to face with the main defect of modern art work, and had to repeat these misfits myself, the idea of vegetable dyeing became a necessity, a *sine qua non* of good work. Little by little I began to experiment, and some twelve years ago I opened my first dyeing establishment. One of my daughters entered into the work with heart and soul. I need not say it was a difficult thing to do, as the art of dyeing practised some thirty to forty years before this in many corners of Russia had left no trace whatever, and the hands of these faithful workers went to rest long ago. Even the indigo dyeing, which played a prominent rôle in every Russian village, was already perverted. The German artificial indigo penetrated every country place; it was cheaper and easier to handle. In fact anyone could become a dyer without former experience. I have some old pieces of the old indigo and of the new artificial one. The old piece, though worn to holes, retains a beautiful blue, in fact the more it is washed, the better becomes the blue. If you hold

a piece like this against the sun, and allow the sun to shine through, you seem to see the blueness of the sky with its deep, penetrating note. The artificial indigo, after several washings (very few washings indeed), shows only a dirty, bluish colour, seems to have no vitality about it, looks downright ugly. The goods of this artificial dye were in the hands of clever, well-paid agents, and were spread so well that very soon there were hardly any indigo dyers who could not be tempted by the new "powder indigo". So we established our own indigo-tank, and my daughter worked it herself, mixing the deep tank with an oar. I believe she was the first woman who managed a tank; as a rule this is always done by men. Our pigments were very simple, and some of them could be secured easily if we paid attention to the various seasons. Birch-leaves, yellow daisies, cashew-nuts, red madder, onion skins, heather, barks of many trees, gall-nut and many other things found their way to the store over our dyeing house. It was a treat to see the various coloured skeins of threads drying about in the yard.

From this hour the embroideries, and later on the stuffs which we used for the embroideries, became quite enchanting. There was such a strength in them and such a beauty. People who did not know anything about the process of dyeing admired them immensely (though I am not prepared to say that if they knew how much trouble such a beginning brought, they would follow my lead). Artists invariably were entranced with the "life" colours, and many made friends with us. Seeing in studios and art-schools how they painted backgrounds from pieces of shop material in a wrong colour, I could not help myself, and gave them some real stuffs which had life in them. I often wonder how people deluded by artificial things seem to enjoy them (pianolas, gramophones, essences of flavouring in foods, perfumes made of coal-tar, etc., etc.). It seems that once one has taken the path of artificiality,

there is no end of delusion. One loses the right use of the senses.

Another grave error was in making the peasants work on too fine material. It was detrimental to the eyesight and made the work look machine-made. The play of the woven threads, and the added stitches in harmony with these threads, is a thing of beauty, however fine or coarse the hand-spun threads are. A great evil, too, is the spread of wrong patterns. Some of this evil can be attributed to some of the German soap-manufacturers. They wrap every piece of soap in a sheet of cross-stitch patterns, said to be Russian, but really German in their origin. The perversion of the traditional patterns is now almost too far gone, and very few know how to discern the real from the imported. Even educated Russian ladies believed in this imitation being of a real Russian character, and this cross-stitch work not only spread in Russia as such, not only now forms the foundation of peasant garment decorations, but was even introduced under the name of Russian Embroideries in Paris and London. Thus a vile, cheap delusion spreads under a false name, while the beautiful work is hidden, unreverenced, and disappearing fast under the sway of ignorance.

The older a piece of embroidery is, the richer it is in stitches and pattern, the more one finds ancient symbols which bring a message from the ancient world. We find the idea of duality, trinity, immortality, expressed in many pieces of work. The great symbol of the Swastika is found often in weaving and embroidery, drawn-thread work or metal-work. So is the Tree of Life. The two peacocks, standing with heads turned to a tree in the middle, are seen more often than anything else. In some old, elaborate pieces of drawn-thread work I found temples and a road towards them, with flags marking the road. These were the Eastern praying-flags. The praying-wheels are also often found, and in silver-work

one comes across pendants with obliterated words (of prayer) which were meant to take the prayer up with every motion of the pendant. These symbols surely come to Russia from India. We very often have pomegranates embroidered on the towel-ends; certain it is that the Russian peasants never saw pomegranates in their own country, but have brought and preserved this relic of a symbol through thousands of years from their cradles.

The demolition of national treasures is going on in every country at the present time. In some, their old industries have already been thrown so far back that they seem to be beyond redeeming. Some still have all the elements of tradition, craftsmanship and innate beauty, though the levelling influence of machine-work and machine-thought is already over them, playing havoc with the old traditions; yet still there is artistic skill in some of the workers and some artistic feeling in the hearts of the few who do not allow themselves to become demoralised by the modern degradation. In these countries wonders may yet be achieved if men and women put into the work of reconstruction their love and their service.

A. L. Pogosky

SOME REFLECTIONS ON ART AND HUMAN EXPRESSION

By EDGAR H. WILKINS, M.B.

ART is a mode of expression representing emotion in human life, and has the direct object of giving pleasure. The artistic value of the events and circumstances represented in a work of art lies in their richness in pleasurable emotion, in their power as thought-pictures to arouse pleasurable emotion in the imagination of the beholder. The question as to which emotions are pleasurable and which are painful depends on the constitution of the individual concerned, and is a matter of deeper psychology and metaphysics, into which it is not the object of this paper to enter. At the outset I will state clearly this definition of Art, as being the representation of emotional phases of human life, the experiencing of which emotions in the imagination is pleasant, and that this emotion-pleasure is the primary and professed purpose of Art.[1]

An equally important aspect of Art is Beauty; and it may be disputed that the object of Art is the representation of Beauty. But on closer examination the Beautiful is seen to be that which gives pleasure through the senses; and in practice we limit the epithet of beautiful mainly to those objects which give pleasure through the senses of sight and hearing. The recognition of Beauty as a factor in Art is, then,

[1] Throughout this paper I have followed Bhagavan Das in his work on the nature of emotion and its relation to Art, as given in his book *The Science of the Emotions*.

no refutation of our statement that the giving of pleasure is its object.

There are two factors in Art, namely, the emotion-ideas expressed, and the purely sensuous beauty of the expression. This second factor is a necessary one, as it is only through one or other of the organs of sense that expression can be communicated from one person to another; and, as I have said, the senses of vision and hearing are those mainly used in the appreciation of Art. In the expression of Art every human faculty is brought into activity. The senses of smell and taste alone do not appear to have any share in what is truly named Art, though sensuous pleasure is appreciated through them. The reason of this is that these latter senses do not readily express ideas, and it is the expression of ideas conveying emotion which is the function of Art.

Emotion-idea is the essence of Art, and sensuous beauty is the essence of its expression. As we cannot on the physical plane dissociate Art from artistic expression, these two elements are invariably combined. When I use the word "sensuous" in this connection I do not of course mean anything relating to sensuality, but merely that which appertains to, or is appreciated by the senses.

It is the object of this paper to unify and classify the various arts, the different modes of artistic expression, showing their relation to each other and to the essential nature of Art as I have described it. A recognition of the idea and the sensuous elements is essential to an understanding of this classification.

We will consider music, for instance. To the average mind music does not express ideas; perhaps the most that music conveys to the ordinary person is a more or less vaguely defined mood, as is indicated by the terms lively, mournful, martial, and so on, applied to pieces of music. The beauty of the sound and rhythm is the predominant element, the enjoyment derived through the sense of hearing—a sensuous

appreciation quite distinct from, and usually without any intelligent understanding of, the ideas which the music represents. The very fact that most people can appreciate moods in music is proof of its nature as an art according to our definition, as a mood is nothing more than a milder and more prolonged emotion. We might say that music is a language of the few, unintelligently admired by the many.

Music, then, is an example of an art in which the sensuous beauty of the expression is predominant. If we take prose literature, the novel for instance, we have an example of an art in which the idea, the meaning, is the all-important element, and beauty of expression, although very necessary to convey that meaning, is subordinate to it. In painting we have the two elements about equally prominent, the beauty of form and colour, and the beauty of the idea expressed by them. In artistic expression we use the different human faculties singly and in various combinations, and it is according to the faculty or combination of faculties used in each case, that we name it poetry, drama, painting, music, or another of the arts. Art is one, as is human life; but the arts are many, according as human life expresses itself through different and distinct organs of expression.

Prose literature is a written language detailing portions of human life; and the value of the literature is the emotion-value of the particular phase of human life presented. The form of the expression, the words and idioms used, the ornaments of speech and style, may have a beauty of their own apart from their meaning—or apparently so—but are necessary to convey the emotion-ideas which, reproduced in the consciousness of the reader, give him the enjoyment of reading. I might say here that beauty of form is entirely dependent upon the beauty of the idea of which it is the expression, although the admirer of the form may not be conscious of any idea within it. This is

a matter of metaphysics, and I will not do more than mention it here.

What I have said of prose literature is true whether it be fiction, history, or biography, and to a certain extent also in the case of scientific matter. The latter belongs more properly to the cognitive consciousness, being a record of facts and cognitions, and the emotion element is almost completely submerged.[1] But in all scientific writings there is a latent emotional element, as is seen in the consideration that the aim of Science is to contribute to the pleasure of human life, that all true human pleasure inheres in the relation of human beings to each other, and that this relationship in respect of the resulting pleasures and pains is the basis of emotion. It is stretching the point, however, to regard Science as a branch of Art; I merely include it for the sake of completeness.

The essential truth of literature, and its value as an art, lies in its trueness to life, in the accuracy with which its emotion-pictures represent phases of the emotion-consciousness of the nation or race by which the literature was produced. The truth of literature—indeed of any art—considered as art only, has nothing whatever to do with the question of whether the happenings depicted actually occurred. In art we record thoughts and events, whether actual or fictitious, as a medium to express phases of emotion. It is not correct to include Science in Art, for the simple reason that the immediate object of science is to cognise what happens in the realm of facts; whereas the immediate object of Art is to cognise what happens in the realm of emotion without regard to actual facts. It is true, however, that every single subject merges into every other subject, and when sufficiently expanded, even along its own lines, comes finally to include

[1] In life as we know it there are three modes, three aspects of consciousness: (i) thought or cognition, (ii) desire or emotion, (iii) effort or action. By the first we know or perceive; according to our perception we desire; and the desire impels us to action. To these three, cognition, desire and action, correspond Science, Art and Craft respectively.

all other subjects; and from this point of view Science and Art come into mutual coincidence. Art is the science of emotion, and Science is the art of knowledge. The soul of Art is emotion, just as the soul of Science is knowledge; and the object of both is to enhance the pleasure of life.

I must come back to my original purpose of classifying the arts, not as anything separate from each other, but rather as aspects of a unity. I have shown the two elements in art: the emotion presented to the consciousness, and the medium of expression presented to the senses; that they are mutually dependent, but receive different degrees of appreciation according to the nature of the medium and the understanding of the observer.

I have said that prose literature is an art using language as its medium of expression; the recording of the language is by means of written words which are read by others. Prose literature merges gradually into poetry, which in the form of verse is language enhanced by certain qualities of music, namely those of rhyme and rhythm. Rhyme is tone or quality of sound in words, and rhythm the arrangement of words to fit certain proportionate metrical forms. The chief element in music, that of pitch, has no part in either prose or verse poetry, unless in the human voice reading it aloud. This belongs more properly to the art of elocution, in which the expressive power is enhanced by the use of gesture and attitude of body, the modulation of tone, loudness and pitch of the voice, and the variation of speed of articulation.

Oratory is less an art and more a science or craft, in that it deals with present problems and actual facts of life, and has not as its primary object the giving of pleasure by the arousing of emotion. Here we see plainly the mingling of the elements of Art and Craft, where Art is called in to reinforce the effect of argument and statement of fact. So it is in reality in all human activity, that Science, Art and Craft are

everywhere commingled, as indeed they are impossible of separation—Emotion, Thought and Action, the three aspects of manifested consciousness.

Drama combines human speech with action as well as with scenic representation of circumstance and background. This has been truly said to be the highest art of all, in that it comes nearest to actual life, uses all the powers of human expression, of speech and action, music and colour, dress and landscape and architecture.

Music, as I have already shown, has the sensuous element, the beauty of sound, predominant; and the emotion-thought little, if at all, intelligible to the average person. An extremely interesting line of thought is entered upon in a comparison between music and painting. The latter depicts its subject in colour, and the former in sound. Now the vibrations of light—colours being the component elements of light—are infinitely finer and more rapid than those of sound; and, this being so, one would expect the art which uses light vibrations as its medium of expression to be a higher, more flexible, more expressive art than that which uses sound vibrations. But by a general consensus of opinion music is the higher art, and the explanation of this I will endeavour to show.

In painting the artist records, materialises his thought by imprinting colours upon a surface. This done, his work of art is completed. Nothing more remains but for others to view his painting, enjoy the beauty of colour and form, and interpret the emotion-thoughts of which the colour is the embodiment. In the case of the musician he records his composition upon paper, but this record is not the final and completed work of art. It is a visible record of sound, but is not the sound itself. A second artist is needed to translate the visible into the audible, and in this translation the power of human expression is again exercised.

If music were subject to the same limitations as painting, we should have a record of the music which would continually and simultaneously emanate all the sound vibrations of which it was composed, and there would be no place for the instrumental musician who expresses himself in his own rendering of the fixed and stereotyped record. If painting were capable of the same freedom that music enjoys, we should have, no doubt, a fixed record of the colour of which it was composed; but to interpret this record in actual colour vibrations, a second artist would be needed to flash out the lights and colours from his own person, and in doing so express himself, his own rendering of the picture, in the completed work.

The vibrations of light and colour are, it is true, finer and more subtle than those of sound. But our senses and powers of expression of light and sound are so conditioned that all we can do in painting is to make a record of the work, which, once made, remains fixed and mechanically emanates a fixed expression of the artist's conception; whereas in music each individual can emanate from his own body, through his vocal organs, or through an instrument acted upon by his hands, the sound which is the expression of the artist's thought and feeling. We cannot emanate light from our bodies as we can sound. We have no organ for expressing light, although we have the organ for appreciating it. Not having a light-producing organ, we can only use light in artistic expression by means of some artificial device, and such an artificial device is a painting, which automatically, mechanically and without variation reflects the colours which its paints do not absorb from the light that falls upon it. It is the mechanical element in painting which limits it so much, and this is due to the limitation of our power of expression in respect of light and colour.

Music, then, as an art has greater freedom and expressive power in these two respects, namely, the comparatively

subsidiary and unessential part taken by the fixed, mechanical record, and the place taken by each musician in combining his own individuality with that of the composer in giving expression to the composer's work. It may also be that this amenability of music to infinite and subtle variation has developed the auditory power of appreciation to a higher degree of sensitiveness in average humanity, and hence the greater capacity of music, compared with painting, to give pleasure to the majority of people.

Drawing and etching are the same art as painting, but without the colour element, being a study of form in light and shade. Sculpture models the form in three dimensions instead of in two, as in drawing, and has the greater expressive power in being subject to an infinite variation of view-point. Sculpture is rather limited by the difficulty of its construction, and is practically confined to the portrayal of human and animal forms. This is an indication, once more, of the essential concern of art with life, with feeling, with emotion. Sculpture, being thus limited, pointedly selects life-forms as its subject of expression, and does not concern itself with the less directly human aspects of the world, as does painting.

It may be disputed that landscape painting can have no relation to emotion, and that this is a refutation of our idea of art as being a reflector of emotion. But even though the wildest mountain scene or wilderness of nature may bear no mark of man, and contain no human or even animal form, it yet has an implied though unexpressed relation to man; and it is the feeling, the emotion, evoked in man by the landscape, the unconscious placing of himself in relation to that scene, which gives it the essential nature of Art. It might also be said that no human being would paint such a scene, no human being would admire it, had it not some relation to himself, to human life. We might also note the richness of feeling, the pathos, given to a

lonely landscape or a rugged mountain pass by a solitary human figure, a roadway, a ruin, a footprint where man has been.

Pottery, vases, ornaments, plate, and so on—that art which beautifies so many of the common articles of household use, rendering them not only useful but also beautiful, and then fashioning them purely as works of art, for beauty primarily, and not for use—this art, it may be objected, has no relation to emotion. Yet if we consider such words as graceful, dainty, sweet, and so on, as applied to such objects, we shall see that they are looked upon as expressing moods or qualities—qualities of feeling, of emotion. But the emotional element is not prominent as in the case of music, and is eclipsed by the beauty of the form.

It may be asked: How does form express feeling? How does anything inanimate express an idea, unless by an arbitrarily arranged code which is certainly not present in art? This is best answered by another question: Why does a smile express pleasure, and tears sorrow? How do we instinctively understand facial expression even from infancy? This is not an artificial code, but belongs to the Code of Life. We can only say that Life has chosen a certain language, as it were, or symbology, by which to express itself in matter. The "why?" is a metaphysical problem, and I do not know if there is any explanation. Just as the human soul expresses itself by the movements and variations of the physical body, so do human beings appreciate phases of consciousness as being expressed in the shapes and colours of inanimate objects. Every object in the material world is an expression, however limited, however partial and fragmentary, of the Cosmic Consciousness, the One Life, the Divine, indwelling Spirit; and it is the sensing of this Life in matter—in forms, shapes, colours, sounds and movements—which is the secret of expression in Art.

Architecture is a Craft beautified by Art. Architecture may be said to be the embodiment of human emotion in Building. A building, pure and simple, is an embodiment of knowledge and action—the knowledge of materials and forces and the action of the labourers. Architecture brings in the third aspect of consciousness, that of emotion; and expresses it in the style, the proportion, the ornaments of the building. We build for use only; we build for use and beauty both; and we build monuments for beauty and expression of sentiment. A cathedral has a use, but is pre-eminently an expression of devotion, of aspiration, of worship.

One more method of expressing emotion is by bodily movement, in dancing and calisthenics. This art takes many different forms, some of which can hardly be termed dancing in the accepted use of the word; but they all aim at expressing moods and feelings by movement of body and limb, as in the work of Pavlova, Maud Allan, and others. In that particular kind of dancing, such as waltzing, which is indulged in as a social pastime, the enjoyment consists essentially in engaging in it oneself and not in observing, and each participant becomes himself the artist, the author, the actor. Here may be differentiated the pleasure of the motion, and the pleasure of the mood which the motion conveys, the one sensuous and the other emotional. The emotional factor has, I believe, the greater part to play in rendering dancing so favourite a pastime. This of course is greatly contributed to by the musical accompaniment, the very hearing of waltz music calling up the mood which almost involuntarily throws one into the movement of waltzing. The difficulty of dancing to bad music, the ease and greater pleasure of dancing to good music, is something more than the mere difference between the two pieces considered as music alone. It is the mutual interpretation of the dancing by the music and of the music by the dancing, which so intensifies the pleasure-feeling of the combination.

If it were asked what moods or emotions were expressed or called up in waltzing, I should say those of exhilaration, courtesy and affection, combined with whatever mood may be contributed by the particular music of the accompaniment. These feelings, expressed in the grace of movement and in the partial embrace of partners of opposite sex, rightly give dancing a prominent and approved place in social life. The sexual element is an important though not essential one in contributing to the emotional power of dancing. It is an example of the fact that those emotions of the class of love and affection are possible in their greatest intensity only between those of opposite sexes at our present stage of evolution.[1]

I do not claim to have given an exhaustive account of the arts, but have endeavoured to show how they are related to Art in its essence, and the reason of their differentiation; that each art is not something *sui generis*, incapable of analysis and classification, but is, as it were, a ray of the sun, an expression of Art itself. So also I have suggested that Art is not something *sui generis*, but is an expression of one aspect of the Triplicity of conscious Life; and that it does not exist only in a separate compartment of its own, but enters, in some degree, into every detail of life, inseparable from the two other aspects, Science and Craft, of this Triplicity. ". . . In all things the Unity in Trinity and the Trinity in Unity are to be worshipped."

Edgar H. Wilkins

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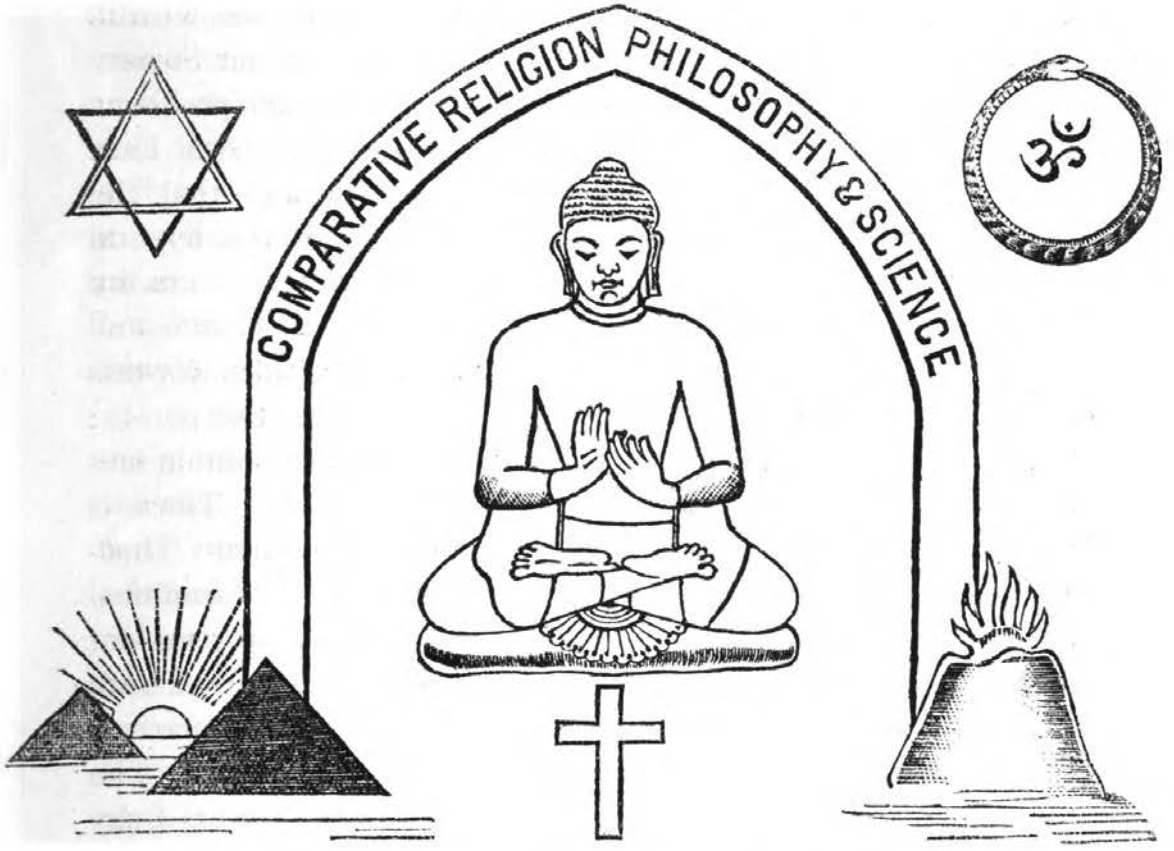
[1] See Bhagavan Das' *Science of the Emotions*.



THE THEOSOPHICAL OUTLOOK ON PROBLEMS OF NATIONAL AND INTERNATIONAL POLITICS[1]

By B. P. WADIA

THE subject of this lecture sounds controversial, but I do not think my address will be dragged into the arena of controversy for some time to come. In a way I wish it would form a topic of hot debate, for then it would mean that the world is changing in its views on political problems. We have often heard that Theosophy has nothing to do with

[1] A lecture delivered at the Forty-Second Annual Convention of the Theosophical Society at Calcutta, December, 1917.

politics. I do not agree with that view, even when by politics is meant the ordinary discussions of political problems in a country involving strife of parties and all that goes with it. However, I do not think any instructed member of our Society will rule out of court the study and exposition of such problems of politics as I desire to place before you to-day. And I am inclined to believe—I wish I might be wrong—that the world outside the Theosophical Society will pass it by, and deem this lecture as one more quaint outlook of a cranky Theosophist.

I can guarantee more Theosophy than politics in this lecture, but at the outset I would like to make clear two points: first, that what I say embodies my own personal opinion and should not be regarded in any way as authoritative. There is always a danger of individual opinions of prominent Theosophists being taken as tenets or doctrines of the Theosophical Society, and I think it becomes the duty of student after student of the Sacred Science, as he puts the fruits of his study before the Society, to affirm that individual opinions do not narrow the fine, broad platform of our international organisation. The second point is this: I would like you to note that what I say here is the result of the study of an individual brother, with all his limitations of vision and penetration, which he himself might have to throw overboard, as he gains more knowledge or better faculties of research. I should never have dreamt of giving this lecture of my own accord, and so, if I do not satisfy you, please throw the blame on our President who put me down as one of the Convention lecturers this year. Now to my subject.

Religion and Politics—A Comparison

The first thing I should like to point out is this, that the prevailing view from which the entire range of politics is

observed, is the western and modern one. The way in which the hoary East looked at political problems was different. In these later centuries in which the western world has been influencing, more and more, the thought-atmosphere of our civilisation, the older view of politics has gone out of fashion, is forgotten, is not even considered. Just as the nineteenth century scholars traced the source of religion to superstition and described the evolution of religion from the totem and the fetish to monotheistic phases of thought, so also our political thinkers trace the history of our political evolution from the far-off periods when savage tribes tried their hands at the art of government. The patriarchal family, like the totem in religious thought, is the seed from which the many-branched tree of modern politics has grown. It is said: One Universal God from the totem, our vast political structure from the patriarchal family.

That is not the view that Theosophy takes. Our Society has been instrumental in enabling the world to take a somewhat different view of the origin of Religion and religions. It has not wholly succeeded as yet, but already we have taken a great step, and we find that some of the ablest thinkers of the West are inclined to take our view regarding the evolution of religion. Similarly we may succeed—I think we shall—in helping western civilisation to accept our view regarding theories of Political Science. The Theosophical outlook in matters religious is being accepted very fast nowadays, and I shall not be surprised if our angle of political vision presently finds acceptance in the world of international politics which is steadily emerging before our eyes.[1] It is that Theosophical outlook on political problems, not of any one particular nation, but of humanity as a whole, which is the object I have in

[1] Dr. Woodrow Wilson, the great democrat, in his excellent volume *The State* makes reference to kinship—which according to him is a fundamental principle, active in the production of the original State—and Religion (*cf.* pp. 14 and 16), where the origins of Religion and the State are discussed.

view. I will not talk of Home Rule and Communal Representation, or the Russian Revolution and American Trade, or the many and varied problems which are now engaging the attention of politicians and statesmen in different countries. All that I propose to lay before you is a few principles which bring us to the elevated spot from which, as Theosophists, we view, understand and interpret the political progress of communities, nations and races. It is fitting, therefore, to mention here that you should only expect a somewhat disjointed lecture; the sequential flow of idea after idea, linked one to the other—thus presenting a complete picture—is beyond me to-day. I shall endeavour to put before you a few ideas, which appear to me to be principles, which may enable all of us to study further—that is all I can do.

Divine Governance

Modern civilisation does not yet accept the view of the older world, that the evolution of forms and institutions, and the corresponding unfoldment of souls and principles, takes place according to some definite scheme, divine in origin and mainly superphysical in nature. It does not yet favour the idea that humanity is guided along its path of progress in terms of a well defined plan. The divine governance of the world is regarded as an absurdity by science, and is only made use of by religious folk as a figure of speech to console their minds in times of sorrow or difficulty. For a statesman or a politician, the consideration of divine interference as a factor of practical politics, the consultation of divine schemes and plans as an aid to his everyday work, would be a fantastic notion indeed; any legislator who dared to talk, even vaguely, along such lines, would be shown the way to the nearest lunatic asylum. A man or woman holding such views or

beliefs works in silence and has to keep them private, more or less, if he or she happens to be a politician.

Now that is the first point I would like to put before you. The instructed Theosophist believes or knows that there is a divine scheme according to which progress—sub-human, human, super-human, physical and visible or superphysical and invisible—is taking place.

The scheme of progress, divine in origin, was an object of study to the ancients. The Divine Kings who guided the infant humanity of later Lemurian and Atlantean days, did their magnificent work in terms of that scheme. At the dawn of our Āryan Race, the ancient Ṛṣhis and Yogīs had visions of the Plan, and performed their task accordingly. As man was able to stand alone more and more, as his instinct and mind unfolded their powers in course of time, as his intuitions began to work, according to the dictates of the Plan, physically he was left to himself to build his individuality and advance with the help of his awakened nature. The Readers of the Plan vanish from the pages of history, and when we come to what is now called historical times, the very existence of the Scheme is not referred to. Take the Purāṇas—and the facts of the existence of a scheme, as also the workers of the scheme, are evident; take the later Iranian writings or Greek ones, and we still come across references to the existence of the old Seers and Divine Kings and religious Teachers. But come to modern history, and we have no Scheme and no Divine Helpers who aided mankind on its upward journey. Still later, and the notion of an upward journey becomes non-existent, and only in the latter part of the nineteenth century, because of the writings of Darwin, evolution—only materialistic and bodily—comes into prominence. The happenings of our later days, the many scientific discoveries, the fruits of Spiritualism and Psychical Research, but above all the teachings

put forward by the Theosophical Society, are causing the thought of the world to tend to the idea that there might exist some kind of process or plan or scheme, according to which the entire progress, along many lines, of the whole of mankind has been taking place. The oft-quoted lines of the great Victorian poet, Tennyson, are only an index to the thought of his world which has been groping in the dark to find a better understanding of this ever-moving panorama of evolution. At the beginning of his *In Memoriam* he advises us to let "reverence in us dwell," and at the end, with the help of that reverence, he sings of

> One God, one law, one element,
> And one far-off divine event,
> To which the whole creation moves.

That Divine Event has a political significance which forms part of our study this morning.

The Plan and the Helpers

Now that is the first idea to be grasped for the purposes of our lecture: that even the political evolution of humanity is taking place in exact terms of a Divine Plan; further, that that political evolution proceeds along lines to which it is guided by Those who know of the plan. Theosophists must risk the ridicule of the world and affirm that divine helpers exist to-day as in the far-off past, and on Theosophical politicians will devolve the task of familiarising the modern world with the concept that man's political evolution is, fundamentally and in the main, guided by Rājarshis, Manus, Lawgivers, who labour from behind the veil, unknown and unrecognised by the vast majority, but of whose existence and activities some few know even to-day. That, then, is the second idea: divine helpers—masons of the great Architect of the Universe—who build

according to knowledge. The politicians and the statesmen of to-morrow, who will lead an international civilisation from glory to glory till the end of the fifth stage of the vast drama of evolution on our globe, will be men and women who, in an increasing number, will be pupils and disciples of these divine helpers. Some of the great statesmen of to-day are unconsciously led by these helpers to take one step or another; most of the great and significant events of to-day are the outcome of such unrecognised guidance, direction and help. As humanity grows into Justice and Liberty, the hand of the Divine Helper will become visible to an increasing extent, till in the culminating civilisation of our Āryan Race, Gods will walk the earth as of old, and the Golden Age will have returned.

The Free Man

Our next stage is to enquire into the purpose of the divine scheme, as far as human political evolution on this globe is concerned. The purpose of all evolution, according to Theosophy, is to bring man to the realisation of his divinity, not merely latent, but divinity which has become fully patent. Man, by and through the help of evolution, becomes God, knows Himself and His universe, can and does use the Power of His Will, can and does create a universe all His own, which He fills with His Love and guides with His Wisdom. In other words, the purpose of evolution is the unfoldment of man, through the stages of Superman, to that Perfection which is embodied in the shāstraic conception of the Supreme Puruṣha. Man is striving to become a Perfect Individual—free in mind, morals and activities. The purpose of all evolution is to enable him to attain to that exalted status. The various branches of the tree of evolution serve the one purpose—to give man the

necessary shelter while he is engaged in the Herculean labour of growth unto a perfect Individuality.

Bearing this purpose in mind we shall have to study the principles of man's political evolution in the light of Theosophy. The aim of political evolution on our globe seems to me to be the production of the Free Man, who will live and love and labour among Free Men, uninterfered with by State-laws of any kind or description. Our emancipated Free Man has unfolded his divinity to the extent which enables him to understand and apply the laws of his being to his own good, and without injury to anyone else. He does not require the aid of any set of rules or regulations, laws or enactments, made by others; further, the laws of his life, which are the outcome and the manifestation of his unfoldment, however different from those of his neighbour, do not interfere with the latter's existence; our Free Men have different outlooks on life and the world, but each of them, in his individual freedom, living according to his own enlightened conscience and the set of laws and rules which he has made for himself, lives without interfering with or harming his fellow Free Men, whose enlightened consciences have given them their points of view and their outlooks, and who have made for themselves their own sets of rules of conduct and laws of life.

Bearing in mind this purpose of the political evolution of mankind on this globe, we shall endeavour to study the principles which guide that evolution. The production of the Free Man, who lives according to self-made laws, and therefore is self-reliant, is the object of Nature which she strives to attain through the political evolution of humanity. To use the technical Theosophical language, our Free Man is one who has realised the Power of his Ātmā to a certain extent; this realisation has made him find and adopt the law of his being, which law finds expression in his own life. He lives in the

company of other Free Men, who similarly, through ātmic realisations, have found their individual laws of being and life. Imagine a community of men and women who have realised the power of Āṭmā, whose individualities therefore have attained freedom of thought and movement, who are detached, each a monarch unto himself, and yet live in harmony because each has lost the power to impose or to wound. The common tie between them all is the self-effort of each to live his life in terms of the laws of his own being—a life of inner richness and reality which receives only one kind of aid from without, *viz.*, in the self-effort of each to gain the view-point of the others. I do not want at this stage to describe the end of political evolution which will flower in this splendid civilisation in the seventh root-race on this our earth. I want just to present the goal to be reached, so that our study of the path to it may be a little facilitated.

The Individual—The Main Factor

Now you will see that the main factor of political evolution is the individual. The family, the tribe, the community, the nation, and their respective theatres of growth—the home, the village, the province, the country, and the institution called the State, common to all, which grows from simplicity to be a complex organism—are all playgrounds for the unfoldment of the individual, are all instruments by whose aid our Free Man will eventually come to birth.

In this, once again, we differ in our ideas from the western thinkers and exponents of Political Science. The evolution of the state, the growth of political institutions, cannot be studied by itself without any reference to the individual. In the study of the institution of the family in the home, or the tribe in the village, the individuals who are the component parts

form the most important factors. In this materialistic age, a scientific medical man hardly takes into account, when he is consulted about the bodily ailments of a man, the influence on the disease of that man's emotions and thoughts or of the play of his soul-forces. Similarly our political doctors of modern times have divested the study of political institutions of its most important factor, the individual, and concern themselves mainly with rules and laws which affect their environment, and which the evolving individuals bring into existence at different stages of their life-journeys. This is the great obstacle; at least I have found it to be so, in my study of the western political writers; in their splendid expositions they take us away from realities into concepts which are removed from living, human interest. Also their expositions do not take account of the fact that the individuals who formed the original, simple state of the family once, are exactly the same individuals who, as they go on unfolding their powers, form the more complex states of the village or the nation; that family ties and blood relationships evolve into communal and racial bonds, and that the war between country and country is not to be traced merely to feuds between family and family, or tribe and tribe, but the causes thereof have to be looked for elsewhere, *viz.*, in the individuals whose warring propensities are the outcome of insufficient soul development. Now a whole volume could be written on this theme, but it is sufficient for me to make a passing reference and go on.

You will see immediately from this, that family, tribe, country—in other words the state, the ever-growing, complex state—is not of primary but secondary importance. The individual, as he evolves, leaves behind him these institutions. They are not created by him, however great a share he may have contributed in building them up. It is all very well

for our western political doctors to trace the state to the family, but who brought the family into being? And who indicated to the ignorant savage, who was nothing more than an embodiment of barbaric instincts, how to live harmoniously the state-life of family or tribe? I know that it is said that these savage ancestors of ours instinctively evolved the laws of family life, etc.; however, I am not here to prove the error in the theories which are now accepted, but rather to give the Theosophical outlook on these problems.

Aristotle, who is still in many respects regarded as the greatest authority on the problems of political science, traces the origin of the state to the household. Plato of old, and Seeley of modern times, concede the great part the individual plays in the formation and evolution of the state, and yet they all seem to overlook the fact that the state exists for the purpose of the individual. Of course the whole problem is thrown back to the original sin of Materialism, which denies the divinity of men and things, and refuses to see the hand of God in evolution.

The State—Archetypal and Others

The state at its different stages of evolution is an institution which we come across in our study of the divine scheme. The state is an archetype of the world of Spirit; the state is an Idea, in the sense Plato used that word; the state is a concept—arūpa, formless, as Theosophists would say. That archetype bursts into many shapes in the world of matter, just as many triangles burst from the archetypal triangle; that state-Idea is the womb of all states, large and small, political or religious, autocratic or bureaucratic or democratic, family and tribe and nation states; that arūpa state is like Professor Owen's strange archetypal mammal, made up of all the

states of which we are aware, and of those of which we do not yet know.[1]

[1] Of the various western political thinkers, the late Professor Seeley has lines of reasoning which often come near to the ancient and Theosophical thought. Thus, for example, on the idea of the archetypal state, we find some cognate thoughts in his *Introduction to Political Science* (pp. 16-18):

"The division of mankind into states is of vast importance, first, because of its universality; secondly, because of its intensity and the momentous consequences it has had. When I speak of its universality I admit that I stretch considerably the meaning commonly given to the word state. In the Greek or Roman, or in the European sense of the word, the state has been and is by no means universal; on the contrary, it is somewhat rare among mankind. But we want some one word to denote the large corporation, larger than the family yet usually connected with the family, whatever form it may assume, and the word state is the only word which can be made to serve this purpose. Sometimes it would be better called a tribe or clan, sometimes a church or religion, but whatever we call it the phenomenon is very universal. Almost everywhere men conceive themselves as belonging to some large corporation.

"They conceive themselves too as belonging to it for life and death; they conceive that in case of need this corporation may make unlimited demands upon them; they conceive that they are bound, if called upon, to die for it.

"Hence most interesting and memorable results follow from the existence of these great corporations. In the first place, the growth and development of the corporations themselves, the various forms they assume, the various phases they pass through; then the interaction of these corporations upon each other, the wars they wage, the treaties they conclude, all the phenomena of conquest and federation; then again the infinite efforts produced upon the individual by belonging to such a corporation, those infinite efforts which we sum up in the single, expressive word civilisation; here, you see, is a field of speculation almost boundless, for it includes almost all that is memorable in the history of mankind, and yet it is all directly produced by the fact that human beings almost everywhere belong to states.

"This peculiar human phenomenon then, the state in the largest acceptation of the word, distinct from the family though not unconnected with it, distinct also from the nation though sometimes roughly coinciding with it, is the subject of political science. Or, since the distinctive characteristic of the state, wherever it appears, is that it makes use of the arrangement or contrivance called government, we may say that this science deals with government as political economy deals with wealth, as biology deals with life, as algebra deals with numbers, as geometry deals with space and magnitude."

The divine origin of the state is acknowledged by the *Mahābhāraṭa*:

"In the early years of the Kṛṭa-Yuga, there was no sovereignty, no king, no government, no ruler. All men used to protect one another righteously. [This is the age and regime of Perfection of Innocence with which all phases of evolution begin, as indicated by H. P. B. in her monumental works.—B. P. W.] After some time, however, they found the task of righteously protecting each other painful. Error began to assail their hearts. Having become subject to error, the perceptions of men became clouded, and, as a consequence, their virtues began to decline. Love of acquisition got hold of them, and they became covetous. When they had become subject to covetousness, another passion, namely wrath, soon possessed their minds. Once subject to wrath,

The manifestations of that archetypal, formless state which exists in the realm of Spirit, are to be found in the world of matter. The archetypal state is thus projected for the purposes of affording playgrounds to the individuals who are evolving on this earth; even these projections are more or less sorted out and a few particular ones are assigned to our globe, and we will come across others on other planets when we quit this theatre of strife. This projection we can study when we study the divine plan, and by studying the sorting process we come to know of the divine helpers and co-operators who work at the plan.

This brings us to the idea that the fundamental principle of human political evolution on this globe is the state, in which man lives and by whose aid he evolves. In this, at any rate, eastern and western political thinkers are at one, though they differ as to the relative importance and value of the individual and the state, the genesis of the latter, and the impression the former leaves thereon. In their definitions they are as the poles asunder. However, it is not my task to-day to describe the beliefs and opinions of western and eastern political

they lost all consideration of what ought to be done and what should be avoided. Thus, unrestrained licence set in. Men began to do what they liked and to utter what they chose. All distinctions between virtue and vice came to an end. When such confusion possessed the souls of men, the knowledge of the Supreme Being disappeared, and with the disappearance of the highest knowledge, righteousness was utterly lost. The gods were then overcome with grief and fear, and approached Brahmā for protection and advice. Brahmā then created by a fiat of his will a son named Virajas. This son, born of the energy of Brahmā, was made the ruler of the world" (Shānţi Parva, *Mahābhāraţa*).

Compare this with Milton's view in his *Tenure of Kings and Magistrates*, where he says that all men were born free, that wrong sprang up through Adam's sin, and that to avert their own complete destruction, men agreed "by common league to bind each other from mutual injury and jointly to defend themselves against any that gave disturbance to such agreement".

In the *Mahābhāraţa*, the origin of the science of politics is given in Shānţi Parva (Section 59), where it is named Dandanīţi, and it is described as divine in source. Students of esoteric lore may study this section with great profit to gain light on the subject.

savants; I want to confine myself to obtaining a Theosophical outlook on the subject of the state, its origin, purpose and function, and concomitant problems pertaining to human political evolution.

B. P. Wadia

(To be concluded)

SUPPLICATION

Nature! I am kneeling down before Thee.
Be Thou my guide.
I ask the winds and the green trees to teach me
To be their child.

Take me with you, oh breath of Nature! onward
Into the Soul that gives you life and bliss,
Into the stars and the great night around them
That gathers all in silent dark embrace.

Teach me! oh vast and fathomless deep spaces,
Teach me! oh light, radiating endless life.
Pour in my breast a love that like a desert
Lies shadeless in thy rays and boundless in thy love.

MELLINE D'ASBECK

DANCING IN INDIA

By M. B. KOLATKAR, B.A., LL.B.

THE writer of this article knows neither the art, nor the science of dancing; yet he ventures to write on this interesting subject as the Muse of dance has received so little attention. Laymen have to undertake the work of regeneration until the masters of theory and practice are induced to shed light on this ancient art.

The subject is treated here under the following headings: 1. The origin. 2. The science and principles of dancing, as gathered from a few Samskṛṭ books. 3. The past history of dancing. 4. Its present. 5. Its causes of decay and the possibilities of its revival. 6. Its future and its ideal. The treatment has necessarily to be superficial, for it cannot be made exhaustive within the space of a short article.

1. Origin.—The origin of dancing is lost in obscurity. It must have existed from the time that man learnt acting with face, body or limbs. When it was first systematised, we do not know. The earliest book on the subject is *Nātya Shāsṭra*, by the Sage Bharaṭ, who must have existed some centuries before the Christian era, as his name is often referred to in the dramas of Kāliḍāsa as well as in the Purāṇas.

The Samskṛṭ writers on this subject trace the art to Brahmā, who taught it to Bharaṭ. The Sage Bharaṭ then taught it to other Ṛṣhis from whom it was received by mankind.

Bharaṭ, with the aid of the Gaṇḍharvas and Apsaras (Heavenly Musicians and Dancers), gave a performance before Shiva who, remembering his own dance, taught it to Ṭāṇḍu,

his disciple, and asked him to initiate Bharaṭ into it. This dance was called Ṭāṇḍava, and was heroic and manly. Shiva taught another style of dancing to Pārvaṭī. It is called Lasya, and is more gentle, love-inspiring and tender. Pārvaṭī gave it to Uṣhā, from whom the Gopis learnt. Some others say that Brahmā created the fifth Veḍa, the Nātya, that of Drama, to suit the Kali age.

2. The science and principles of Narṭana (dancing and acting).—Narṭana is a branch of the science of music (Saṅgīṭa), which is divided into (1) Vocal (Giṭa), (2) Instrumental (Vāḍya), and (3) Narṭana, or dancing and acting. Narṭana is again subdivided into Drama and Poetry (Nātya), or acting with language, with limbs, with ornaments and with natural modifications of the body, such as perspiration through fear. Nṛṭya, or the dance proper, consists of gesticulations with limbs only, to express changes in states of the mind (Bhāva). Nṛṭṭa consists of gesticulations of limbs without an attempt to create any such state (Bhāva). It is also described as a dance regulated by Ṭāla and Laya, devoid of the expression of any sentiment or any Bhāva. Some consider Ṭāṇḍava and Lasya to be distinct styles.

As we are going to deal with dancing, *i.e.*, Nṛṭya and Nṛṭṭa, it is necessary to consider what is meant by Bhāva. Drama, as well as dancing, is expected to produce on the minds of the spectators the sentiments which are the result of the states of mind or body (Bhāva) induced by the dance. There are nine permanent (Sṭhāyi) states, with thirty-three temporary ones. The permanent are : (1) Desire for any object (Raṭi). (2) Laughter (Hāsa). (3) Sorrow (Shoka). (4) Resentment of injurious treatment (Kroḍha). (5) High-Mindedness (Uṭsāha). (6) Bhaya, or fear of reproach. (7) Aversion (Jugupsā). (8) Wonder (Vismaya). (9) Peace (Shāṇṭi).

Bhāvas are again differentiated as Vibhāvas (preliminary conditions which lead to the state), Aumbhāvas, the result of

the states of the mind, and Sāṭwīkabhāvas, the involuntary expression of the same, such as tears, palpitation, etc. The meaning will become clear by taking as example, idleness. Idleness is one of the temporary Bhāvas; it has for Vibhāva, weariness, for Aumbhāva, tardy motion, and for Sāṭwīka, yawning.

In dancing, these states or Bhāvas are to be expressed by motions (Abhinaya) of the body. The body is divided into limbs, minor limbs, and subordinate limbs, from the point of view of their use in dancing. The limbs to be used in dancing are six: head, hands, chest, flanks, loins, and feet. The subordinate limbs are: neck, arms, back, abdomen, thighs, shanks, knees. The minor limbs are: eyes, pupils, brows, cheeks, breath of the nostrils, lips, teeth, tongue, mouth and chin. The limbs, with the minor and subordinate ones, can take various positions or movements. The head can have 19 different postures, the hands 50, chest 5, loins 5, feet 13, neck 9, arms 16, abdomen 4, knees 7, eyes 8, eyebrows 7, cheeks 6, nose 6, breath 9, lips 10, tongue 6, mouth 6, chin 8, pupils 9, eyelids 9, teeth 8. Only such positions of the limbs are to be used to express the desired sentiments. We need not go into the details of the different actions, permutations and combinations of the above. The other elements which come into dancing, and on which the variations depend, are: Ṭāla and Laya, Gaṭi—gait, Shabḍa—word, Swara—note, Gīṭā—song, and the accompanying instruments.

Ṭāla and Laya.—Ṭāla means the beating of time by the clapping of hands, Laya signifies the stream of time that runs through a piece, from the instant of its adoption to that when it is dropped. When Laya is measured in uniformity to Chhanḍas, or symmetrical arrangements of Māṭrās which form the groundwork of Ṭāla, it is called Ṭāla. Ṭāla follows Chhanḍa or metre.

Four Māṭrās form the unit of measurement (*History of Hinḍū Music*). There are one hundred and twenty Ṭālas.

Laya is of three kinds: Ḍruṭa—quick, Maḍhyama—middle, Vilambiṭa—slow.

According to the Ṭālas are the divisions of the dances, such as Aḍruṭal, Ekaṭāli, Jhampā, Macuha, and so on. Dances can be also based on the different songs sung. They may be similarly divided according to the notes of the song. The gesticulations for each swara, or note, are fixed, and any song with its main and subordinate notes can, apart from the meaning of it, be danced on the principle of Swaras. According to the sound of the drum or any other instrument will also be the variations in dances. I also think that there can be different dances based on melody, or Rāga. Each Rāga is shown to have a form, and to express that form would, I think, mean also a dance of the Rāga. To make the point clear we shall take an example—the Banḍe Māṭaram song, or "The Milkmaid".

There would be one kind of dance when the movements of the limbs are made to express the meaning of the song.

There would be a different dance altogether to express the Swaras or notes of the dance, each note having been represented in certain definite movements of the body.

There would be another kind when the melody (राग) in which the song is sung is considered.

There would be a fourth kind according to the measure of time used.

There will be a fifth variety when the gait in which the song is to be danced is considered, whether it is to be in the deer or Mṛga gait, or any other.

There would be the sixth according to the sound produced by the drum which accompanies the singing.

There may also be used different gaits in dances. There are about ten gaits mentioned: those of the swan, deer, wagtail, the sun, fish, horse, or elephant.

The object of dancing is not only amusement, but the cultivation of certain qualities such as wit, steadfastness,

balance. It also removes from the mind all anxieties, physical pains and other miseries. It gains for the man who follows it the four objects of life: Ḍharma—righteous conduct, Arṭha—prosperity, Kāma—fulfilment of desires, Mokṣha—salvation. Whichever of these objects is desired, that he obtains.

There is not much said on the subject of the dancing-hall. It should be spacious and elegant, covered over by variegated awnings supported by richly decorated pillars, hung with garlands. The master of the house should sit in the middle; on the left, the inmates of the private apartments; on the right, the ministers. The house is to be built as a triangle, or as a square, or like a cave. Halls where the public could go, do not appear to have existed.

There are about one hundred books in Samskṛṭ on Saṅgīṭa, of which *Nātyashāsṭra*, *Saṅgīṭa Raṭnākar*, *Saṅgīṭa Damodar*, *Saṅgīṭa Nārāyaṇa* and *Rāga Viboḍha* are important. What has been mentioned above is an interpretation by the writer of what is said in *Nātya Shāsṭra*, *Saṅgīṭa Raṭnākar*, *Saṅgīṭa-sāra-Saṅgraha*. The chief difficulty in interpreting the art of dancing lies in the technical language used in the books. It is interesting to note that quite recently a commentary on the Nātya Shāsṭra of Bharaṭa has been found. It was till now without any commentary, the text even not being complete. The above will show fairly well the exhaustive treatment by the authors, and the systematisation of the science of dancing. It could not have happened unless the art, as it was practised, had reached a very high stage of development.

3. The past history of dancing is given chiefly to show that dancing has long been practised in India, both by men and women, who did not consider it to be undignified to dance. The second object is to point out to those who believe that there was not and is not much of this science in India, that the art was developed long ago. Dancing was a common form of

amusement among the ancient Āryans of the veḍic times. The dancing was generally in the open air (*Ṛgveḍa*, 52, 12.) Men and women both used to dance. There were professional dancers and performances of dancing women with brochured garments. Men dancers, with breasts adorned with gold, performed war-dances. There were group-dances in which anyone took part, as the Gods are said to have stood linked hand in hand, and kicked up in dancing the atoms which form the world. There appear to have been religious dances as well, since these dancing Gods have been called Yaṭis, possibly devotees.

The dance in those days was a dance of joy and laughter of a people full of life. ("We have gone forth dancing for laughter," *A.V.*) The accompaniments of the dance appear to have been the drum, the lute, the flute and hand-clapping. ("A lute-player, a hand-clapper, a flutist—these for dance; for pleasure, a musician.") The pole dance appears to have been another form of dance common amongst them. These and many other passages from the Veḍas show that the people were fond of dancing and that it was a source of great amusement to them.

After the vedic period, when we come to the purāṇic times, we find that the kings and their consorts took part in dancing. There are innumerable references to the science of Nātya in the *Agni*, *Mārkandeya*, *Viṣhṇu* and *Bhāgwaṭ Purāṇas*. Shiva is considered as extremely fond of dancing. He is called Narṭana Priya (fond of dance). As we have seen before, it was to Pārvaṭī that he taught the tender form of the dance called Lasya. Kāli, another name for Shakṭi, is said to have danced the "terrible dance" when she killed the demon. Inḍra, the chief of the Ḍevas, is supposed to have sixty-four Ganḍharvas and Apsaras skilled in music and heavenly dance. Chiṭrasenā is considered to be the tutor of dancing. At Inḍra's court she taught Arjuna the dance to perfection.

Arjuna was taught the whole art of dancing. "O Son of Kuṇṭī, learn then music and dancing of Chiṭrasenā, unrivalled in music and dance." Arjuna practised among Gaṇḍharvas, having learned various kinds of dancing. When Arjuna and other Pāṇḍavas went to the court of Virāta, incognito, he went as a dancing-master. "I will also instruct the women of Virāta's palace in singing and delightful modes of dancing." He says to Virāta: "I am proficient in dance and will be dancing-master to the maidens." The king then tested him in dancing and said: "Instruct my daughter and those like her in dance."

The following were considered to be the expert singers and dancers of his court: Chritachi, Menaka, Rambha, Purvachiṭṭi, Swayamprabhā, Ūrvasi, Misrakeshi, Ḍandagami, Gopāli, Chiṭrasena.

The above passages show that princes and princesses knew singing and dancing, and it was considered an accomplishment to know these arts. There were dancing halls built for this purpose. It was in the dancing hall that Arjuna taught Uṭṭara, the daughter of King Virāta, to dance and to sing.

It appears from a dialogue between Arjuna and Ḍraupaḍī that a dancing-master was not held in high estimation, and that some sciences were considered to be superior to others. The superior arts give a status to men which a teacher of an art like dancing could not reach. The decline of the art had thus begun. That dancing as a science must have advanced a great deal more than in the times of the Veḍas, that it was learnt by people of rank and position, is true; but it was as an art that they studied and practised, it was as an accomplishment that they mastered the principles. It was not for the joy of dancing, for the joy of life, that the people in the times of the Purāṇas sang and danced, as they did in the times of the Veḍas.

In pre-Buḍḍhic as well as post-Buḍḍhic literature there are a great many references to dancing. In the times of Kāliḍāsa

and Bāṇa, the science of drama, music, and poetry had reached a very high stage. In the *Kāḍambari* of Bāṇa, Chanḍrāpida is shown to have learned dancing and music. The gradual deterioration had set in, as a class of dancers and singers had sprung up who, in a way, held an inferior position in the social scale. In order to restore it to its original greatness, there arose a form in which the young Srī Kṛṣhṇa danced in company with the Gopīs. It was the great Rāsa dance. It was a dance of the melody of love, wherein all the Gopīs lost the sense of separateness. It was a divine dance in which divine beings took part. A description of it is given in the *Viṣhṇu Purāṇa* and in the *Bhāgwaṭ*. It is most poetically described in the *Prema Sāgar*. Kṛṣhṇa began to play on the Murali. The Gopīs, when they heard the musical call of their beloved Kṛṣhṇa, lost all knowledge of what they were doing and ran to the banks of the Jumna. Some had half finished their food, some had put on their ornaments on one hand and forgotten to put them on the other. Each desired to dance with Krṣhṇa the beautiful. Kṛṣhṇa at last assumed as many forms as there were Gopīs. Then began the Rāsa dance:

> Here, intermediate, danced a cowherdess (Gopī); there, intermediate, the son of Nanda, like dense clouds; and on all sides between them the flashing lightning; Kṛṣhṇa of the dark-blue hue and the fair girls of Braj.
>
> At that time Brahmā, Ruḍra, Inḍra, and all other deities and celestial musicians, together with their wives, beholding the bliss of the circular dance, were through joy raining flowers; such was the concert of musical modes and airs that even the winds and waters ceased to move; the moon poured down nectar. Meanwhile the night advanced, and six months passed away, and from that time the night of Brahmā.

In these words Mr. E. B. Eastwick describes the dance:

> Such was the beautiful dance, it restored divinity to the dance of the times. Since that time, literature and the arts became full of the music of love. Manly music, manly dancing gave way before this subtle influence of the more tender, more gentle feelings of devotion and of love. Gradually the art passed into the hands of the voluptuous, who made it effeminate.

From this time onwards things remained as they were till the Muhammadans came, when the style of the Persian music influenced the pure Rāgas of the early times.

In the time of Akbar, with the advent of the Muhammadans, a new element was introduced. To the Hiṇḍū mind Religion and Art do not exist in separate compartments. The Muhammadan idea of culture was entirely different. To him these divisions existed. Being of a temperament more luxurious than the Hiṇḍū, the division into classes of the paid dancer arose in the art of dance. In the religious dances of the Hiṇḍūs the people used to mix, and even now mix a great deal; but the new caste of the Muhammadans could not get into the religious dance at all, with the result that the Muhammadans had to become a class by themselves, taking to dance and music disconnected with the religious life of the people. Dancing as a social factor lost its position.

Aiyeen Akberi, by Abul Fazal, gives a chapter on music and dancing, mentioning the names of the principal musicians at the court of Akbar, from which we are able to judge of the state of these arts. In those days respectable men and women learned to sing and dance. The *Aiyeen* says about the Akhārā of private singing and dancing:

> This is an entertainment given at night by great people to their own families. The performers are generally women of the house who are instructed by proper people. A set consists of four dancers, four singers, and four others who play the Tal with two Pukawej, two Owpunks, one Rebab, one Junter (stringed instruments of repercussion, and drums), and two who stand by with torches. They are for the most part instructed by Nutwah "dancers".

There are different classes of singers and dancers mentioned. We shall select a few of them only.

The Nutwah dance, with graceful motions and singing and playing upon the Pukawej, Rebab and Tal.

Sezdehtaly—in which one of the women plays at once upon the thirteen pair of Tal, placing them upon her wrists,

the back of the hands, elbows, shoulders, the back of the neck, and on the breast.

Kirṭaneya are Brahmin boys dressed as women, who sing the praises of Kṛṣhṇa.

Bhugleyeh.—Their songs are the same as the last, but they change their dresses and are great mimics.

Bhunweyeh (Bhavaiya).—They dance in a surprising manner within the compass of a brass dish called Thalee.

Bhend.—They sing and represent different animals.

Kanjari.—The men play and the women dance.

Nut (Nata).—They play on the Dehl and Tal, dance upon the rope, and throw themselves into strange postures.

Behrupes (Jugglers).—They are so dexterous that they will seem to cut a man in pieces and join him up again.

In this we do not find any description of rural and other dances. For the history of such dances a search will have to be made in contemporary literature. The instruments used in accompanying the dance are given as practically those which are still in existence.

4. Its present.—If we now turn to the present time we shall find the different castes of dancers, but there are not many who know the theory and practice of dancing. The dances of the present day can be divided into rural and non-rural, professional and non-professional. Most of the rural dances are danced singly or collectively at certain seasons of the year. At the time of harvest, on days of festival, the people in the villages joyously engage themselves in simple dances of various kinds. The Ḍevaḍāsīs of Madras and the Muralis of Bombay dance the religious dances. There are also the devil dances and the dances of ecstasy, like the Dervish dance, where men and women by continuous dancing raise themselves into a sort of ecstasy, when they are supposed to be able to divine the future. The Gondhalis of Bombay are a class of people who dance in honour of the

Goddess Bhavāni. There are the war dances of the Bhils of Khandesh. There used to be some dancing in dramatic performances, especially when dramas of Rāma and Sīṭā, or of purāṇic stories, were acted on the stage.

We give below some of the rural dances as described by Mr. A. H. Fox-Strangways:

> They next arranged themselves in a close-packed circle for dancing, with Raima [the name of a man] sometimes in the middle. In the second dance they linked their hands behind each other's backs, in the third they broke from the circular into a serpentine movement and looked like a section of a giant centipede crawling about. The interesting point in the dancing was the treatment of the blank beat (Khāli). Another dance was in slow tripleted seven rhythm.
>
> The next was by turning a large circle with a distance of two feet. They adopted a stealthy, crouching step, all eyeing the centre to a four rhythm. The next dance was in three rhythm, six beats. There were wedding dances and a funeral dance, nine men facing another row of nine and advancing as they retreat and *vice versa*, with linked arms.

He describes the Cuttak dance:

> About a hundred grouped themselves in a double circle round a bonfire. They advanced towards and retreated from the fire with swoopings, punctuated by sudden crouchings, twistings and pirouettings, waving their arms with handkerchiefs in their hands, sometimes pausing suddenly by bringing one leg sharply to the ground. Later on some picked dancers substituted swords for handkerchiefs, then two swords, one in each hand, and one man dangling a third sword held in his teeth by the sword-knot.

The description of these dances is given here because it is often seen that the principle postures and movements are based on certain actions of the limbs common both to ordinary as well as to advanced dancing. Apart from these rural dances there are the professional dances. They are mostly now done by Muhammadan Nautch girls, who are expected to dance in accordance with the rules of dance.

The chief castes of dancers at present are: Kaṭhaka—a respectable class of musicians and dancers for giving instruction, Ramjana—a Hinḍū caste teaching music and dancing, Dharhi, Kavalant, Mirasi, Gauntarin, Paowariya, Bhagatiya.

5. Its causes of decay and the possibilities of its revival.—Like other sciences and arts, this art has deteriorated a great deal and is still going down. It would not be out of place to consider a few of the main causes which have contributed to this decline. The foremost is the loss of its divinity. The masters of art in olden times used to retire into solitude and study in the company of nature the secrets of arts, and the kings, as well as the wealthy who loved art more than their kingship and wealth, followed them to the jungle to understand and to learn. All this underwent a total change. The artist, instead of living for his art, lived for himself. He thus fell from his independence, from his ideal, and became merely a seller of his wares. When they were required to serve their rulers with not very high ideals, they had to stoop down to satisfy their masters.

The second cause which contributed not a little to this decline was the separation of theory and practice. During the earlier ages of Hinḍusṭhān, music as well as dancing was cultivated by philosophers and by men eminent in literature and art. All life was considered divine, and to be an excellent musician or a perfect dancer was in no way inferior to being a poet or a philosopher or a king. When, however, the artificial distinctions of considering one branch of divine knowledge as superior to another sprang up, the theorisers, the men of intellect and thinking, followed their own idea irrespective of the practice. Gradually, the inferior arts passed into the hands of lower and lower castes who did not know how to build a theory, though they knew the practice. The theorisers lost touch with the practice and therefore their theories became defective. Thirdly, for the last one hundred and fifty years the patronage that was formerly given by the rulers has also disappeared. In the West the people patronise the arts; in the East, the kings. At present neither the kings nor the people, with a few exceptions, extend their helping hand to the artists.

Another reason is the inability to show what skill one possesses to its best advantage. It is true that what remains of the art of dancing is mostly among people of both sexes who have no morals, and hence it has been condemned by the Puritan spirit of the people; still, if it is looked at from the standpoint of art, the best among them, in spite of all the disadvantages of the want of a proper setting and proper advertising, might be equal to a stage dancer in point of grace of movement, accuracy of the measure of time and the sentiments expressed. The revival of this art, then, is only possible by first giving it a position of respectability.

Men of light and learning will have seriously to give a thought to this art in order to bring it to its original purity. The theory and practice will have to be more known among the people in general, while the artists themselves will have to be patronised. Unless the art is idealised and systematised it will not have a great future. The science of dancing can be reconstructed by the help of the old books on the subject, aided by old engravings, paintings and sculptures. People in the West, from a study of the postures of the Greeks on their vases, were able to reconstruct the Grecian dances according to their interpretation of the dance; why should it not be possible to do the same in India, when there are so many engravings and old books on the subject?

But the great help and the main source of inspiration should be the book of Nature itself. The gentle movements of the leaves, the sprouting of young trees, can show to the eye of an artist the principle of the dance of nature. The great storms of the sea, the volcanic eruptions, the tidal waves, should teach the motion of destruction and construction existing in nature. A child's hastening to its mother, a faithful dog jumping up to its master with great fondness, the natural, joyous calf running up to the cow, the stealthy motions of a tiger when it follows its prey, should give the proper lesson of

the movement of the limbs in expressing the different emotions. In short, Nature should be the first teacher and not books, whether Eastern or Western.

6. Its future and its ideal.—There is a great future before this art, if it expresses the divine motion. A great poet does not stop at drawing a vivid picture in most beautiful language, he produces a great emotion, he inspires a great ideal, a living truth, a truth eternal. He creates a new future, builds a new life, makes the whole life one. Sometimes he divines the future, sometimes he makes the future divine.

If a great painter or sculptor have the power of inspiring and giving these cosmic truths and emotions, if a musician can sense the divine and create divinity, why should dancing not attempt it? Instead of attempting only to please the eye, as it now does, by graceful movements, it should attempt to inspire a great idea, a truth which belongs not to this world or to that, but which is the truth of the cosmos. A dancer genius by his very dance can show the cosmic creation, cosmic preservation, cosmic destruction; what else is the Ṭāṇḍava dance of Shiva, what other meaning can the Rāsa dance have, or the dance of Kāli? If by language it can be done, if by painting it is possible, if music can accomplish it, the dance which is the poetry of motion should lead us to those heights of imagination and of truth, where the pettinesses of a small world disappear, where art becomes life and life becomes art, where art reaches divinity because it speaks divinity. The great forces of the universe display themselves finally as motion, and the poetry of motion can certainly depict them. As a poet who uses only beautiful language containing no inspiring idea, without any speech of the universe, is only pleasing to the ear; as a good, handsome body without force of divinity is only pleasing to the eye; so is the art of dancing when limited only to graceful movements. It should be the

expression of an idea. Many of the smaller truths, such as that of the soul and its passage through the worlds, can be interpreted by dance.

Word is the expression of thought, the language of motion is the dance. Even as the Logos expresses His emotions and thoughts in motion, so can a dancer interpret in majestic dance the cosmic emotions and thoughts.

M. B. Kolatkar

SPRING

NOT the impenetrable grandeur of the forest rich in vivid blooms of regal poise: not even my own sweet garden with its gleaming sward and golden dust of buttercups, overshadowed by the copper beeches: it was only the end of the street, where a hawthorn put forth its buds, and seeing it, my heart leapt up with a throb of pulsing joy.

Hail! Glad New Life, bursting out upon me thus in joyous fashion! Welcome, little buds! I open also as you do—you to the golden glory of the bright Sun, I to the Glad Life which breaks sun-like upon my soul, steeping it in the mystic light of undeparting days—Life that runs away and hides in its secret places and then, like a naughty child, bursts out upon us laughing.

"Tell me," it cries, "O Wise Man, with the grave face and the wonderful wrinkles, tell me where I was hid."

He shakes his head, confronted by the everlasting Childhood wise beyond his wisdom:

"Little One, I know not where thou wast hid. I only know I love thee, that thou art lovely beyond the measure of words, and without thee, this home of ours would be utterly desolate, and sadder than the deserted nest on winter boughs!"

C.

THE SOLAR PASSOVER

SOME EASTERTIDE REFLECTIONS

By S. JACKSON COLEMAN

NOTHING could exceed the honour paid to Eastertide by the embryonic Christian Church. "The Queen of Days," "The Assembly of Assemblies," "The Feast of Feasts," and "The Crown of Festivals" were only a few of the high-sounding titles by which the early Fathers delighted to embellish it. Research shows that the feast-day probably derived its distinctive appellation from the Saxon goddess Eastre, Ostara or Eoster, whose festival was formerly commemorated on the 1st of May. She is identical with Frigga and has ever been considered the goddess of Spring and of Nature's Resurrection after the long death of winter. After Christianity had been introduced the old Teutons still retained a tender recollection, and, transferring her name to their great Christian feast, utterly refused to have her degraded to the ranks of the demon, like many other divinities of their ancient belief.

By some antiquarians, however, it is presumed that Eoster is a corruption of Astarte, the name under which the Assyrians, Phœnicians, Babylonians, and most of the ancient nations of the East, worshipped the moon, in the same manner as the sun was worshipped by them under the name of Baal. In this connection it may be observed that the death of Adonis was annually mourned of old at Byblus with weeping and

beatings of the breast. Upon the next day he was believed to come again to life and ascend to Heaven in the presence of his worshippers. This festival, from all accounts, occurred in the Spring, and its date appears to have been determined by the discolouration of the River Adonis, the waters of which were reddened by the earth washed down from the mountains at that season. The goddess Ishtar (Astarte), according to Babylonian legend, descends to Hades to fetch the water of life, with which to restore to life the dead Tammuz (or Adonis) at a great mourning ceremony where men and women stood round the funeral pyre of Tammuz lamenting.

The worship of the Saxon goddess Eastre was introduced into England by the Saxons and continued to be observed in many parts of the North of Germany by the kindling of bonfires and numerous other peculiar rites until as late as the beginning of the nineteenth century. The Christian Church in England, in order to proselytise the people, endeavoured in the customary manner to extirpate the old-time rites by associating them with observances of her own.

Our studies in research, however narrow our views, are bound to lead us to the opinion that the primeval worship was pure nature worship. The first gods were quite obviously the sun, the moon, the stars, the dawn, the vault of heaven; and the first prophets were prophets of astronomical events. The brethren of Joseph, who had his famous dream with regard to the twelve stars, as well as the twelve disciples of Christ, typified the twelve constellations of the zodiac or mansions of the sun, and the corresponding twelve months of the year. Man has ever worshipped the fiery orb, and the solar system seems to have been so framed as to illuminate man's deepest promptings and highest aspirations as well as his most intimate and personal experiences. For, as the sun passes at the autumnal equinox into the shorter and darker days, indicating man's deep descent into the death of the

material environment, so at the winter solstice does it emerge into longer and brighter days, precursors of that unique and celestial experience when it finally crosses the equator which bounds it from the Divine. Thus it enters on its spiritual adventure, to be crowned and consummated by union with its Divine source at the longest and brightest day of the summer solstice.

The "birth" of the sun is at the solstice in mid-winter, when the sun, having reached its southernmost destination, commences its return to the north, and is therefore, in the old sun-god myths and allegories, described as "born". This event, at the commencement of our era, occurred on December 25th before the dawn; but, owing to the effects of the precession of the equinoxes, now takes place three or four days earlier. Thus we find the saviour Horus born on that date in Egypt of his virgin mother Isis, who was honoured as the Mother of God, Immaculate Virgin, Star of the Sea. The natural phenomenon, too, was applied in the sphere of theology to the sun-deity Mithra, while the nativities of Hercules, Dionysus (Bacchus), and many another old-time god were celebrated on that appropriate date.

It was as the time of the vernal equinox drew near and the sun approached the equator, that the great struggle between the Powers of Darkness and the Sun-God, who was naturally hailed as the Saviour, was represented as taking place. In crossing the equator the sun forms the Sign of the Cross of the Christian's redemption, gladdening the hearts of Christ's disciples and bringing to them life and light. The Powers of Darkness had only apparently the better of the conflict. For the sun rises triumphantly and conquers. In Judaism, indeed, the conflict and its result were described in olden times as the Passover or the Crossover; in Christianity the two things are distinguished from each other—the Crucifixion and the Resurrection.

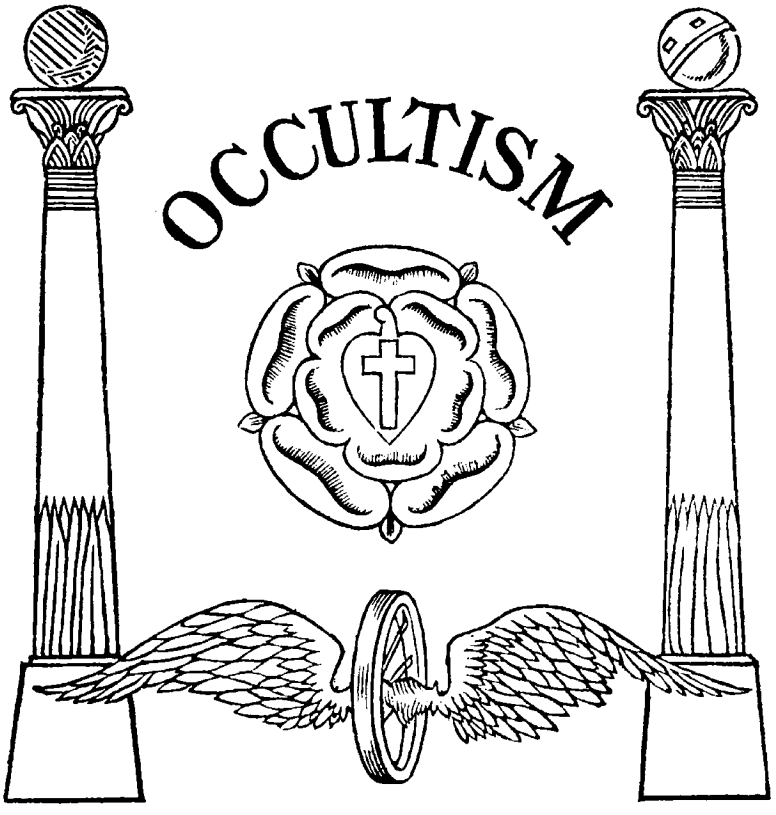
The sun has, however, a much larger bearing still upon the Faith than appears at first sight. For students will recognise that its position alters slightly from year to year owing to the effects of precession. Quite apart, therefore, from such ceremonies as the sun-dance and the lighting of bonfires and the like, much importance may be attached to the view about to be expressed. Since about the commencement of our era the sun has been slowly passing through the constellation Pisces, the Fishes; previously to that it was thousands of years in the constellation Aries, the Ram, or male Lamb of God; and before that it was for thousands of years in Taurus, the Bull. It was this fact that caused the Bull to be almost universally venerated in early Biblical times as the symbol of the Sun-God and of the Deity. After some two or three thousand years we find the place of the vernal equinox had visibly passed from Taurus to Aries, and we accordingly find the astronomer-priests introducing the Ram or male Lamb as a sacred animal, and one to be utilised for purposes of sacrifice. Yet later, the place of the conflict between the Sun-God and the Powers of Darkness moved into Pisces. Until the time of Constantine, in fact, the Fish—or two fishes—and not the Cross, was universally regarded as the symbol of Christ. He is never represented as eating any other kind of food than fish, and it is the only kind of animal food permissible upon fast-days, while His Apostles were fishermen by occupation. To give further light upon this subject let us quote from the Fathers of the Church. Tertullian called Christ "our great Fish"; SS. Augustine and Jerome spoke of Him as "the Fish" and ancient Christian tombs contain inscriptions with regard to the "Fish of the Living"; while in a famous inscription the word Fish occurred in the name of Christ four times in the text and once—acrostically—in the initial letters.

The Fathers thought of Christ, of course, as "the righteous Sun," and of the Devil, with his barbed tail, as the

Scorpion which stings with its tail. Cyril of Jerusalem, addressing the Illuminated, says: "You were first brought into the ante-room of the baptistry and placed toward the West in standing posture, and then commanded to renounce Satan. The West is the place of darkness, and Satan is darkness and his strength is in darkness. For this reason when ye symbolically look towards the West ye renounce the Prince of Darkness" (*De Mysteriis*, ii). The Anointed One, in fact, was frequently described in those days as the Orient Light. They were often taught to expectorate towards the Occident to show their detestation of his Adversary, the Prince of Darkness.

Theosophists will not need to be reminded how the early Church transferred the Jewish Sabbath to the first day of the week, which was the day of the Sun (*Dies Solis*) in the Roman calendar. Neither need lengthy reference be made to the fact that the temple had its chief gate towards the East and that the early Christians had a tender regard for the Orient. The worship of the Sun-God was preached throughout the Roman Empire about the same time as Christianity, and Tertullian admitted that the learned in his day considered Mithraism and Christianity identical in all but name. Heliogabolus, in fact, hoped to be able to unite all the inhabitants of Rome in the worship of the Emesne aerolite as an emblem of the Sun. These researches, which are not presented to belittle the Gospel story to the category of myth or legend, but rather to enhance its importance, appear to show how much older is Christianity than the Christ of the Gospels—in a word, the utterance of the Master Himself: "Before Abraham was, I am."

S. Jackson Coleman



DIVINE VERSUS HUMAN JUSTICE

A TALK WITH A CLASS

X

By ANNIE BESANT

IN our consideration of karma there is a case which illustrates how justice is done by the divine law when man-made laws are so unjust. An illegitimate child has no social tie with his father; he has no civil rights, no name, he belongs to no one, he is nobody. While he is an infant there

is a responsibility upon the mother, but none upon the father except where he can be proved, in which case he may be forced to contribute to the cost of maintaining the child. From its infancy the child is branded and suffers all his life long.

From the ordinary standpoint that is the greatest injustice, because the child is not responsible for what the father and mother did, so that he is suffering for a thing over which he had no control at all; he is born for the first time and he is born under a curse from which he can never escape all his life long. Clearly there you have a very serious injustice. That which would be said for the justification of it is that the individual is sacrificed to the State or Society. Marriage and legitimate descent being of value to Society, the person Society can get at is punished—the illegitimate child. On him falls the penalty, the idea being that unmarried people are very often prevented from having a child by the fear of having this penalty put upon the child. They are thus appealed to through the unborn child.

From the standpoint of karma, injustice is avoided by an individual being guided to that particular birth who has deserved it by his own past. He is born without all these civil rights, with that brand put upon him, through his own life in the past, because he has done some actions (we may not know what particular ones led up to it, without individual research) which make that the inevitable outcome.

That, of course, is where karma comes in. You cannot suffer for another person's fault; you suffer for your own. And so the divine law, through karma, justifies what would otherwise seem unjust.

Another question about which difficulty arises is how people are guided into or kept away from accidents. You cannot suppose that there was any particular arrrangement, say, with regard to a person who was killed in a railway

accident; you cannot suppose that everything was arranged beforehand in order that that particular person might be killed. But the real explanation is that that particular person is the one who is guided into the middle of the events; not that they are all arranged for him. It is he that is guided into a mass of circumstances which enable his own individual karma to be carried out; that is, his own ḍeva takes him in hand and just guides him in that particular way.

Let me explain how it might happen in a town like London. Suppose a man is going to a train where there is to be an accident, but that it was not intended that he should go there and be killed. He would be stopped on the way, perhaps by a block in the road. If you look at it from the standpoint that that block is caused for the sake of that one man, then you get into a great many difficulties, because you have to imagine that some hundreds of people are all specially influenced to drive to this particular spot in order that this particular man may be saved. But if you take the fact that there are always blocks in London caused by the crowding of the traffic, then it is an easy thing that his driver should be influenced to drive a way on which a block should stop him. In the working out of karma you have the assistance of a number of superphysical beings, the ḍevas, who are continually concerned with the affairs of men, and who thus take advantage of such situations; and that is the way that the working of the law is adjusted.

Exactly the same principle rules in astrological predictions. People very often make fun of astrology because they say: "Do you suppose that all the planets are put in a particular position in order that So-and-So may be born at a particular moment?" The answer of course is that the planets come naturally into all these particular positions, and the birth of the child is regulated to suit the planets, not that the arrangement of the planets is regulated to suit the child.

Sometimes you will hear people say: "How can astrology and karma both be true?" They are two different ways of putting the same thing. If you can get that conception of the larger plan, in which at any given time a mass of different conditions are going on in different parts of the world or of a neighbourhood, then you will see that all that a ḍeva has to do is what, say, a mother might do with a child: take hold of the child's hand and lead it along a particular path, prevent it falling or let it fall, whichever she may think is best for the child at the moment. That is more the relative position of the two; the ḍeva is in the position of the guardian.

That is the Christian idea of the guardian angel. The guardian angel is attached to the child from birth, looks after him, pushes him here and there so as to suit the particular lessons which he is to receive, and generally acts as an influence which guides him into or away from certain conditions and circumstances. All those, from the standpoint of the East, are kārmic happenings, conditions taken advantage of in order that the individual karma may be worked out.

Again, there is the phrase from the Bible, that the Lord visits the sins of the fathers upon the children unto the third and fourth generation. That is quite literally true, for you can see it clearly in many cases; if, for example, the father is a drunkard, he transmits physically to the child and the grandchild a certain lack of nervous equilibrium, a certain tendency to nervous disturbance, and all the rest of it. That would be very cruel if it were the first birth of the afflicted child, and if it came upon the child without any previous reason in the child's own life.

But it becomes perfectly rational if the child in the past has been a drunkard; he may not have worked off all of that tendency in kāma-loka by the inevitable sufferings that come upon such a person after death. It is true of drunkenness and of any other abnormal physical passion, that the

suffering from it after death is of a very terrible character and makes it far more difficult to get rid of the tendency than if the person had the common sense to fight it during his physical life, when he has a great advantage, and when it is far easier to fight than it is after the physical body has been struck away by death.

Suppose you take such a case. I have known two or three of these, because I have come into contact with several drunkards whose past I looked up because I had to help the people. I mention especially that of a person who had been given very much to excess in drink. He was born into a family of drunkards and inherited their physical disabilities. Yet he had a horror of drink from the time he was a very little child. It made him sick, and if drink was put to his lips by his father or mother, he would push it away; he was disgusted with it.

But he used to dream of drinking, and in his dreams he still suffered from it. This disturbed him very much, because in his physical, waking life he was entirely against it and shrunk from it. He asked why this was. Of course I explained to him that in the first place the disgust came from his experience in kāma-loka after his last death. He had suffered so terribly there, from the craving for drink which could not be satisfied, that it had left impressed upon the permanent atom this horror; so that quite naturally he pushed it away when it came near him in his next birth. He was born with the disabilities from the drunken parents because he had made them for himself. He still felt the inclination to drink which he gratified in his dreams; that was the memory of his past impressed upon the astral body, so that when the control of the mind over the physical body was removed during sleep, he yielded to the thought of drinking. It was quite obvious to tell him: "When you go to sleep determine to yourself that you will not take the drink when it comes before you in your astral life; decide to reject it then, and it will go." That is

what he did, and it happened as I told him, and he finally cleared away that particular karma.

We must recognise definitely that the physical karma which we see in an individual is related to some past physical, mental, or moral karma which we may not see; that you cannot separate mental phenomena from material phenomena, and that there is no such thing in our world as an action of consciousness which is unconnected with some form of matter.

The materialists there are entirely right in that part of what they say. They say, you never find mind apart from matter; that is true, you do not. Matter may be subtle, but it is matter none the less. It is made up of atoms; those atoms are aggregated into molecules. Whenever you get a change of mood in consciousness, there is a change of relative arrangement in the particular kind of body or sheath in which that consciousness is working. So far as Science has ever been able to trace this correlation between mind and matter, it has been found to be invariable.

A difficulty at first arose when they began by hypnotic and mesmeric phenomena apparently to get hold of consciousness (as far as they could at all) apart from matter. That is to say (in the hypnotic trance of the deeper kind), when all the matter which they knew about was paralysed and was not answering to stimuli, they still found mental activity. That was perhaps the first great blow which was struck at the whole materialistic hypothesis, because this was irreconcilable with it. In my own experience I may say that was the subject that first made me see that the materialistic hypothesis was insufficient. Not that it was not true as far as it went; it was in its series of facts; but I saw that there were facts that it could not explain.

I do not know that there is any better way for a scientific man, who has gone through all the scientific facts and become a materialist, to get out of it, than by the study of hypnotism,

mesmerism, and spiritualism. Any one of these will bring him face to face with mental and other phenomena which he cannot explain. That is the easiest way for him to advance, because he has the phenomena and he is not taken away from the region of experiment which is vital to the scientific man. It is no good telling him that he must leave the tools with which he is accustomed to work; he won't leave them. You have to reach him while he is using those tools.

I may feel a little strongly on that point because that is the road I myself came along. I studied Science in its most materialistic stage in the last century. It is very satisfactory as far as it goes, which is a thing which very many people hardly realise who have not studied it, and who have started with and held to the spiritual side.

Take for a moment the materialistic argument, as it was put and proved in those days when physiology first began to make its great impress on psychology. Before then the two sciences had been apart, separated. People had studied physiology; they had also studied psychology; but they never studied them together. Now the eastern view of psychology, as it is normally taught in the East, begins, so to speak, in the air. You don't know where you are. But western psychology begins on the ground, and you never get away from it.

Then began the study of psycho-physiology, and it was that which has led practically to the downfall of materialism in the scientific world as a complete theory of life. The old argument (I might just remind you of it in case you have never gone through it carefully) is based on the physical changes which are correlated with the gradual growth of consciousness from birth to death—a quite definite series. The newly born child is to all intents and purposes unconscious of the cause and place of pain; if a pin runs into him he screams, but so far as any mental phenomena are concerned, they are not there at first.

As the child grows, consciousness begins to show itself, but in an exceedingly inchoate and senseless sort of way. As the growth of the child continues, consciousness becomes more and more definite, and it begins to make relations between things—which is the essence of thought. Then, as these go on, there are certain concurrent changes in the brain. Special cells in the brain (whose action I explained in a previous talk) send out their roots in various directions, and so thought is produced. In the old, materialistic days the origin of thought was expressed in that famous sentence: "The brain secretes thought as the liver secretes bile."

That was the position, and there was a great deal to uphold it when the growth of the brain was observed. The brains of people dying at different ages were examined; there was found a very clearly marked succession of changes. The brain of a man of great intelligence was found to be very different from the brain of a clown in its convolutions, their direction, quantity, and so on. Then they noticed that wherever there was a physical disturbance there was also a thought disturbance. If a man gets drunk, his thought gets intoxicated at the same time, confused, bewildered, senseless. If his temperature goes up, his thought becomes delirious. If he is knocked on the head, his thought vanishes. Where does it go to? If the man is trepanned, his thought comes back. Gradually, as he gets old and passes into senile decay, the thought also becomes weak and feeble and the second childhood sets in.

If a portion of the brain is taken away, memory also goes; he can't remember; it is a case of aphasia. Take one remarkable instance of that, which is on record (there are a large number but I mention only one of them): the case of a young workman who was a very decent-living man, courteous in speech—nothing remarkable about him, but a very decent creature altogether. He was working at blasting with

dynamite, when the charge exploded too soon. The iron rod with which he was working was thrown by the force of the explosion through the side of one eyeball, and it went through the front of the brain and out of the other side. One thought that he should have been killed, but he was not. He recovered, but his whole moral character was changed. He became foul-mouthed, profligate, and after a little time he had no character at all; he became an absolutely disreputable, indecent creature.

It is no wonder that scientists marvelled at these phenomena. That is just a striking one that I take from Ferrier, who was a great brain specialist. Can you wonder that people said that a man's character depended upon his brain when, if a piece of iron went through it, his character changed? What stronger proof can you have that a man's moral qualities are the result of the configuration of his brain? It is a difficult question to answer unless you have Theosophy, which explains the whole thing. But when there was no proof from the scientific standpoint that a man survived death, when they found that during his life his changes in character, including his mental and moral character, depended upon the condition of the brain, one could not blame them (or any of us who studied these things) from coming to the conclusion that the thoughts and the brain were causally connected in the fullest possible way.

It was only when one commenced to study dream phenomena, and mesmeric and hypnotic phenomena (which, after all, are only the condition of consciousness in trance, which is a deeper form of sleep), that one began to see that while the scientific induction was true as far as it went, it did not go far enough. We did not have all the facts; it was a true induction on the facts we had. And there lies the weak point of inductive reasoning: it is so difficult to be sure that you have all the facts. If you have not all the facts, then, however perfect

the induction, you may come to a wrong conclusion by virtue of the facts that are left out. If what is called your "universe of discourse" is complete, then your induction is sure. But suppose it is not: suppose there are a great many mental phenomena which, when you come to deal with them, do not come within the limits of those on which your result is founded; then of course it cannot stand; and that is what happened with us.

Dreams were the first to shake it, because the measure of time and of space changes in dreams. At first the psychologists were inclined to think of this as without connection with matter, because it was out of connection with matter as they knew it. And if you have ever gone very carefully into mesmeric and hypnotic phenomena, you will know how extraordinary the results are; how you can have a person either wholly senseless in deep trance, or you can paralyse parts of him and inhibit certain activities when there is no outside sign that they are inhibited. You can make him blind to a particular person in a room when he can see perfectly well everybody else there.

Extraordinary results were obtained in that way; and as they accumulated we had to recast our theory. The question which finally arose was: Do you put them apart from matter because they are apart from the physical matter of the brain, or do you carry on your investigations further into matter and see whether it manifests in other forms than the forms that you normally deal with in the laboratory? That is really the position that you finally come to. Of course, when you develop any form of clairvoyance, you begin to examine all kinds of matter and to solve satisfactorily these perplexing questions.

Science has reached the point where it judges by results, and argues up to other kinds of matter by reasoning, not by experiment; and that is the extraordinary change which has come over the scientific world. Where they used to argue

from experiment they now go beyond experiment and, finding results, they argue up from results to that which produced them; whereas they used to argue downwards from the things which they discovered to an explanation of new phenomena. It is an immense change in mental attitude; I have sometimes put it that they now take force for granted because of its results on matter, where they used to deal with matter only and try to discover in that something which caused the results.

Some now are going further; some now are beginning to realise that there may be possibilities of experiment by some inner evolution of man, by keener senses. That, I think, is being to some extent quickened among the more thoughtful of the scientific men of to-day by the observations that we made and called *Occult Chemistry*, several of which have been verified. If you can get even a few observations made years before Science has touched them, and then let Science come slowly up to them in its own way and discover them for itself, and then (metaphorically speaking) throw the book at their heads and say: "Well, here it was discovered ten years ago," you make them think.

I don't say that you convince them in this way; I don't think that they ought to be convinced so easily. You want that they shall find a large number of corroborative data which they will all finally see and thus be convinced. But finding two or three in this way will make them wonder; it may make them more receptive. Frankly, I do not think they ought to be convinced by our occult investigations, because to their mind there might be other explanations.

Therefore personally I never feel any grudge against the slowness with which scientific men adopt what is really an unproved thing. Their scepticism is very healthy and much more likely in the long run to give a firm foundation on which they can build a proof which will convince the mass of the

people. I don't see why we should want to hurry them and make them jump to conclusions.

All that the clairvoyant ought to hope to do is to act as a kind of signpost for investigation; not at all to resent the repulse or the suggestion that his prior discovery is an accident or a chance or a coincidence. Let him take all that and say: "Well, it may be so." But as you multiply those cases it will convince them; but you must be willing that they should multiply before scientists will be willing to accept them. There is also a certain kind of scientific pride which makes it annoying to them to find that something at which they have just arrived was discovered by clairvoyance some years ago.

It is a widespread human quality, that pride; one does not like another to come along and say: "Yes, I knew that years ago." One is apt to resent that. Yet if you feel sure of your own results you do not resent it. The only people who resent things are the people who have a little doubt; and because the repulse strengthens the doubt, they get very angry. That is the position of most religious people; at the bottom of their heart they have a little doubt—now is this true after all? They know they cannot prove some of the religious doctrines about which they are most emphatic, but they don't like to feel they can't prove them. They cling to their religion because of an intuition which they cannot understand, and they are quite right in doing so.

But they get terribly angry when suggestions are made which they see are reasonable; so they lose their temper. If they are in a majority they subject the offending individual to torture, because the one thing to do with him is to shut him up; no matter what happens to him, shut him up. You feel resentful only so long as you doubt. When you are sure, you can take the wiser attitude and say: "There is what I believe; you will find it to be true, but I don't care when you accept it; I know it is true." And you will not feel a bit resentful if

they do not accept it, for you know that ultimately they will come to it.

One must say this of the European scientist: he is pre-eminently honest. I do not mean that he is not prejudiced; everybody is. Before he is willing to give way he wants more proof than it is quite reasonable that he should have. But that attitude is, after all, very advantageous in helping to establish the truths on such a basis that the mass of the people will accept them.

Science is gradually approaching an understanding of the fact that life underlies all forms of matter. It does not yet see, as we do, that spirit and matter, consciousness and matter, are inseparable. That is why, of course, we have this particular Society, the Theosophical Society. It is an affirmation of that great truth that spirit and matter cannot exist apart, except in the Absolute, and there they are unified and not apart.

Annie Besant

THE 1910 CROSS IN RELATION TO INDIA

By B. A. Ross and C. G. M. Adam

We have dealt in *Modern Astrology* for July, August and October, 1917, with the cruciform configuration of the planets on January 11th, 1910; but chiefly in its relationship to the West, or the world in general. The events which have recently taken place in India, obviously of great moment, have led to another study of that wonderful map, pregnant with change and new developments all the world over.

At London, Mars and Saturn were rising, while the luminaries and Uranus were in the mid-heaven, and Neptune was in the nadir; but in India, along a broad belt extending from Madras in the S. E. to the Himalayas in the N. W. (the two foci of Spiritual Force), Neptune was rising close to the cusp of the Ascendant. This is a position of great significance. The next point worthy of attention in the map for India is that Mars and Saturn, the ruling planets of England and India, placed in conjunction in England's sign Aries, were in the mid-heaven. Does not this show the possibility of partnership and co-operation in the New Age which is being born?—England's executive ability (Mars) in conjunction with India's philosophic thought?

That this will be difficult to carry out in action is obvious, on account of the numerous afflictions which these planets receive, from Neptune, Uranus, Jupiter, and the luminaries. We will take the most marked afflictions and deal with each in turn. One of the most important is their opposition to Jupiter. Generally this planet is associated with law and order of the orthodox type. Mr. Leo has written about it as follows:

> Jupiter gives considerable appreciation of society life and its functions, with a desire for the good opinion of the world and the favour of the great. The native is usually on the "correct" side, and moves with the fashion of the day; is orthodox not only in religious observances but in social customs as well, or at least is careful not to overstep the limits of "good form".—*How to Judge a Nativity*, Part II, p. 65.

From this aspect, therefore, we see the possibility of opposition from that class which may be designated as "Jupiterians," as well as the likelihood, if care be not exercised, of hypocrisy and deceit in

government and business relations: the liability of promises being made and not performed. Jupiter stands for Jehovah, the father or guardian, and since he opposes Saturn from the fourth house, he would seem to be frustrating the aspiring efforts of India's planet towards Self-Government. Saturn in the mid-heaven dominates the map, while Jupiter is in the nadir. Hence it is obvious which of the two is likely to prevail ultimately. Whence have the Jupiterians derived their strength hitherto? Is it from the opposition of Mars? If so, does this account for some of the things which have been done under the provisions of the Defence of the Realm Act?

We now return to the aspect of Neptune rising in opposition to the Sun, Moon and Uranus. This Star of the New Era, wonderful, subtle, and all-pervasive, is on the ascendant in the sign Cancer. Here it would seem to demand self-expression through realisation of the Brotherhood of Man, and love of country—the Motherland. But this influence, though exquisite when attained, can only be reached by the most sensitive people—those who are open to the highest emotions, which can best be expressed in physical plane activity by poets, reformers and musicians. Amongst the young boys now growing up in India there should be many who will respond to this influence in Neptune by desiring to help the Mother country, which will lead later to co-operating in the work of reform.

The afflictions of this planet show that these hopes will not be easily attained. The squares and oppositions to four planets and the luminaries promise inevitable delays and obstacles, disappointments and disillusions. If these young people are not fairly dealt with, they may become subject to the lower side of Neptune and be guilty of underhand actions and political intrigues. Rapid extremes of emotion are always possible where this planet is concerned: enthusiasm alternating with depression, wild elation followed by despair. All the possibilities from freedom and Self-Government to revolt and anarchy are comprised in this influence.

That Neptune is one of the most important influences is obvious. It is literally the physical expression of the whole. For the Ascendant is that influence which governs the *physical body, its outlook and inclinations.* Should we not look, therefore, for the World-Teacher to materialise under this influence, and irradiate the love, wisdom, and sympathy which belong to the higher side of Neptune, and to Neptune alone? This seems to give additional confirmation to the idea that Neptune, and not Mercury, is the planet of the Bodhisaṭṭva, since Mercury is outside the Cross and makes only one aspect.

The opposition of Neptune to the luminaries and Uranus is difficult to elucidate. There are two possible readings of this aspect: (1) the higher side, which would stand for the spiritual co-operation and guidance of these forces acting from invisible regions and using Neptune as the physical expression or vehicle; and (2) the lower side, which would be a hindering influence. For the seventh house is both the house of partnership and of open enemies. We may therefore be led to expect opposition from certain types of Uranians, those who are out to obtain power or wealth along commercial lines. But since these influences are setting, they will not ultimately be able to thwart the expression of the rising Neptune.

The planets Venus and Mercury are detached from the strife. They seem to escape the Cross, which is typified by the afflictions of all the other planets. Placed in the eighth house in the sign Aquarius, the sign of the coming Age, it would appear that the fruits of the struggle may be gathered by the purification of the physical body, while after death the freed spirit finds the truth. Becoming the divine Hermaphrodite, the true Aquarian may learn to dispense with the dense physical body and continue his evolution in sheaths of subtler matter.

In taking this map, which obviously is one of world importance, it becomes of interest to compare it with the nativities of people who are now prominent in movements of reform. Placed in juxtaposition with the horoscope of Mrs. Besant, there are many points of interest which can be made by those who are fond of comparative studies. To begin with, the mid-heaven is only a few degrees from conjunction with her ascendant, while her own Uranus is exactly on the place of Saturn in the 1910 map; thereby dominating India's ruler and stimulating its latent power into outward expression sooner than would be ordinarily looked for. In acquiring the power of answering to the vibration of Uranus by constant and sustained effort, she is able to superimpose a Uranian influence upon India's Saturn, while absorbing the force of Mars also. In other words she is drawing down the pure Uranian vibration into India and centralising it in her own personality.

If we superimpose her map on that of the Cross, there is much food for thought. Her moon and Jupiter in Cancer, on the Neptune and ascendant of the Cross, reveals her openly expressed sympathy with the younger generation, and her attempt to guide it away from anarchy and bloodshed. Jupiter in the fourth house of both horoscopes, with the afflictions each receives, indicates confinement and enforced seclusion at the end of life. Her Neptune and Saturn in the twelfth house

shows this again as a possibility; while her rising Uranus and Mars indicate that the cause of internment would be through working for an alteration of political status. In placing the oppositions and squares from the same (cardinal) signs of Mrs. Besant's horoscope upon that of the Cross, it can be seen that the one can be absorbed in the other by mutual affinity.

The struggle is shown, and the intense nervous effort sustained through all difficulties, overcoming obstacles; the final victory, and undying fame in centuries to come. Through the efforts to rise to the heights of this Cross, and all that it means with relation to India, she will find her apotheosis, and may, in centuries to come, hold spiritual sovereignty over this land. By years of study and public work she has earned a position that is unchallenged in India. The first Uranian to come from the West, upon her is focused the loyalty and devotion of thousands, proving that in India it is possible to materialise the old idea of an inspired leader. As Mr. Sutcliffe says, "the internment was a master-stroke, not of men, but of Gods". That the Indians have respected her sacrifices on their behalf is evident by her election to the Presidency of the All-India Congress.

How far her Uranus, placed on the Mars and Saturn in the mid-heaven of the great lunation, can descend from the heights in this life remains to be seen. But that her influence is permanent on India there can be no doubt. When the time is ripe, another may come from the West who, combining Western powers of executive with Eastern philosophy, will continue the work inspired by her spirit. Who knows, but that a line of princes may ultimately lead back to the Initiate rulers of old, the return on the upward arc of evolution? It may then be possible, before many generations are passed, to see the return of the greater Golden Age—greater, because in the future man shall recognise ability and power when he sees it, and willingly co-operate with such, instead of blindly obeying like a child who does not understand, as was the case in the previous Satya Yuga.

B. A. Ross
C. G. M. Adam

AN ACCOMPLISHED IDEAL

By BESSIE LEO

MR. ALAN LEO left his body and passed to the astral world under the directions of his progressed horoscope. This, and the death figure as well, reveals to a student of Occultism great truths.

Examining this we seem to see the power of the ego ruling his vehicles, transmuting coarser matter in the fire of life's experiences, changing baser metals into Gold, revealing in death as in life that CHARACTER IS DESTINY. Regard the death figure itself; notice the sign Libra ascends, the sign of balance and equilibrium; the sun in the virgin sign Virgo, the sign of great purity. Mr. Leo's chief ideal was purity, which he made a living power in his life. Notice the moon was in the sign Aquarius, the man. You will see sun, moon and ascendant were all in humane signs: the Virgin, the Man, and the Scales, a notable death figure for an occultist. You will also see Venus conjunction Mercury were rising at death in the sign Libra, trine to Jupiter in Gemini on the cusp of the ninth house, the house of the Guru; thus he would get into touch with his Master very quickly. The trine of the moon in Aquarius in the fourth house to these planets shows the purity of the etheric body, the moon ruling the etheric, and the quick regaining of consciousness.

An occultist, well known to many, told Mr. Leo in India that his individual ray was Venus, so he passed out in his own vibrations of that hour. The moon in Aquarius is typical of the life just closed, denoting the profound student of human nature and helper of humanity, and it defines his work in the future on Uranian lines, the moon being typical of the personality, in the new astrological Age which will come at the close of the century. The foregoing is extremely significant, for the death figure of an occultist is the great key to his next birth map, and Uranus and Venus will prove potent influences in his next nativity.

Mr. Leo passed out in what occultists term the bright fortnight of the Moon, in which all uplifting spiritual influences are potent, while

the forces which hinder and delay evolution are strongest in the dark fortnight.

Mr. Leo was a practical occultist, maintaining a constant struggle against his lower nature, becoming the wise man who ruled his stars; for he knew as a skilful astrologer that the chief flaw of his birth map was moon in Aries square Mars and Venus opposition Mars. So he devoted himself to the one ideal of purity in thought, word and deed, and for twenty-five years he was engaged in putting his ideal into practice; and his progressed horoscope and death figure are significant of that embodied purity which he succeeded in bringing into the physical and making an accomplished fact. All his lower vehicles became obedient to the master hand that controlled them, and his favourite text, toward which his life conformed, was: "Blessed are the pure in heart, for they shall see God."

Mr. Green writes: "It is also a remarkable fact that the sign Libra was rising at the pre-natal epoch, the progressed horoscope and the death figure all showing the same figure rising. The sign under which he began his descent into incarnation is also that under which he left it and entered upon astral plane activities, and some readers at any rate will understand that a self-rounded personality like his, capable of useful work and influencing so many people, will be likely to return in the not very distant future and continue his labours. Moreover this sign Libra was on the cusp of the third house at birth, and matters ruled by this house—writings and short journeys connected with them, carried on in conjunction with his wife and others (Libra)—dominated the latter part of his life."

Bessie Leo

CORRESPONDENCE

EDUCATION IN THE LIGHT OF THEOSOPHY

I

Some Personal Experiences

THE THEOSOPHIST of February last brought an article by Theodora MacGregor, "Natura Non Facit Saltum," in which the writer urges on Theosophists to beware of forcing on children the truths of Theosophy "which may be entirely beyond their mental and spiritual capacity".

We ought to be grateful for this warning, especially timely at this period, when the question of education in the light of Theosophy is so much the order of the day.

Repeatedly I have come across instances of the great harm done by the lack of discrimination with which parents and teachers will scatter bits of Theosophical knowledge which, instead of helping the children to "grow in grace" and realise something of the tender wonders of the spirit, turn them into pathetic prigs and give them nothing but a new excuse for following their whims and fancies and speaking with supercilious levity about the most sacred things, judging and condemning others—all because superficial statements about Karma and Reincarnation, old souls and young souls, had entered their ears before they were at all ripe to assimilate and apply.

With exceptional children and quite exceptional tact on the part of the teacher these truths can be given out, but always we shall have to remember that too much of a good thing is often far worse than none at all.

A little boy, who at the age of seven was quite conversant with the Masters, talked quite familiarly about his own soul and that of other people, was much interested in mystical numbers, etc., at ten years of age was heard to describe

the church as the saint factory, the minister as a good old chap; scoffed at religion and religious observances; and when he was about seventeen, had no use for Theosophy or anything of the kind.

A little girl, grown up amongst Theosophists, not only denied all belief in its teachings, with which she felt thoroughly familiar, but took pains to characterise them in very forcible language as nonsensical fraud.

In a family where the daughters accepted and studied Theosophy while the boys repudiated it, the gentle, self-sacrificing mother, a convinced Theosophist, always striving to live it, was held high, loved and revered by the "unbelieving" sons, while the daughters, though they professed to love her, treated her as an inferior, a younger soul, using their interpretations of the laws of karma and reincarnation as a legitimate reason for positive cruelty. I tell these things—and no doubt many more instances could be added—in order to help us all, whether we have to do with children and education directly or indirectly, to be on our guard to educate in the *light of* Theosophy and not to go on the supposition that the best kind of education consists in feeding children on bits of "straight" Theosophy, which, undigested and unassimilated, turn into hotbeds of poisonous growth.

ALIDA E. DE LEEUW

II

RIGHT METHOD

THE February THEOSOPHIST contains a useful article by Miss Theodora MacGregor, "Natura Non Facit Saltum," on the theory of the proper development of the child through normal, successive stages of experience. She states:

> Many T. S. members give their children Theosophical teachings *as if they were religious tenets.* This turns the Theosophical Society into a sect, for which all will agree that it is in the highest degree unsuited. . . . Children of a certain class of T.S. members risk growing up without a country, and with no racial or family attachments. Like plants uprooted they have no soil to grow in, nothing to react from. . . . The jumble of ideas which some children have about reincarnation, nature spirits, astral bodies and Masters, is truly deplorable, and cannot possibly be the proper thing. This is seen in their flippancy and shocking lack of reverence. Mentally they are poor and barren, and are very lacking in concentration as compared with the average child.

That such statements are borne out by the observation of a trained teacher like Miss MacGregor, who is herself a Theosophist, is deplorable, and suggests that some steps should be taken to remedy the evil. Such results decidedly indicate a confused conception and wrong application of the Theosophical teaching, which is surely widely inclusive enough to solve the problems of youth as well as of mature age.

It may be useful to draw attention to the fact—of interest to Miss MacGregor and others—that Mrs. Annie Besant has for the last quarter of a century carried on a most valuable educational work in India; and it may be noted that she has never endeavoured to teach students of institutions coming under her great influence these particular demoralising details of the great philosophy. Take, for instance, the Central Hindū College at Benares. Though that institution was founded by her and was built up and sustained by Theosophists for a number of years, and though religious education was the main theme in her programme, the students did *not* "grow up without a country, and with no racial or family attachments," nor was a "jumble of ideas about reincarnation, nature spirits, astral bodies and Masters" ever put before them. The College was meant for sons of Hinduism, and therefore books were carefully prepared by her, with the assistance and co-operation of Hindū friends and colleagues, which have now become so popular that they are continued to be published by the Board of Trustees of the Hindū University, of which the old Central Hindū College is a part. Then, to come to Mrs. Besant's later and more cosmopolitan institutions which worked till very recently under the Theosophical Educational Trust, such as the College at Madanapalle or the Schools at Proddutur or Vayalpad, the respective religions of their parents are taught to the children in these institutions. Here again Mrs. Besant took care and pains to produce *The Universal Text Book of Religion and Morals*, and a glance at those volumes will convince anyone that she at any rate is not making the mistake which our less informed members of the Society are making, as is evident from the article of Miss MacGregor. I have written this to indicate what seems to me to be the right way, adopted by our President in her educational work, which can be described in one word—magnificent.

G. G.

QUARTERLY LITERARY SUPPLEMENT

THE GOD OF H. G. WELLS[1]

By F. HADLAND DAVIS

BARRIE'S Little Minister was on one occasion very late at church. While the elders and congregation were patiently waiting for the parson, that good man was seeking out and finding the adorable Babbie with whom he was violently in love. She was, for the moment at any rate, more to him than a sermon or the saving of souls. The Little Minister was a sentimental fellow. He would never have been tempted by a heresy hunt or enjoyed with keen relish an interminable theological dispute. Had he lived in these stirring times he would not have read *The Hibbert Journal* or briskly run to the nearest circulating library in the hope of being the first to get a copy of Mr. H. G. Wells' *God the Invisible King*. He was the kind of parson whose family would be more extensive than his brains, a man who had stopped growing mentally before he was twenty-five, and whose religion was a fixed and highly respectable quantity.

There are parsons, however, who are not at all like the Little Minister. They would sense something piquant in the first puff paragraph announcing the publication of a religious book by H. G. Wells. Surely the author of *Kipps*, *Love and Mr. Lewisham*, and that rather wicked story, *Ann Veronica*, would write something about religious matters that would be extremely interesting—and possibly extremely daring. They would no more associate Mr. Cadbury with a book on beer or Mr. Guinness with a treatise on cocoa. Here, however, they would make a grave mistake. Mr. Wells has been searching for God before the Great War began. There was more than a hint of it in *First and Last Things* and in that masterpiece of his, *Mr. Britling Sees it Through*. The parsons I am referring to would read *God the Invisible King* with very keen pleasure. It would refresh them like mountain air and mountain water,

[1] *God the Invisible King*, by H. G. Wells. (Cassell & Co., Ltd., London. Price 6s.)

and if they happened to read the book during the small hours of Sunday morning, then, like the Little Minister, they would be late for church, but for a very different reason. One would be late for love of God, the other for love of woman. The up-to-date and enlightened parson I have in my mind might be so impressed by Mr. Wells's inspired message as to deem it expedient to withdraw the sermon he had so carefully prepared a few days before until he had time to complete some very suggestive thinking which Mr. Wells had fostered and stimulated. His congregation would have to wait. The Sabbath is a day of rest, and if some of the congregation fell asleep, especially those who sat in thickly upholstered pews, and even snored, it was better to do these things than to listen to a message that lacked vitality because it lacked truth. This intelligent parson would realise with grim humour that to find the Master is not to fall asleep but to wake to a new joy for ever.

Although Mr. Wells's new book is published in that particular shade of blue we associate with theology, it is by no means exclusive in its appeal. It is hardly fair to class it as theological, since it is in many ways as thrilling as *The War of the Worlds*, for a time will come when we shall be more moved by a spiritual adventure than by tales of the invasion of our earth by extraordinary beings from Mars.

Mr. Wells has always seemed to possess the curiosity of a precocious child. He has never stood still intellectually, and I do not think he ever will. I believe at one time he was a schoolmaster. He is still something of a schoolmaster with a very large and attentive public for a class—schoolmaster and parson too, for he dearly loves to climb into the pulpit and pour forth a discourse on some ethical subject. He does it to excess in *The New Machiavelli*. He thinks in writing, and in writing learns the lessons he wishes us to learn too. I have often been struck by the almost laughable nearness of master and pupil. He is not a lesson or two ahead of the class. He states a problem and works it out at the same time. He has found God, and in language that rings true as a bell—but not a church bell, for Mr. Wells does not approve of churches— he wants us to find Him too.

Mr. Wells is very fond of using "new" and "modern," and these are words he applies to his own religious belief. As a matter of fact Mr. Wells's message is neither new nor modern. It is as old and as sweet as the hum of bees round a lime tree on a hot summer day. There is one distinction about it, and that is that Mr. Wells expresses his message with great clearness and great decision. His sincerity is transparent, and I doubt if a more provocative religious book has

been written for some time. Neither the Anglican nor the Nonconformist Church will be able to welcome him to their respective folds, for though there is one Shepherd, sectarianism has made many folds. The reason for this is that Mr. Wells did not find God in church or chapel, but far away from creed and dogma. He found God in the wilderness of doubt and spiritual conflict which finally led to the strong mountain of faith and to a glimpse of the vision that was bright and burning and magnificent, like the light that blinded St. Paul. "Where there is Faith," he writes, "where there is need, there is the True God ready to clasp the hands that stretch out seeking for Him into the darkness behind the ivory and gold."

If Mr. Wells were a bank manager he would lose no time in wiping off all bad debts. He would simplify and clarify his business just as we now find him simplifying and clarifying his religious belief. He will have none of the Trinity, and likes to think of God without at the same time thinking of the Father, Son, and Holy Ghost. He writes about the "little, red-haired, busy, wire-pulling Athanasius" with scarcely Christian charity, and loudly deplores his anything but lucid creed. To Mr. Wells there is the personal and finite God, the God that dwells within and is always the Divine Helper, and God the Creator, or the Veiled Being who dwells apart, in Mr. Wells's opinion does not at present enter into our spiritual adventures. It is rather unfortunate that Mr. Wells in finding God should in this book disassociate himself from Christians and Christianity, even from the teaching of Christ Himself. He admires Christ's attitude toward the woman taken in adultery and also His attitude toward Mary Magdalene, but for the most part Christ does not satisfy his spiritual needs. He sees Him as a pathetic Sufferer on a Cross that bulks too large in the world, and not as the God of Courage, the God of Victory, which is the God that appeals to the author of *Floor Games* and *Little Wars*.

In reading this book we are not likely to overlook the fact that Mr. Wells has a scientific rather than a metaphysical mind. How often in his novels we find a young man deeply interested in biology, and how often have we discovered in his women, as in Kipling's, a certain hardness, a certain lack of subtle feeling. These limitations, for they are limitations, make themselves apparent in Mr. Wells's religious belief. His God must be a familiar God and not a mysterious God, and above all He must be finite. There is none of St. John's beautiful conception of the Master, none of the rapture that seemed to thrill Rabindranath Tagore in his *Gîtânjali*, none of the devotion that so deeply marks *The Imitation of Christ*. In such a

sentence as: "He is as real as a bayonet thrust or an embrace," we cannot doubt the vividness of Mr. Wells's conception, but the realism will jar rather than satisfy most of his readers. He has a poor opinion of mystics and mysticism, for you cannot test either by means of a Bunsen burner and retort. "The true God," he writes, "is not a spiritual troubadour wooing the hearts of men and women to no purpose. The true God goes through the world like fifes and drums and flags, calling for recruits along the street." Note that last characteristic sentence. At present Mr. Wells is but a child in his religious experience. He wants noise and excitement, though with not a little inconsistency he does not write very fairly about the Salvation Army. Mr. Wells will find many stepping-stones, many hills, many mountains ahead of him. They lead not to flag-waving and noise but to peace and love. When he has climbed almost the last snowy peak he will realise that his first conception of God, or rather the conception he has at present, was but a schoolboy's fancy for a strong and mighty hero. He will find in very truth that God is indeed a lover, not loving to no purpose, not hurting in His love, as a bayonet thrust would do, but loving so that brotherhood shall come into the world, and heaven on earth, and finally the perfect union of Lover and loved one. But something of the vision of God has been vouchsafed to Mr. Wells. There are moments when he forgets his biology, and at such times poetry, and inspired poetry, rushes through his message. He writes of conversion: "It is a change, an irradiation of the mind. Everything is there as it was before, only now it is aflame. Suddenly the light fills one's eyes, and one knows that God has risen and that doubt has fled for ever."

Mr. Wells is essentially practical. His religious belief is not for high days and holidays. It is an abiding happiness, an abiding power that touches and beautifies life at every point. God is very real to Mr. Wells, and he is very insistent on His reality. He tells us that many who profess to follow the teaching of Christ are anything but Christ-like in their social and business relationships. He tells us that humbug is rampant because the great vision has not come. Once we have felt the presence of God such a change takes place in us that we commence to live for Him and not for ourselves. As soon as we do this and forget self we are serving the Divine Purpose and hastening the Kingdom. Mr. Wells, as the Rev. R. J. Campbell used to believe, is assured that the Kingdom of God is no hazy realm "above the bright blue sky". Mr. Wells writes:

> And that idea of God as the Invisible King of the whole world means not merely that God is to be made and declared the head of the world, but that the Kingdom of God

is to be in the teaching at the village school, in the planning of the railway siding, of the market town, in the mortar at the building of the workman's house. It means that ultimately no effigy of intrusive king or emperor is to disfigure our coins and stamps any more ; God himself and no delegate is to be represented wherever men buy or sell, on our letters and our receipts, a perpetual witness, a perpetual reminder.

The reference to coins and stamps will doubtless surprise many numismatists and philatelists. It will come as a shock to the Man in the Street to be told that some day he will have God's likeness in his purse and on his letter. Mr. Wells does not say anything about postmarks or the vulgar habit of biting money, but doubtless such things will be abolished, for we could not deface the likeness of God every time we wished to buy something or whenever we desired to write a letter to a friend. It would seem that, in Mr. Wells's dream of a world set free, "Render unto Cæsar the things that are Cæsar's, and unto God the things that are God's" will no longer hold good, for in those great days our King will be our God and our God our King. We shall render to Him all that is most noble in service. We shall love one another with a pure and unselfish love. We shall hear no more about nationality and empire-building. No wars will stain the ground of God's Kingdom. The Crown of Love will rest upon our King, and in that Crown will shine the jewels of Peace and Joy.

During the last few years there has been a very marked religious revival, a spiritual craving that has made itself manifest in all parts of the world. We know with joy and loving appreciation that Mrs. Besant has been preparing her followers for the Kingdom, and the same great work is going on in Bahaism, the Brahmo Samāj, and in the Order of the Star in the East. Apart from these great gatherings of spiritual workers, of heralds that are preparing the way for the Kingdom of God, men such as Mr. H. G. Wells have arisen ; and it is men of his type, clean, decisive, popular, we want to convince the rather obtuse Man in the Street that there is something more than a public house at the corner, something more than a woman to dishonour.

It some respects Mr. Wells is our most modern novelist and pamphleteer. He is always asking questions, and always straining every nerve to answer them. He tells us quite frankly that his religion

has no church, no authorities, no teachers, no orthodoxy. It does not even thrust and struggle among other things; simply it grows clear. There will be no putting an end to it. It arrives inevitably, and it will continue to separate itself out from confusing ideas. It becomes as it were the Koh-i-noor; it is a Mountain of Light, growing and increasing. It is an all-pervading lucidity, a brightness and clearness. It has no head to smite, no body you can destroy; it overleaps all barriers; it breaks out in despite of every enclosure. It will compel all things to orient themselves to it.

It must come as the dawn comes, through whatever clouds and mists may be here or whatever smoke and curtains may be there. It comes as the day comes to the ships that put to sea.

It is the Kingdom of God at hand.

Mr. Wells in *Tono Bungay* describes the maker and the making of a quack medicine. In his latest very memorable book he takes us up into a mountain, not to pray, but to show us in the far distance the Kingdom of God. We see it between the peaks of other mountains. We see the silver glitter of the Water of Life. That is not a quack medicine. Some day we shall stoop down and drink it, and never thirst again. It is a long way to the Kingdom of God. Let Mr. Wells climb up the intervening mountains. We have found wisdom and beauty and courage in *God the Invisible King*, and we will gladly listen to one whose voice is clear and follow one whose step is firm. Mr. Wells has always gone forward. He will still go forward, and many will bless his pen because it showed them the Kingdom of God.

F. Hadland Davis

SOME LIMITATIONS AND A PARALLEL

A NOTE ON "GOD THE INVISIBLE KING"

By LILY NIGHTINGALE

Consistency is the bane of little minds.
Do I contradict myself? Very well then I contradict myself,
I am large, I contain multitudes.
—WALT WHITMAN, "Song of Myself".

MR. WELLS'S latest book *God the Invisible King* contains the most characteristic fragment of spiritual autobiography he has yet given us. We say "fragment" advisedly, for the hypotheses and conclusions are tentative *in esse* if not *in actu*. Mr. Wells is as indignant with the Trinity as a certain Anglican ecclesiastic was propitiatory. The latter exclaimed: "We must do something to defend the Trinity"; Mr. Wells consigns it to the limbo of other "Magic," a kind of superior dust-hole.

The attitude of Cromwell to the mace provides a historic memento of the sincere scorn of a strong, plain man for something he did not understand. It is possible that in some future book, the author of *God the Invisible King* may come to the conclusion that "Magic" includes something beyond the conjurer's and juggler's attitude to life; if he does, we may be sure that he will record it in all sincerity. Of the sincerity of this book there can be no doubt.

It is true that the author writes as one of the scribes of his generation. If we assume, with him, that he writes as a scribe, we shall welcome his thoughtful and interesting conclusions, and not fall into the thankless and graceless error of complaining because his voice is not also one of authority in these matters.

The triune attributes of God the Redeemer—the author postulates "complete agnosticism in the matter of God the Creator" (Preface, p. xiii)— according to Mr. Wells's *imagining*[1] are: "Firstly, God is *Courage*. . . Next, God is *A Person*. . . The third thing to be told of the true God is that *God is Youth*."

The picture drawn by the author is beautiful, but does it differ greatly from the Apollo-Dionysos?

> . . . a beautiful youth, already brave and wise, but hardly come to his strength. He should stand lightly on his feet in the morning time, eager to go forward, as though he had but newly arisen to a day that was still but a promise; he should bear a sword, that clean, discriminating weapon, his eyes should be as bright as swords; his lips should fall apart with eagerness for the great adventure before him, and he should be in very fresh and golden harness, reflecting the rising sun. Death should still hang like mists and cloud banks and shadows in the valleys of the wide landscape about him. There should be dew upon the threads of gossamer and little leaves and blades of the turf at his feet . . . . (pp. 77, 78.)

To many this aspect of God the divine youth recurs with insistent appeal throughout the ages. Orpheus with his lute, Kṛṣhṇa with his flute, down to the Comrade-Youth, Divine Elder Brother of the *children* of men. The experience described by Mr. Wells (surely a line of spiritual autobiography) is the ever-old, ever-new, authentic thrill of the mystic, though our author flouts the term. "The real coming of God . . . a change, an irradiation of the mind. Everything is there as it was before, only now it is aflame. Suddenly the light fills one's eyes, and one knows that God has risen and that doubt has fled for ever" (p. 75, 76). The pity is that one who has experienced this should seek to enclose the boundless circles of God's Coming, and while accepting his own divine adventure, deny the revelation to Quietism. "*The true God*," exclaims Mr. Wells (with a hardihood worthy of a better cause), "was not the lover of Madame Guyon. The true God is not a spiritual troubadour wooing the hearts of men and women to no purpose" (p. 48). Precisely: the last three words reveal one of our author's most characteristic limitations. May it not rather be that in the spiritual orchestra there is room for every instrument? Mr. Wells himself speaks of the fifes and drums of God; and if these, why not divine guitar-hearts, whose music is evoked by the touch of a spiritual troubadour?

[1] Is not this a species of Magic?—L. N.

The statements, definitions, inclusions of this "scribe to the spirit of his generation" (p. 202), leave little to be desired on the score of sanity and lucidity; the modern God is indeed wonderfully organised, we had almost said *mobilised*. But we refuse to wrong this exponent of *God the Invisible King* by imputing to him that petty sin—"almighty-ness" of inhibition. "Thou shalt not have another God but mine! or, if thou dost, I'll swear He's not divine," is not the attitude of any rational seeker after truth. Some there are who gladly hail the God of Comradeship, who worship and love this Great Brother of the souls of men. Yet they know he is but One in that hierarchical order of divine Rulers, Teachers, Servers of humanity, whose insignia of service is this word "God". Gods they are, and lords, knowing good and evil, strength and weakness, courage and meekness, creation, preservation, destruction and reconstruction—all as parts of one transcendent whole, whereof the Tao, the Chinese Ancient of Days, and the "Captain, my Captain" of the new joyous and enlightened democracy whose fine flower of expression burgeons through its scribe, our author, are but partial visions of "That which was ere aught arose, That which Will Be, when all doth close."

The book contains invaluable records and treasuries. Records of an uprising of strong religious conviction among many who had hitherto preserved an agnostic attitude, emancipated from the travestied "religiosity" of trammelled sectarianism, yet too essentially rational and religious to range themselves definitely with proclaimers of "There Is No God". Treasuries of golden wealth in the form of implicit *Knowledge* of a universal uprising, a quickening of bones in the valley of decision. "The revival is coming. . . swiftly as. . . morning. . . after a tropical night. The deep stillness. . . is broken by a stirring, and the morning star of creedless faith [Mr. Wells speaks elsewhere of "the God of the heart"]. . . is in the sky."

Lily Nightingale

Speeches and Writings of Sarojini Naidu. (G. A. Natesan, Madras. Price Re. 1.)

Everyone who is interested in Indian affairs from the Nationalist point of view will be glad to welcome this little volume of speeches. Sarojini Devi has been well known for a number of years, both in the East and in the West, as a poet of real excellence. Now she comes before the world as a publicist, one who is dedicating her life to her

country's most urgent and immediate need—the need of sons and daughters who will go about lighting in the hearts of the young the fires of knowledge and enthusiasm which will create a united and self-governing India.

The speeches included in the present volume deal with a variety of subjects, including many which are becoming very familiar to those who have watched India's struggle during the last two or three years, as: Self-Government, Education, United India, Woman's Position in India, National Awakening. All these questions are presented in the light of Mrs. Naidu's own fiery enthusiasm, with the hope that the speaker's words may be transmuted in the lives of her hearers into " that current coin of loving service in the cause of Indian unity ".

A. DE L.

The Unfolding of Life, by W. T. A. Barber, D.D. (Charles H. Kelly, London. Price 3s. 6d.)

" Trailing clouds of glory do we come," is the title of the first chapter of this book, and might fitly be called its motto. For, though every now and then we find ideas and conceptions which are not ours—original sin, the devil and his works— by which the consciousness of the glory of humanity, which is its God-like nature, might be hidden or lost, Dr. Barber's keen realisation of that fact comes out in all his statements and opinions. By doctrine he is something of a pessimist, but in his heart God speaks through all His children, and is the Life " which unfolds in the human bud ". Even though the bugbear of heredity has its hold on him, and he refers to the multitude of possibilities whose shape is decided by the multiplex personalities which have gone before to make the child, he always rejoices in that the greatest of all these is that this child has " something in him of God's nature ".

Dr. Barber has a singularly wide and catholic outlook, and combines in himself all that is best and helpful in the teacher, the minister of the Church, and the thoughtful parent; and he gives of himself freely. Even where we are not at one with his opinions we read with interest and pleasure what he has to tell us, because in all he says and whatever he proposes we feel his sympathy for children and his whole-hearted devotion to the cause of education in its widest and best sense.

A. E. DE L.

Speeches and Writings of Mr. M. K. Gandhi. (G. A. Natesan & Co., Madras. Price Re. 1-8.)

This is the first time that the speeches and writings of Mr. Gandhi have been collected together in a book. There can be no doubt that the addresses are extremely valuable, more for the spirit of sacrifice they infuse, for the strength they give to the struggling soul, for the ideals they create, than for the subject-matter itself. The speeches mainly deal with various current topics about the Indians and their claims to justice and equality as British subjects all over the Empire, whether in South Africa or in the Colonies or in India itself.

The first part of the book speaks of his great stand against the Transvaal Government for the recognition of the principle of Brotherhood without distinction of race or colour. It was Gandhi alone who could lead the Indians to success in their struggle against the Transvaal autocracy, when twenty-seven hundred sentences of imprisonment were borne by the Indian settlers, the bulk of whom were ordinary traders, "hawkers, working men, men without education, men not accustomed in their life to talk of their country," with courage and the joy of sacrifice. There was not an individual man, woman, or child who did not rise to the ideal of a martyr for his country, an ideal preached and practised by this noble son of Ind. When the fight was over, when the principle was recognised, his friends as well as his opponents, Indians as well as Europeans, equally honoured the protector of the oppressed without the least feeling of bitterness; for Mr. Gandhi truly practised the teaching of Christ and Buḍḍha: "Conquer hatred by love."

His utterances on passive resistance, on social and political reforms, his jail experiences, his swaḍeshi vow, his views on education, his address on Saṭyagrahāsrama, an institution he has founded to carry his ideal of simplicity and service into practice, afford reading that is refreshing to the soul. His is a philosophy based on three words: Truthfulness, Fearlessness and Harmlessness (Ahimsâ). Neither success nor failure tempts him even a little to waver from his path; he holds himself responsible to none but God and his conscience. Such men are rare; their utterances are a gift which the world cannot lose, for they live what they preach and they preach what is godly.

M. B. K.

THEOSOPHY IN THE MAGAZINES

THE SOUL AS IT IS, AND HOW TO DEAL WITH IT

So much has already been said and written on this problem of the soul that one sometimes wonders whether anything fresh really remains to be discovered, but fortunately the soul itself seems always ready to respond to its own demand for self-knowledge by revealing and discovering further possibilities within its own nature. On this ground of fresh contact with reality, as found under the present conditions, Professor Gilbert Murray's article in *The Hibbert Journal* is entitled to careful consideration, even by soul-experts like Theosophists. The author does not attempt to theorise on the composition of the soul as an entity apart from the body, but takes man as he finds him in the physical body and salutes the soul as that which enables him to face pain and death of the body in pursuit of an ideal.

The subject is introduced by a brief survey of the origin of the metaphors used for the soul by the ancients—who, by the way, may not all have been quite as "primitive" as Professor Murray assumes. The next step taken is to the stoical phrase of Marcus Aurelius, addressed to himself: "What art thou? A little soul carrying a corpse," and the still more descriptive simile employed by Plato, namely, that of the charioteer driving two horses, one of which is sluggish and the other restive. With Plato's "reason" Professor Murray couples the will, which he takes to be the discriminative power of the soul itself. He then refers to Bergson's view as a good illustration of "the little soul carrying a corpse".

> The body is of course subject to mechanical and biological law. Throw it up in the air, it will fall down again. Hit it hard enough, it will break. Starve it, and it will suffer and die. And the exact strain necessary in each case can, within limits, be calculated. Furthermore, for much the greater part of life the will—that is, the man himself—acts automatically, like a machine. He is given bad coffee for breakfast, and he gets cross. He sees his omnibus just going, and he runs. . . He does not criticise or assert himself. He follows steadily the line of least resistance. The charioteer is asleep, and the two horses jog along without waking him.
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> But, says M. Bergson, you will sometimes find that when you expect him to follow the line of least resistance he just does not. The charioteer awakes. He can resist, he can choose; he is after all a live and free thing in the midst of a dead world, capable of acting against the pressure of matter, against pain, and against his own desires.

Yet do the martyrs always conquer? is the next question Professor Murray asks. He does not hesitate to reply in the negative, else why is it that the ordinary man, not only the tyrant, believes that anyone who is given "a free hand with rifle, bayonet, and cat-o'-nine-tails

can stamp out any inconvenient doctrine which puts its trust in nothing more substantial than the soul of man"? The following paragraph is eloquent of one of life's most tragic phases:

> The doctrine that the persecutor is always defeated and the martyr always triumphant is, I think, little more than mere comfort-seeking, a bye-form of the vulgar worship of success. We can give great strings of names belonging to the martyrs who were successful, who, whether living or dead, eventually won their causes, and are honoured with books and statues by a grateful posterity. But what of the martyrs who have failed—who beat against iron bars, and suffered and were conquered, who appealed from unjust judges and found no listeners, who died deserted and disapproved by their own people, and have left behind them no name or memorial? How many Belgians, and Serbs, and Poles, how many brave followers of Liebknecht in Germany itself, have been murdered in silence for obeying their consciences, and their memory perhaps blasted by a false official statement, so that even their example does not live? In ancient Athens there was, beside the ordinary altars of worship, an altar to the Unknown God. There ought to be in our hearts, whenever we think with worship and gratitude of the great men who have been deliverers or helpers of the human race, an altar to the unknown martyrs who have suffered for the right and failed.

Furthermore, says the writer, it does not by any means follow that "when the soul of man thus stands up against the world" it is necessarily always in the right, still less is its action always in the direct interests of the majority. Two notable instances are then given in considerable detail: first, that of Mr. M. K. Gandhi, whose work on behalf of the Indians in South Africa and in their own country is, or at least ought to be, already well known to Theosophists. This glimpse of his life's work concludes as follows:

> My sketch is very imperfect; but the story forms an extraordinary illustration of a contest which was won, or practically won, by a policy of doing no wrong, committing no violence, but simply enduring all the punishment the other side could inflict until they became weary and ashamed of punishing. A battle of the unaided human soul against overwhelming material force, and it ends by the units of material force gradually deserting their own banners and coming round to the side of the soul!
>
> Persons in power should be very careful how they deal with a man who cares nothing for comfort or praise or promotion, but is simply determined to do what he believes to be right. He is a dangerous and uncomfortable enemy—because his body, which you can always conquer, gives you so little purchase upon his soul.

The second instance chosen is that of Stephen Hobhouse, an English Quaker who, early in life, gave up his wealth and the prospect of a brilliant career, to live among the poorest people of London with the aim of "self-identification with the oppressed". During the Balkan war he resigned his post on the Board of Education to nurse refugees in Constantinople. This man of fragile body but dauntless soul is still undergoing repeated terms of imprisonment for claiming his legal right to total exemption from military service on conscientious grounds. The article concludes with an inspiring appeal to the soul of the nation to refuse to be dulled by the weight of its material burden.

W. D. S. B.

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THE THEOSOPHIST

ON THE WATCH-TOWER

TIME brings about the justification of disciples of the WISDOM, however incredible their assertions may sometimes appear to be to their contemporaries. I do not think that a more startling case of "time's revenges" has occurred than the justification of H. P. Blavatsky's statement that man is not a descendant of apes, but that the ape is a degenerated man. When she alleged this, she was mercilessly ridiculed, for the Darwinian theory was then in the full flush of its victory over the scientific world. Yet now Professor Wood-Jones, Professor of Anatomy in the University of London, has delivered a lecture in King's College, London, on "The Origin of Man," of which the thesis was:

> That man is not, as has been held till quite recently, descended from the anthropoid apes; that these would be in fact more accurately described as having been descended from man; that man, as man, is far more ancient than the whole anthropoid branch; that, compared with him, the chimpanzee and the orang-outang are new-comers on this planet.

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According to H. P. Blavatsky, the anthropoid ape was the result of "the sin of the mindless," of relations between the