THE RHYTHM OF LIFE

BY CHARLES BRODIE PATTERSON

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BY

CHARLES BRODIE PATTERSON

AUTHOR OF "DOMINION AND POWER," "THE WILL TO BE WELL," "A NEW HEAVEN AND A NEW EARTH," "WHAT IS NEW THOUGHT?" "IN THE SUNLIGHT OF HEALTH," "LIVING WATERS," "THE MEASURE OF A MAN," "BEYOND THE CLOUDS," "THE LIBRARY OF HEALTH," "NEW THOUGHT ESSAYS"

Formerly Editor of *Mind* and *The Arena*

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FOREWORD

Dear Dr. Charles Brodie Patterson

This is a work for which I have long waited. I find here a fundamental examination of spiritual and physical laws relating to the rhythmic and vibratory forces that rule in the human sphere of thought and feeling.

At a time when so much work is done, having mere impressionism as a basis, it is a source of joy to know that you have put into this book the product of years of patient observation and searching analysis, and I feel certain that it will stand the test of time.

In Chapter III, under the title "Energy-Motion-Vibration," you go to the foundation of the subject of vibration, and in "Music and Colour Tones" you show their relation, and write with absorbing interest.

My first experience with the therapeutical power of music was in Paris at a time when the subject was not even discussed; but not until I went to live in London did I put the subject to a practical test. A friend of mine, the late Miss Clara Barton, who was for a long time President of the Red Cross Association of America, being dangerously ill, I was strongly impressed to try what musical improvisation would do in her case; a piano was moved into her apartment, and there every day I improvised for about one hour. The experiment proved successful, and in a comparatively short time Miss Barton was able to leave her bed. The cure proved permanent. I could relate many instances of a similar nature among my friends in Florence, Berlin, and other cities.

For years I meditated the writing of such a book as you have now brought out, and I can say without any reserve that you have expressed my views and judgments all along the different lines of thought herein set forth. I shall now refer my friends to this work, for I do not think in our time a better can be written by anyone here or abroad.

There are chapters such as "Colour Tonics," "Cosmic Consciousness," and "Musical Therapeutics," that go to the fundamental basis of the subject, and you have put into concise terms what many would only render more recondite and mysterious. The laws you enunciate are as old as time, but the large vision presented to the mind of the reader, the harmonious arrangement and the lucid definitions make the work authoritative and original. Every chapter deals with some phase of life-rhythm, some aspect of sound waves, some manifestation of colour-tone to which every human being is more or less intimately related.

The book is a key to the rhythm of life. Students of the new therapeutics, artists, musicians, singers and public speakers will study it as a text book.

Very sincerely yours,

FRANCIS GRIERSON.

NEW YORK, March 15, 1915.

PREFACE

For many years I have been haunted by an idea that would not remain at rest in my mind, but kept ever and ever recurring; therefore, I have sought in this book to voice the thoughts which have so long been my companions, giving expression to them, as best I can, through the written word.

It is more than a quarter of a century ago that I began to dream dreams of music and colour that should prove a universal panacea for anxious and fearful minds, for sick and diseased bodies; a panacea that should dispel sorrow and doubt, that should bring rest and peace to mind, and health and strength to body. I felt then, as I feel now, that a new spring-time should come to the world when a greater love of music and colour should enter into the life of man. So the text of this book is to bring light out of darkness, to bring health out of disease, and to bring joy out of pain; to proclaim, as it were, a new gospel of health, happiness, and beauty, to help to bring into our lives the new song of life that will surely come when we have prepared the way for its coming.

There is a necessary preparation before one may receive this new gospel. One must first be willing to lay aside biased and prejudiced thought, and earnestly desire truth solely for its own sake. Lord Bacon said, "No pleasure is comparable to the standing upon the vantage ground of truth." In the study of truth we often have to lay aside preconceived thoughts and ideas in order to make the mind receptive to a new or a still greater truth. Many times have I wished that someone would write a book on music and colour for

the healing and beautifying of mind and body, but as yet no one has seen fit to do so. Therefore I can refrain no longer, and simply have to obey the behest of something in my own consciousness that will not let me rest until I begin and finish this book.

I know that I am only a pioneer, or perhaps the voice of one crying in the wilderness; nevertheless, I am absolutely certain that a day will come in the far or near future, I know not which, when music and colour will exert a thousandfold more influence upon human life than they do at present. And if I can have some little part in bringing into the world a recognition of other values in music and colour than those we have heretofore known, I am satisfied.

This book is not intended to show the definite way that one should take, but rather to suggest the possibilities that will reward the earnest seeker who devotes time and thought to carrying on a still more thorough investigation of the subject.

I know that in any new departure one must run the gauntlet of true, as well as superficial criticism, but I am in no way deterred by this, knowing that whatever may be true in the book will survive false criticism, and whatever there may be of dross will sooner or later perish. Thought lives in the mind in order to be expressed, to take form as the written or the spoken word. I leave my written word to the critic and lay reader alike, as an expression of my own thought and feeling, hoping that it will bring some spiritual, mental, or physical uplift that will prove to be for the highest good of all. And if I call out a deeper emotion or a higher aspiration that will make for a greater love of music and colour and their fuller expression in life, I shall rest thoroughly content, feeling that this book will have proved of some benefit to my fellowmen, and so have fulfilled the dearest wish of the author.

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THE RHYTHM OF LIFE

CHAPTER I

INTRODUCTION

THE present time is one of transition. The dogmatism that has pervaded all schools of thought, whether religious or philosophical, scientific or artistic, is passing away before the coming of a new order, a new order that is an expanding as well as a modifying factor, a new order that has come to fulfil, but not to destroy anything that is in any way vital to life. On the surface it may appear that this new order is highly destructive. It is destructive in that everything that is found to be useless, and everything that has clouded or obscured man's mental vision is gradually being relegated to the past.

The nineteenth century was an era of dense materialism. It was, strictly speaking, a utilitarian age, an age in which man's physical organism played a much greater part than his soul. Materialistic thought entered into everything. Religion, literature, and art were all made the exponents of man's sense, or physical nature. The crudest kind of literalism entered into everything. Countries like England, which for many centuries had given expression to much that was beautiful and artistic, seemed, long before the Victorian age, to lose, in a marked way, a true sense of art and beauty. It is only necessary to look at the

architecture, the statuary, and most of the paintings of that particular period, to perceive how little of the artistic and beautiful was to be found there. Only a few master minds, poets, and painters, held aloft the banner of idealism and beauty. Rank materialism ruled on every side. Materialism, scepticism and doubt have ever been and ever will be destructive of all true art.

The last twenty-five years of the nineteenth century mark the beginning of a change, not only in Europe, but in America as well. Since then, this change has been gradually going on, affecting almost everything in life; but while the old is rapidly passing, it is, as yet, only the spring-time of the new, when ideals have not yet taken definite form, so that the whole world to-day may be said to be filled with unrest and expectation. Great composers and poets, who are the true interpreters of human life, have been among the first to herald the new order. But the sphere of music and poetry is just as much filled with unrest and transition as is any other condition of the world's life. In the music of to-day there is the search after something that has not yet been attained, which is evidenced by the increased use of chromatics, changes of modulation, and hitherto unheard of departures in time and rhythm.

Quite a number of modern composers have introduced chromatics into their music in what would seem to be an excessive way. But it is very doubtful whether they have added anything of real beauty or charm to it by so doing. It seems to me rather to point to a desire for something that has not been fully expressed in music, a something that will be expressed in a better way, possibly, without the undue use of

chromatics. Certainly there is very little of the higher and sweeter thought of life expressed through their use. More frequently chromatics are used to express sorrow or anger, or, I might say, the stress of man's superficial nature. Too often the effect is to take from, rather than add to, the beauty or the strength of music. There is in its use too much of what I might call unreal sentiment, and more or less of gloomy foreboding, and the mysterious elements of life. Its present use may be indicative of the unrest and warfare that prevails throughout the civilised world. To me it would seem as though the composer were striving after effects through the excessive use of chromatics in his music just as much as many people in other departments of life are striving after effects that have little value or true relation to real expression. Within the last few years many Russian composers have come to the fore, and they have put into their music the unrest of the great Russian nation, the pathos of the slavery of its people, and something of a desire, too, for greater freedom. Much of their music is written in the minor keys. It lacks that triumphant sound that comes to the composers who write for a free and enlightened people. The music is wonderful as an expression of human feeling, but in its undertone you find the sadness and the struggle of life. Even when there is an effort made to produce music of a bright or an inspiring nature, you are sure to find some strain that is tinged with the sadness or the unrest of a great nation in bondage.

At present, in France, there has come into vogue what, by many, is considered a new school of music, of which Debussy may be said to be the founder, or chief representative. Whether this is to become the

foundation of something new in music that will become permanent, it is yet too early to say. It may be that it will act on music in the way that the impressionists' painting has acted—to change, to enlarge, or to beautify the old art. While one may get from it a certain kind of intellectual and psychic stimulus, still it does not seem to be, as yet, of a full, soul-satisfying nature. I might add that the effect of Debussy's music on myself is not altogether satisfactory. I seem to be carried up into the clouds, and left suspended between heaven and earth, yet my head never emerges into the open blue. However, it is only through innovations in every department of life that the best of everything is at last fully realised.

Within recent years considerable discussion has arisen as to whether music may, or may not, prove beneficial in the healing of the sick. It is useless for any one to deny the fact that music exerts a decided influence upon one's mind and feelings, and there can no longer be any question that both thought and feeling produce a marked action upon man's physical body. Among many people there exists a decided difference of opinion as regards the value of music. The music lover, while not associating it with the renewing of the strength of his body, nevertheless feels it essential to his mental and spiritual welfare. Many others who might consider themselves of a more practical turn of mind look upon music solely as a luxury, and regard the people engaged in its production, i.e., composers, singers, and instrumental musicians, as mere dilettanti, men and women who are engaged, at best, in a work that never makes for any practical or real good in life. There are some people in the world who seemingly lack the faculty of ever getting beyond

concrete expression. What they call common sense seems to shut out all idealistic vision. They are held in bondage to the earth and the things of the earth by their sense nature. They are the people who let well enough alone, and who never make progress save in material accumulations. What they possess, what they eat, and what they drink, form their chief pleasures in life. But if the music lover is right in believing that his soul and mind are both uplifted and benefited by listening to music, he must take one step farther and see the practical value that accrues also to the physical organism. When he is able to do this, music will no longer need its defenders, because, if music can be made of value in the healing of the sick, and the overcoming of mental and physical pain, then the most so-called practical man will seek its aid as ardently as the lover of music.

CHAPTER II

MUSIC OF OTHER CLIMES

"Nine sisters, beautiful in form and face,
Came from their convent on the shining heights
Of Pierus, the mountain of delights,
To dwell among the people at its base.
Then seemed the world to change. All time and space,
Splendor of cloudless days and starry nights,
And men and manners, and all sounds and sights,
Had a new meaning, a diviner grace.
Proud were these sisters, but were not too proud
To teach in schools of little country towns
Science and song, and all the arts that please;
So that while housewives span, and farmers ploughed,
Their comely daughters, clad in homespun gowns,
Learned the sweet songs of the Pierides."

—LONGFELLOW.

"Therefore the poet
Did feign that Orpheus drew trees, stones and floods;
Since naught so stalkish, hard, and full of rage,
But music for the time doth change his nature."

—SHAKESPEARE.

EVERY country has its own music which has ever kept pace with its greatest human development. I might put that in a stronger way by saying that the music sets the pace, that it was, and is, the real leader of civilisation, and that the growth of a nation can best be determined by its music. While the music of the present time seems to be very largely the product of the last few hundred years, without question its real beginning had its root in a remote past, for music is the very oldest of all the arts. It may be said of music that it is the very foundation on which all the other arts are builded. We might go still farther and say that music is the soul of all art; that music, in its high-

est and best sense, comes closer to the divine in man than does anything else in life; that in its last analysis, it is a revelation of God to man. Music is, as it were, the link between divinity and humanity. The truly great composer is the most divinely inspired of all the world's prophets, and through his music he reaches far greater audiences and preaches far more wonderful sermons than the most eloquent preachers on earth have ever done.

Recent discoveries made in Egypt go to show that the ancient Egyptians possessed a wonderful knowledge of music. It is believed that they had more kinds of musical instruments in their orchestras than we possess at the present time; and it is said also that they had instruments to give a full and complete expression to the sounds of nature; such as the warring of the elements, the flowing of the brooks, the soughing of the wind, and various other nature sounds; while in our orchestras we have instruments which can, to a degree, be made to produce such effects, yet they were not expressly designed for that purpose, as many of the instruments of Egypt apparently were. There are some writers who go back to the legendary continent of Atlantis, and write of the music that antedated even that of Egypt; but such writing, at best, is only speculative, since there is no authentic evidence concerning it. But of the music of the ancient civilisation of Egypt there is an ever-unfolding evidence showing the wonderful progress that music had made in that country practically before the dawn of the greater part of the world's civilisation. Maspero and other great Egyptologists have shown beyond all question that in an ancient past, a civilisation existed in Egypt that was one of the most wonderful the

world has ever known. And largely through Egyptian influence there followed another great civilisation, greater than any that has appeared on the face of the earth since that time, namely, the civilisation of ancient Greece. Greece, in her use of music, followed along lines similar to those of Egypt. Many of her musical instruments were like those of Egypt, and historically there can be very little question that the Grecians drew much of their fundamental musical knowledge from Egypt.

The ancient Greeks were without doubt one of the most highly developed and civilised nations that have ever inhabited the earth. They were great in every department of human endeavour. Great in literature and art, great in commerce and war, great in everything that pertained to mental or physical development. Practically all the civilised nations of the earth since their time have been influenced in a marked way by ancient Greek thought and art. Many things that have come to us in the present as new, research would show to be only a revival of the Greek thought of bygone ages; for ancient Greece has furnished the intellectual, ethical, and artistic fundamental basis of all that is best in the civilised thought of the present. Just as, in another way, the Jewish civilisation has transmitted to us its religious thought and feeling. Undoubtedly Greece influenced the other nations in a musical way, although we have no written music of that early time. Still, all through Greek literature, we find not only reference to the purposes for which music was used, but also a full knowledge of the wonderful power that could be exercised through its use. Greek tradition makes Orpheus their greatest representative of both vocal and instrumental music. We

are told that this almost god possessed the power to draw the rocks and trees from their places, and even to arrest the rivers in their courses by the influence of his wonderful voice and lyre. The Greeks looked upon him as one of the greatest pioneers of civilisation. Pindar writes of him as the "Father of Song." We are told, too, that Orpheus was closely associated with the mystical, ceremonial side of religion. He was said also to have taught mankind the use of medicine; and when we read of the many cures effected by the Greeks through the use of music, we may well understand that he gave to music a prominent part in the healing of the sick. One of the legends told is that Orpheus and Amphion drew the wild beasts after them, made the trees and stones dance to the time of their harps, and brought them together in such a manner as to form a regular wall and enclose a great city. An English writer who lived somewhat over a hundred years ago wrote: "Stripped of the fable, this story, according to general interpretation, signifies that they subdued the savage disposition of a barbarous people who lived in caves, woods, and deserts, and by representing to them in their songs, the advantages of society, persuaded them to build cities and form a community." If this be true, we see the foundation of a real community of interests is to be established through the use of music.

Aristoxenus, an early Greek critic of prosody, distinguished the elements out of which rhythm is composed as: the spoken word, the time of music in song, and the bodily motion. And he defined rhythm so produced as an arrangement of the time periods. The art of the early Greek poets was devoted to a harmonious combination of language, instrument, and

gesture, the whole three uniting to form perfect rhythm. Ages ago it was known that rhythm could be put into everything we do with the greatest advantage, so that no matter what work one may be engaged in, the rhythmic way of doing it is the easiest as well as the most graceful.

Pythagoras, who lived some six hundred and fifty years before Christ, and is considered one of the greatest of early mathematicians, believed that the universe was created by music. It is said he taught that not the ear, but mathematics, should be the guide in music. He was apparently one of the first Greeks to teach the music of the spheres, and had a scale in which the Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn corresponded to the notes E, F, G, A, B, C, and D, of which the Sun formed the middle or the controlling note; thus we can see that the music of 2500 years ago was, in one sense, derived from the heavens, and that heavenly bodies were used as symbols of musical sounds. Unquestionably Greece laid the foundation of her civilisation in music, and the other Muses constituted different degrees of the one great fundamental note that ruled through all from first to last.

It is music that comes through man's ear in sound, and it is music that comes through man's eye in colour. Musical sound vibration and musical colour vibration underlie all nature, and give beauty to all life. Take music and colour out of the world and we have a dead world, a world without a soul. The nation that is devoid of the musical sense, so that it neither creates nor loves music, has lost its soul. And the individual who has not awakened to a love of music and colour has not yet found his soul. We feel

music and colour far more than we see or hear them. The greatest beauty of sound or colour is a revelation to the soul of man rather than something derived through his sense nature. Greece was a great nation so long as she continued to use the divine principles of rhythm, melody, and harmony in everything she felt, thought, and did. From the time she began to lose these principles, there came a decline. But the spirit which once animated the Greek people did not die; it lives on, and will continue to live on until there shall come a civilisation even greater than that of the Greeks. As Jesus was a prophecy of what man must become, so Greece was a prophecy of what the whole world shall yet become.

When we write of the music of the past, let us remember that music is without beginning or ending, that it lives in the heart of the Infinite, that the demand can never exceed the supply. Moreover, the world can have the music it desires if it is willing to seek it. But the things that heart and mind desire are not brought into being without an effort on the part of those desiring them. We must bring of what we have to bear on that which we desire to have; for everything we receive, there must be something in the nature of an equivalent given. We can have what heart and mind desire, when we use heart and mind and bodily effort to get it. It was Plato who said: "The soul which has seen the most of truth shall come to the birth as a philosopher, or artist, or musician, or lover." It is through seeing the most of truth and expressing all that we are able to see that there comes the new birth, the new zeal, the new knowledge. Love music for the love of music; love beauty for the love of beauty, and music and beauty

will become redoubled, as it were, in your life. If we are going to secure from life all that is highest and best, then we must bring to life all that is highest and best. We cannot barter the unlovely for the lovely, or the unwholesome for that which is wholesome, the discordant for the harmonious. No, it is like that attracts like. Give all the melody that is in your life to the world, and a still greater melody will flow back into it. Give to the world the best, and give only the best, then shall you receive the best.

With the decline of music in Greece, there was a long period when the progress of music seemed to have come to an end. The world came under the thraldom of the Roman Empire, and the Muses, save in the most external way, failed to prove of interest to the people. With the coming of materialism into any country, the death-knell of beauty is sounded. The Roman Empire was noted for its building of wonderful roads, and the carrying on of great wars; but it paid little attention to all that goes to make life truly great or beautiful. True it is that, under some of the emperors of Rome, art flourished more than it did under others. With the advent of Christianity as the national religion of the Roman Empire, it might be thought that the Christian Gospel of peace and goodwill would have brought with it something of the true music of life; but there is little evidence that the change from Roman barbarism to Christian civilisation wrought any marked change in the art of the day. Undoubtedly all the persecutions and the curtailments of the religious rights of the early Christians had much to do with keeping them from expressing themselves through music. There were doubtless many other reasons besides this. The majority of them

were made up of the poorer classes and it is doubtful whether, even under ordinary circumstances, they would have been able to have expressed themselves through music. It was during the fourth century A.D. that Ambrose, Bishop of Milan, made the first real effort to produce Church music, and he seems to have met with considerable success; later, Pope Gregory the Great carried on still further the work begun by Ambrose. But comparatively little of what might be called good music was produced until the middle or end of the fourteenth century. From that time on the growth of music is a continuous one, and Italy takes a very prominent part; not only did she lay a new foundation of musical art, but she has continued on through the centuries without any break in her career, so that I think it may truthfully be said that the knowledge and love of music possessed by the Italians has not been exceeded by the people of any other nation in modern times.

Palestrina, born 1528, may be said to be the first great master of Italian music. Certainly he was the greatest master of the pure old choral style. He accomplished far more during his life than any other previous composer had done, for he wrote many masses, hymns, madrigals, and a large variety of other works. Palestrina represents, in his music, the perfection, the flower, and the fruit of all that had gone before his time. We might say that not only does he sum up all that was highest and best that was before his time, but that he opened the way for, and gave a new impetus to, music. He resembles the painter, Fra Angelico, in the reverence, the love, and the devotion that he put into his religious music. After Palestrina comes Henry Purcell, of England, who probably in-

fluenced England more, in a musical way, than any one single English composer has ever done. In his music he had the faculty of exciting practically any kind of emotion through what might be called his magical modes of expression. So that he stands with the great minds of England, and it is doubtful if any of the songs of the present will appeal to the English ear or sympathies to the same degree as do the delightful, as well as beautiful, old songs of Purcell. After Purcell follows Johann Sebastian Bach, a very giant among composers. From his time forward Germany takes rank with Italy as one of the two greatest music-producing countries of the world. Bach may be called the real father of German music, not that the Germans had not produced beautiful music before his time, but he laid music on an enduring foundation, and he, more than any one else, embodies what a musical writer calls the whole essence of the German nature. He was not only a composer of the highest order, but was a great organist as well. He wrote for the instrumental musician, unlike Handel, who was born near the same time and who wrote chiefly for the voice. Bach stands supreme as the most intellectual composer of all modern times. He carries perfection and variety of form to such a degree, that it is questionable whether all the great composers who came after him did not profit more through the study of his music than from that of any other composer. Some day the world at large will probably realise how much it is indebted to Bach for laying the art foundations of modern music and making it possible for those who followed him to profit by what he had accomplished.

After Bach there came a succession of bright stars

in the musical firmament. The great Handel, writer of the "Messiah" and other wonderful oratorios, influenced England in a musical way as no other composer has ever been able to do; and England owes a debt of gratitude to him that can never be fully repaid. After Handel we have Haydn, whose greatest work, "The Creation," is filled with religious fervour. The Italians called him the "god of instrumental music," and compared his "sacred and splendid music" to the "sun in the Temple of Harmony." What Handel did for the development of the singing voice, and Haydn for the progress of instrumental music, Gluck did for the unfolding of the opera. Gluck was to the opera of his day what Wagner is to the opera of our day. But among all composers of great music, there is one who stands unique, as being in the closest communion with the very soul of music itself, born a composer and a musician, the divine Mozart. Though his life on earth was a brief one, he composed in those few years not only a greater quantity of music than any other musician before or since, but also produced greater varieties of rhythm and harmony than had been known up to his time. He gave to the world in his early years what other great masters of music frequently have accomplished only after years of mature experience. Mozart was like a meteor, flashing across the heavens, lighting up everything in its path. If ever music was inspired, his music was.

The lover of music cannot help being impressed, in listening to the first few bars of Mozart's most beautiful music, with the idea that the composer knew the end of his composition from the beginning. It would seem that almost before he took a pen to write

down a single note the whole composition was already written in his mind; and, when he had finished his work, it was the perfected production of the master who did not need to rewrite or in any material way change the music which flowed spontaneously from his soul. I do not think that it is fair to compare Bach with Haydn, Mozart with Beethoven, Gluck with Wagner, or Schubert with Mendelssohn. Each one of these great masters was great in his own way. Each had his message for the world. Why should we try to exalt one at the expense of another any more than we should try to attribute more glory to one star than to another? Each star is beautiful in its own way. Each star has an originality all its own. It is not by making comparisons that we shall establish the truth, but rather by giving to each one due credit for all that he has done. I do not think that we can compare Mozart with any of the other great composers. There may have been others who have done their work quite as well as he did, but when we consider what he accomplished in a few short years, we are filled with wonder at the versatility he displayed to such a marked extent, and at the great amount of his musical productions. Mozart, in the musical world, for the amount of work that he was able to do, is what Rubens was in the world of painting. Both seem to have done far more than could be expected from any one single life. It is not necessary to comment on his productions, for all lovers of music know what he has done. The one comment to make is, that we cannot have too much of the kind of music that Mozart composed.

Just a little later comes Beethoven, another of the great tone prophets of music. His influence on the

music world has been of the most lasting order. There is a strength and a beauty and, at times, a wonderful simplicity in his music; doubtless in the ages to come, Beethoven will rank as one of the greatest composers of all times.

After Beethoven came Schubert, who sang nature's sun songs while finding life very difficult to live, and who was, nevertheless, able to impart to the world more of the joy and gladness of life, more of the simplicity and beauty of it, than almost any other composer who ever lived.

Mendelssohn, too, had something akin to Schubert, although his music might come under the head of a more classical order. Schubert's music seemed to gush spontaneously from his mind; to him the spirit was more than the form, but Mendelssohn was as particular of beauty of form in music as Tennyson was of beauty of form in verse.

Coming down to our own period, one man stands pre-eminent as one of the greatest masters of all time in musical composition—Richard Wagner. He was a star of the first magnitude, and his music, notwithstanding the attention it has already received, is not yet appreciated at its true value because it is not yet fully understood. Neither Wagner nor his music is more than partially comprehended at present. The world needs perspective. In the years to come the man and his music will both take a higher place than has yet been accorded them. A man who writes such music cannot be considered an ordinary man; what we might term his weakness, may in a larger light be considered his strength. In a letter he writes to Mathilde Wesendonck he says: "Nothing catches my eyes, the objects, the scenes to which my eyes are

attracted, or might be attracted, might be the greatest in the world, but do not amuse me, and are indifferent to me. My eyes now only serve me to distinguish day from night, light from darkness. It is really a death of the external world to me, and of me to it. I see only internal images, which try to realise themselves by sounds." Elsewhere in another letter from Paris in 1861 he says: "There ought to be in us an internal sense which becomes clear and active where all the other senses, directed outward, sleep and dream. It is precisely when I no longer see or hear anything distinctly that this sense is most active and is a producer of calm; I can give it no other term. Is this calm the same as the plastic calm? I do not know; all I do know is that it acts from within to without; through it I feel myself to be the centre of the world." The people who have read his autobiography and find in it what they call his supreme selfishness, should take into consideration the fact that Wagner knew that he had more to give to the world than the world could possibly give to him. The message and the giving of that message was the one great purpose of his life. Anything which in any way interfered with it and held him back in the giving of it, was resented by him. He was a man labouring for the good of humanity, and yet humanity put all manner of obstacles in the way of his accomplishing that good. I believe he was as all unconscious of what people call his selfishness, as he was unconscious, at times, of everything but light and darkness in the outer world; the real Wagner was so intensely subjective that his outer life was the incident rather than the reality. But the one dominant thing in his life was to do the work that he felt himself inspired to do; his inner

senses were all so acute that, at times, it would almost seem that Wagner not only listened to but had caught something of the music of the spheres. Critics make a great mistake when they say, as many of them do, that Wagner's music is essentially sensuous. In reality it is nothing of the kind. Wagner in the Ring, in "Tannhauser," and "The Flying Dutchman," tries to bring out in a faithful way things that have their rise in the elemental and then work up through stress and storm to the higher planes of being. In the doing of this, if he is to prove faithful to his trust, he must be true to all the different phases of life that he encounters. Wagner impresses me much as the painter Turner does. Turner used, in his painting, dark colours to lay, as it were, the foundation of his work; then he passes up through one colour and degree of colour after another, until he reaches the light. So Wagner, in his work, faithfully exemplifies each stage in the development of life, from the elemental to the purified soul, from the earth to the heaven, from darkness to light.

Music has had a glorious past, but the greatest music is yet to come. With the full realisation on the part of the great composer that he has consciously attuned himself to the Source of all music, there will come the heavenly melodies and harmonies of which the earth has as yet only begun to dream; but dreams do come true, and when the hearts and minds of men desire still more beautiful and wonderful music than that which they have as yet received, then, because of such demand, will come the supply. Said Cardinal Newman: "There are but seven notes in the scale; make them fourteen, yet what a slender outfit for so vast an enterprise! What science brings so much out

of so little? Out of what poor elements does some great master in it create his new world! Shall we say that all this exuberant inventiveness is a mere ingenuity or trick of art, like some game of fashion of the day, without reality, without meaning? . . . Is it possible that that inexhaustible evolution and disposition of notes, so rich yet so simple, so intricate yet so regulated, so various yet so majestic, should be a mere sound, which is gone and perishes? Can it be that those mysterious stirrings of the heart, and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so; it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our Home; they are the voices of Angels, or the Magnificat of Saints, or the living laws of Divine Governance, or the Divine Attributes; something are they besides themselves, which we cannot compass, which we cannot utter, though mortal man, and one perhaps not otherwise distinguished above his fellows, has the gift of eliciting them."

Cardinal Newman's tribute to music is not an overestimated one, as many may perhaps think, but an expression of his inmost feelings, the expression of one who was a true lover of music. I doubt very much whether any devoted lover of music by the spoken or written word can give any full or complete expression to the wonderful influence music exerts upon his life, or to the added meaning it gives to all his experiences. How often we find thoughts and

words inadequate when we try to give expression to our deepest feelings! The fact is that we seem almost to lose something of the real value when we try to interpret what we feel through the written page or the spoken word. Just as I suppose the painter must feel when he sees new wonders of beauty and colour in nature, and tries to depict them on his canvas, and finds that his pigment colours are in no way adequate to express the beauty of colour he is able to see. The whole object of life is this effort that we are constantly making to articulate the inarticulate; to express what seems inexpressible; to reveal, as it were, all the inner mysteries of being. To a degree we succeed, but in a greater degree we seem to fail. Only little by little does life render up her secrets, and then only to the seeker. But to him who continues the search will come the sure reward, because there is nothing hidden but that shall be revealed, and revelation will follow revelation. One height gained will show still greater heights to be attained. There is no final; there is no ultimate. Progress is eternal.

CHAPTER III

ENERGY—MOTION—VIBRATION

"Oh, thou beautiful
And unimaginable ether! and
Ye multiplying masses of increased
And still increasing lights! What are ye? What
Is this blue wilderness of interminable
Air, where ye roll along as I have seen
The leaves along the limpid streams of Eden?"
—BYRON.

"First the flaming red
Sprang void forth; the tawny orange next,
And next delicious yellow; by whose side
Fell the kind beams of all-refreshing green.
Then the pure blue that swells autumnal skies,
Ethereal played; and then, of sadder hue
Emerged the deeper indigo (as when
The heavy-skirted evening droops with frost),
While the last gleamings of refracted light
Died in the fainting violet away." —THOMSON.

MAN is living in a universe of ceaseless vibration, but is conscious physically of such vibration only in a minute way. He is affected through his sense of hearing by something over ten octaves of sound vibration, and through his sense of sight by one octave of light and colour vibration. There are countless billions of vibratory waves of electricity, heat, light, and colour, etc., that apparently make no impression whatever upon either his senses or his physical body. Billions of vibratory waves are constantly passing through his body, yet he is all unconscious of what is taking place. With his mind he may determine mathematically the number of these vibratory waves, but apparently he is only slightly attuned to them

and feels comparatively little of their action in his physical life. Vibration on every plane of being differs in degree but not in kind; no matter whether we call it molecular, atomic, or spiritual. All three may differ in degree, but not in kind. It is the same vibration from the highest spiritual plane of being to the lowest plane of form. All vibration is the result of *energy in motion.* Energy in rhythmic, vibratory motion has produced every form in the universe; and energy in discordant motion is destructive of all form. Different degrees of vibration affect us in various ways and degrees. Eighteen hundred volts of electricity will destroy human life, while two million volts passing through the body of man seem to produce no harmful effect.

In the act of hearing, somewhere between twenty-five and forty per second of molecular vibratory waves marks the beginning of the average man's power to hear; and somewhere between thirty and forty thousand waves per second marks the end where the limit of hearing is reached. It is to be noted, however, that some people are more delicately attuned to both sound and colour vibration than others. They begin to hear at a lower rate of vibration and continue to hear the higher sounds, and see more wonder of colour long after others have ceased to sense them. There is no question that the great painter sees far more colour in the varying hues, tints, and shades that he uses than the person who is not in sympathetic relation to them; or, I might say, than the one who is not so highly attuned to them. Some writer has said, that "colour is sound made visible and that sound is colour made audible." Just as musical sounds differ in sound, pitch, and quality, so do colours differ in three re-

spects—hue, tint, and shade; although sound is the result of molecular vibration while colour is the result either of atomic or electron vibration. The scientific theory of molecular vibration is that it is not the air which is moved, but the molecules in the atmosphere—that any vibratory body causes them to vibrate in the same manner. Perhaps a bell will illustrate the meaning: when the gong of a bell strikes, there is a vibration set up which disturbs all the molecules in the bell; these, in turn, produce a vibration of those outside, and these, in turn, impinge upon other molecules farther away from the bell, and thus vibratory waves are set up, which undoubtedly extend far beyond the power of the ear to hear them. The vibratory waves set up in the bell radiate, as do the rays of the sun, in every possible direction. Each molecule communicates the impulse it has received to the next, and, having done this, returns to its normal state of repose. With electricity, heat, and light, the same process takes place, but in different degrees. A molecule is an aggregation of atoms. Until recently the belief has been that the atom was the smallest conceivable particle of substance in the universe; that the whole visible universe was a grand aggregation of atoms. With the discovery of radium there came a deeper unfolding of the secrets of life, and the electron took its place as underlying the atom, and man went one step farther toward unravelling the mysteries of life. It is to be noticed in all such steps, however, that the tendency of science is from the visible toward the invisible. Energy in motion produces all vibration, but we do not know what causes the energy or what sets it in motion. All atomic or electron vibration is set up by the activities of the sun, but of the causes

lying back of these activities we know comparatively nothing. We know that electricity, heat, and light are the result of energy in motion, and we believe that this energy produces atomic waves, and that the different degrees of these set up among the atoms produce the phenomena of all three and the different degrees of length and velocity of these waves produce the three different phases of the phenomena of electricity, heat, and light. Doubtless, we shall yet come to know that besides molecular and atomic, there is also electron vibration; but what the latter vibration may produce no man can as yet definitely say. We know so little about the whole subject of vibration and the various phenomena produced by it, and there is so much yet to be known, that the deeper we go into the matter the more wonderful does it all become. Vibration, from first to last, is a unity of motion and must be considered as such, although in its manifestation it becomes a trinity of molecular, atomic, and electron vibration producing varying degrees of wave lengths and differing in velocity of movement. There is so much to be observed in common between sound waves and colour waves that eventually it will become a thoroughly accepted scientific belief that there is a continuation by varying octaves from the lowest to the highest sound, and from that on, from the first colour—red—to the last one of bright violet. It will consequently be found that the vibration continued beyond the bright violet (when man has become attuned to a higher rate of vibration) will disclose itself as the beginning of a new octave of colour, and that man's hearing will also be able to translate into music the higher sounds which, as yet, have not become musical to his ear; still further octaves of

sound will be added to his hearing, and further octaves of colour to his seeing.

There is a very close analogy between sound and light. For instance, both possess the same properties of being refracted. We say certain surfaces absorb so much light and reflect so much back. It is exactly the same with sound; a smooth or polished wall or ceiling will reflect a part of the sound back again, while curtains, carpets, etc., will have a tendency to absorb to a greater or lesser degree, according to their varying surfaces. While every tone travels through the air with equal rapidity, each tone has its own length. Exactly the same is true concerning colour vibration. A sounding-board in a piano, the woodwork in a violin, the roof of the mouth, and the resonant head chambers used in voice production, all act to give increased volume in sound production, but do not change the wave length or cause greater velocity of movement. Resonance, however, means greater volume of sound, and because of increased volume there will be increased molecular vibration in the atmosphere.

Man's physical senses bring him into the closest relationship with his outer environment. His five senses may be summed up as differentiations of one sense, namely, that of touch. Touch, in the first degree, brings man into the closest relation to material things. Next we find that various things coming in touch with the palate act on the sense of taste. Again, by the way in which different perfumes and odours come in touch with the olfactory nerve, the sense of smell is made evident. In a still greater degree, by the way that atmospheric vibration comes in touch with the tympanum or drum of the ear, the sense of hearing is affected, and the last or most remote degree

of touch is the way that colour or light vibration comes in touch with the optic nerve of the eye. It must therefore be evident that four of the senses—viz., taste, smell, hearing, and seeing—are only different degrees of the one vital sense we call touch; but it is with the sense of hearing and seeing that we have most to do in this book. There are two peculiarities that I should like to make clear concerning the sense of sight and the sense of hearing. The eye receives pictures from without, and, as a general thing, the pictures it receives affect man's mind far more than they do his feelings. Sight is the sense of touch that is farthest removed from man, and his life is usually not nearly as much disturbed by what he sees as by what he hears. In other words, seeing is more of a mental process than any one or all of the other senses. Hearing, however, seems to be more of a process of feeling. Let me illustrate it in this way: we might see a building burning at a distance without our feelings being affected to any marked degree by it. But if we were close to it and could hear the cries of distress coming from those unable to escape, not only would our minds be quickened, but all our feelings would be aroused. With the aid of our eyes we take in pictures of objective life. With the aid of our ears we come in touch with man's more subjective life. Objective life tends to awaken man's mental faculties, causing him to think and to reason; but it does not necessarily stir his deepest feelings. People who have lost their hearing and who no longer hear the harmonies of sound, usually become irritable, while people who have lost the power to see and yet have retained their hearing, are usually both gentle and kind in their natures. I do not mean to say that there are

not exceptions to this rule, because one may have lost the outer hearing and have kept the sense of the inner, and have all the sweetness and gentleness that is to be found among the blind. We might mention as an illustration of this inner hearing that Beethoven, while of a somewhat irritable temperament, which was not improved by the loss of hearing, nevertheless was able to hear with his inner ear, and produced more of his beautiful and remarkable music after he had practically lost the use of his outer hearing. Dr. Nicholas Saunderson, who lived in the early part of the last century, although blind, was one of the most celebrated mathematicians of his time, and he said: "Persons who are deprived of sight are generally blessed with a fine ear. Hence, perhaps it arises that music is a favourite study with the blind." "The doctor was a singular instance of this delicacy of ear. He could readily distinguish to the fifth part of a note, and by his performance on the flute, which he had learned as an amusement in his younger years, discovered a genius for music that would probably have appeared as wonderful as his excellence in mathematics, had he cultivated the art with equal application." In the development, then, of the mind and body, through the use of music and colour, one must take into account how colour affects the mind, and how hearing affects the emotions; and it will be through the union of both that the greatest development will come both to mind and body.

Very often doctors recommend a change of scene to patients who are not improving under their care, advising them to go to different places in the hope that their health may be restored. Now, if a change of scene is oftentimes necessary to restore health, how

much greater must be the result arising from a harmony of sounds coming in touch with and arousing one's inmost feelings! For feeling is the dynamic that moves all life. We are what we are far more because of what we have felt than because of what we have thought. It is through our deepest feeling that we come into vital touch with God and man.

I have elsewhere stated that the body of man, when in a state of harmonious vibration, is also in a state of perfect health and strength. This physical vibration is, without doubt, dependent on harmonious thoughts and feelings; therefore, that which produces the greatest harmony of mind and feeling must, of a necessity, be the greatest agent not only in restoring mental poise and physical health, but also in keeping a person harmoniously balanced. But vibration may be either a means of building up or of destroying. The story told in the Old Testament about Joshua and his chosen followers marching seven times around a walled city, each one of the number blowing a trumpet, brings out the thought that it was through the united, rhythmic vibration of all the trumpets blown in unison that the walls were overthrown. The people who believe in the infallibility of Bible records look upon the overthrowing of the walls of Jericho as nothing short of a miracle; while people who do not accept the letter of either the Old or the New Testament, look upon it rather in the nature of a Hebrew myth. I feel quite sure that some time in the near future science will demonstrate the possibility of an entirely different theory.

We know that the Egyptians were in possession of a wonderful knowledge of the secrets of nature, and that Moses was thoroughly versed in Egyptian occult

lore, and that he, in turn, was enabled to impart this knowledge to Joshua. The overthrowing of the walls was the result of a direct molecular wave action, one produced by the trumpets sounding at some definite range of pitch so as to cause all the molecules in the wall to respond, and the constant repetition of the sound brought about the destruction of the walls. Perhaps this could be best illustrated by an army of men crossing a bridge, all keeping step. At first there would be a slightly perceptible movement of the bridge, but from the first movement on it would become an ever-increasing one, until without the breaking of the step, in many cases, the bridge would be destroyed. We are only beginning to understand a little of this great question of vibration, but that little shows how wonderful is the power with which we are dealing.

I know there are many who will assert that music and colour vibration can have no direct action upon man's physical body, and therefore can possess no real value for the cure of purely physical diseases. I wish to state, however, that there is a direct physical action resulting from both sound and colour vibration. Let me illustrate this: as I sit in my study, with doors and windows closed, I am conscious of many sounds rising from the street below. Now all these sounds can only reach my hearing through molecular sound waves. Those waves before they can be translated into sound by my ear must penetrate and pass through what we call solid matter, and set up molecular vibration in the very room in which I am sitting. Furthermore, they must set up the same vibration in the wood, glass, or walls through which they pass. Now, if this be the case, as scientists affirm it is, is it reasonable to suppose that this molecular vibration exerts its in-

fluence only on my ear, and does not extend to the whole physical organism? No, the body of man is more fully alive and in a far more rapid state of vibration than wood, glass, or stone, and for that reason molecular sound vibration must exert even a greater influence upon it, and there cannot be the slightest question but that the molecules of the body are affected to at least the same, or even a greater, degree than those in the wood, glass, or stone. I assert, therefore, that there is a direct physical action produced by molecular vibration upon the body of man, and of whatever quality the initial vibration may have been, whether it was rhythmic and melodious or unrhythmic and discordant, the original vibratory wave is followed by exactly the same kind of waves from first to last. For instance, if one should ring a silver bell, the only difference produced by its sound to persons standing at different distances from it would be that the one who was nearest to the bell would hear a greater volume of sound than the one who was farthest from it, but the silver quality of the sound would be exactly the same to both. An iron bell, if sounded under the same conditions, would convey to the same listeners a harsh iron sound or tone. What I desire to show by this is, we know that the melody and harmony of sound vibration must of a necessity produce melody and harmony so long as that vibration continues; therefore, since melodious and harmonious vibrations impinge upon the ear and produce identical molecular vibrations in the body, it follows that these harmonious molecular vibrations of the body would later become fully expressed in physical health and strength, while inharmonious molecular vibrations would give exactly the opposite result. People might

retort by saying that the musical vibration that would set up harmony of vibration in the physical would only have, at best, a momentary or passing effect, and therefore could not be of permanent value. In reply to this I would say that constant repetition of musical vibration would tend to eventually establish a permanent condition of harmonious physical vibrations. It is a well known fact that once you have established a habit of body or mind, it becomes easier to live that habit than to depart from it; therefore, for such reasons I maintain that once you systematically set up rhythmic, harmonious, molecular vibrations in the body, it will be far easier to retain that condition than to depart from it. Sometimes when one is listening to vocal or instrumental music a note is sounded or a chord struck which sends a vibratory thrill throughout the whole body. Without doubt, the note or chord made its appeal to something very deep in our nature, to something in the subconscious mind of the past, or to some deep passion or emotion of the soul; therefore, it is obvious, if one note or chord can set up a vibration, as it were, involuntarily, how much more deeply might we be physically affected by vibrations consciously prolonged with a view to the regeneration or re-vitalising of mind and body. There must be persistently directed effort to the full awakening of the highest as well as the deepest of the soul's emotions, for we live at our greatest when we feel the most. When mind and body vibrate to soul-feeling, all is well, for the melody of life comes only from within. The soul alone can build our minds and fashion our bodies; the soul alone can give melody to mind and symmetry to body. I maintain, then, that all molecular vibration sets up an action of the

molecules of the body similar to that produced in the first instance; that harmonious musical vibration produces exactly the same kind of vibration in man's physical organism, and therefore no one can question but that music does act directly on the body of man.

Now let us go a step farther. Does colour produce a similar action? We are told that as the rays of light touch the optic nerve, we see. Now, according to the length and rapidity of these waves, we see different colours. Scientists tell us that light waves result from the vibration of atoms. As the atoms are so much smaller than molecules, they are not affected by the atmosphere in the same way as are the latter. The vibrations of electricity, heat, and light are infinitely more rapid. The same question, therefore, confronts us in relation to atomic, as to molecular vibration. Does such vibration coming in touch with the optic nerve end with that contact alone, or does it exert an influence on every atom of man's body? Without doubt, that which affects the part must act equally on the whole; whether the vibration be molecular or atomic, the whole body is affected, and it is only a question of degree, not of kind. A thorough investigation will ultimately show that there is even an electron vibration which has its influence upon the body. We know so little as yet concerning vibration, and there is so much to be known, that even in our wildest flights of imagination we cannot conceive of the full effect vibration has had on life, nor the still greater effects it will have when we consciously come to understand its use aright and so obtain from it still greater results. Now I come to what I consider of far more importance than the explanations just

given of the action of molecular and atomic vibration upon the body, namely, the action produced upon one's feelings. A note struck on a musical instrument will sometimes cause a note in another instrument to respond to it, and as a result a new vibration is set up. In the same way rhythm and melody vibration come in touch with the rhythm and melody in the life of man, and new vibrations are set up. It first of all reaches the soul of the man who is receptive to it, and extending to his mind, and then to his body, produces exactly the same quality of vibration on all three planes of being. This vibration continues on its outer movement and touching the bodies, minds, and souls of other people, it affects them to a certain degree in the same manner as the first individual was affected. It is thus, then, music awakens man's inmost feelings, and either sets up in his life or calls out into expression the rhythm, melody, and harmony that potentially exist within the life of every man that cometh into the world. Music and colour can, therefore, be used to establish the conscious reality of one's soul, to renew the mind, and to make whole the body. They can prove a perfect salvation for man, a salvation from sin and sorrow of mind, disease and death of the body, and an uplift to his soul. For when man becomes attuned to celestial music, he will pass from under the bondage of the discordant, inharmonious vibrations which are destructive to all form, and come under the influence of music and colour vibrations which are eternal.

Change of thought or change of mind may have some renewing effect upon the life, but the inner glow of joy or love will make for a new mind, and a new consciousness of life in a way that could never be

attained by man's mentality alone. I believe that music may be used not only for the healing of the body, but also for the regeneration of the mind. Music comes nearer to the heart side of life than do any of the other arts, and for this reason its influence is greater. There is something else to be taken into consideration concerning the fact that we hear more than ten octaves of sound while seeing less than one octave of colour. This would apparently show a greater development through our hearing than through our seeing. That colour has to play an important part in the healing of the sick there can be little doubt, although, at present, its influence is secondary to that of sound.

Eventually it may be proved that there are as many octaves of colour as there are octaves of sound, and, in the process of time, new octaves of sound and colour will be disclosed to man, but this will only come to pass when man becomes far more highly developed than he is at present. The more progress he makes in the evolution of his own life, the more will he become attuned to all the voices of nature. With the unfolding of his own nature there will come an ever new and ever unfolding development in the harmonies of colour and sound. All nature will respond to him, will sing him new songs, and paint him new scenes with music and colour; in other words, this whole world in which we live is not yet fully created, but is rather in the process of creation. God is using man to create a new earth that will truly represent the heaven that lives in man's highest or spiritual consciousness, for "eye hath not seen, nor ear heard, neither hath entered into the heart of man" a conception of the glories that God has prepared for him,

but that glory has to be worked for before it can be entered into and appreciated.

> "There's music in the sighing of a reed,
> There's music in the gushing of a rill,
> There's music in all things, if men had ears;
> Then earth is but the echo of the spheres."

We are all engaged, whether we know it or not, in working out our own salvation. We have been provided with a soul to feel, a mind to think, and a body to act with; but only as we use our souls, our minds, and our bodies may it in all truth be said that we are working out a full and complete salvation. Perhaps we know something of the melody of life, but we do not yet understand the rhythm and harmony of it in the sense that we shall some day; for we have hardly yet begun to enter into the joys and beauties of life that will eventually be revealed to the dwellers upon this earth..

CHAPTER IV

MUSIC AND COLOUR TONES

"For Nature beats in perfect time,
And rounds with rhyme her every rune,
Whether she work in land or sea,
Or hide underground her alchemy.
Thou canst not wave thy staff in air,
Or dip thy paddle in the lake,
But it carves the bow of beauty there,
And the ripples in rhyme the oar forsake."

—EMERSON.

"There is in souls a sympathy with sounds;
And as the mind is pitched, the ear is pleased
With melting airs or martial, brisk or grave;
Some chord in unison with what we hear
Is touched within us, and the heart replies.
How soft the music of the village bells,
Falling at intervals upon the ear
In cadence sweet, now dying all away,
Now pealing loud again and louder still
Clear and sonorous, as the gale comes on."

—COWPER.

THE great colour tone painters are undoubtedly able to perceive far more of colour than the rest of mankind. Sometimes we think that they use their colours in an extreme way, but instead of this being true, without doubt they perceive colours in nature that they find it impossible to reproduce. I am inclined to think that the greatest colourist would say that the average person knows little or nothing concerning colour, or the harmonies produced by colour. People talk of fixed colours, and yet how little we know about fixed colours in nature. Many people have the idea that natural colours can be classified but with the seven

colours of the spectrum we may have hundreds of thousands of changes. There is not an hour of the day but that every colour changes in hue, shade, and tint with the varying conditions of light. An object seen at one moment presents a colour that is very bright, at the next moment a cloud passing over the sky shows it a much darker shade. Man, in his use of pigments, has never been able to reproduce what would be called an absolutely pure colour. Some surfaces so absorb light that we have little, if any, reflected colour, and we call those surfaces black, brown, or grey. Others reflect back so much that we get the bright colours of red, orange or yellow, blue or green, and sometimes violet. Many people believe that they see all the colour that is to be seen, but even the spectrum discloses but a very little of the colour that exists, but yet is invisible to human sight. The colour sense is beyond all question a development in the life of man. Going back in the literature of ancient days, we find little, if any, reference to colour, and the colours mentioned consist of only three or four at most. The Rigveda mentions the earth, but never uses the term green in connection with it, although the terms red and gold are used. The Vedas have no name for the colour of the sky, neither is one to be found in our own Bible. I believe it is only as a man's inner vision unfolds that colour is perceived, and as the inner life is developed man will continue to respond to new colour and new sound vibration.

Colour possesses a power to absorb and retain heat, and it might be well to take this into consideration when using colour for decorating or furnishing rooms. Black not only absorbs the greatest amount of light, but also of heat; and white is at the other extreme,

reflecting back more of light and absorbing less of heat. Sir Humphry Davy gave the different heat-absorbing colours in this order: black, blue, green, red, yellow, white. All the different authorities give black and dark blue as having the greatest heat-absorbing power, and white and yellow as having the least. An experiment by Count Rumford shows that those substances that part from heat with the greatest celerity are those which acquire it the most easily. Substances possess a specific influence on the absorption of heat caloric, both luminous and non-luminous, and they give off their caloric at the same rate that it is absorbed. Some scientists state that colour sensation is a part of sound and gives the character or impression of the sound, and that all people feel it whether they consciously recognise it or not. In the same way, melodious sounds should give their character through impressions of harmonious combinations of pleasing colours. Again, colour sensations may be translated into their vocal sounds, thereby giving colour to spoken words. Perhaps it was because Wagner loved colour so much in life that we find so much colour in his music. It is doubtful if any other one composer has ever put so much and such a variety of colour into music as he did. We can well understand his saying, "I must have beauty, colour, and light," and that he received all three we have the evidence in his colour and beauty-inspiring music. Life is music and colour in expression. There is no music or colour apart from life. Both are states of consciousness. Some people in possession of little consciousness hear little of music and see little of colour. They have not come to the consciousness of either the one or the other. All colour and all music is within the soul, and there

can be neither the one nor the other until the soul makes them. What anyone is able to see of colour or hear of music is because of his inner knowing, and the greater the inner knowledge the more he will hear of music, and the more he will see of colour in the outer world. The vibration set up in his own life through spiritual feeling and righteous thinking will cause him to become attuned to the great etheric vibration of the universe. The music of the spheres is no idle dream of the visionary. The soul that is one with the Over-Soul knows that everything in God's great universe makes music: the wind passing through the trees, the brooks running over the stones, water falling from a height—wherever there is rhythm there is melody, and rhythm enters into the constitution of all things.

Rates of rhythmic vibration determine creation; rates of discordant vibration destroy all form. Each person may determine for himself whether the vibration of his own life is going to be creative or destructive, for each person can make either the rhythmic, harmonious vibration that makes for health, strength, and happiness, or the discordant vibration that makes for pain, disease, and death. I know that people will say they want harmonious vibration, but something more than wanting is necessary. Desire is the initial move, but the person possessing the true or strong desire should be willing to work for the accomplishment of that particular end, because by work only can fulfilment be obtained. It is, therefore, necessary to obtain as comprehensive a knowledge of the laws of life as one can, and then to live as nearly as possible in conformity with those laws. This constitutes the real wisdom of life, and wisdom is something more

than knowledge. Wisdom is both knowing and doing. Sometimes there are people who say that they must acquire a great deal of knowledge in order to be able to do what they wish, but the best way to acquire knowledge is always through doing. Saith the Master: "If any man will do His will, he shall know of the doctrine." Few of us need to know more, but most of us need to do more, and through the greater doing there will come the greater knowing. The ideals we have in mind are usually a long way ahead of our performance. The effort to live our ideals will bring with it still greater ideals.

I have said that colour is a state of consciousness, but the mind uses its physical organisms for certain definite purposes. If we could see aright, we should know that the body of man is an exact physical counterpart of an invisible man, that we have an inner seeing and an inner hearing just as well as the outer seeing and the outer hearing, and that the outer is the perfect correspondence of the inner. The purely physical theory of seeing is this: there are different kinds of nerve elements in the retina of the eye which are affected by waves of light; the longest wave of light produces the colour red, because it is the longest and acts more strongly than do the shorter waves. As all these varying waves of light affect the eye, the various colours are seen: first red, then orange, yellow, green, blue, indigo, and last of all violet, the violet having the shortest light wave of all. These different etheric waves of light have no colour of themselves; it is only as the white ray is broken up that the different waves touch the optic nerve, and according to their rapidity produce in different degrees something which we call colour. It is said that there are three

different kinds of nerve elements. We might say that these elements correspond to the three primary colours, or the three primary notes in music.

As this book is not intended for a scientific exposition either of music or of colour, but rather to offer suggestions as to how music and colour may be used for the benefit of the mind and body, the writer would advise anyone interested in either one or the other to make a study of the best scientific books to be found on sound or colour theories. He who expects to do the best work with music or colour should have as thorough a knowledge of both as it is possible for him to obtain. The one thing hoped for by the writer is that this book may awaken the minds of people so that eventually a thoroughly scientific way of using both musical and colour vibration for the healing of the mind and the body may be found. If in these lines you do not find the subject is defined fully or with scientific precision, it is largely because the writer is more interested in trying to point out a new way of life than to define or explain the scientific theories of sound and colour. So many books have been written on both that anyone can possess himself of knowledge as set forth by thoroughly competent scientific writers. My one object in touching on scientific theories of sound and colour is to cause an awakening of interest in the minds of many which I trust may prove of the greatest benefit to them in the end.

I have written in this way in order to show that if we are ever to enter into a full appreciation of the value of music and colour, it will be because we have developed the harmonies of music and colour in our own lives. We become attuned to God's great universe and form a harmonious part of it only through

the development of our highest spiritual consciousness, and upon such development must depend all the wonder and beauty of the great outer world, all the colour and all the music that exist throughout all nature. Each soul is a part of the whole, but it has been given to each soul to bring order out of chaos, to bring harmony out of discord, to bring strength out of weakness, to bring wisdom out of ignorance, to bring love out of hate, and in the doing of this, the part comes to understand its full relationship to the whole. Through its own giving, it becomes not only adjusted to its inner life, but also to its outer life, so that it receives from God and from man. It gives of the wholeness, the fulness, the completeness of life, and everything that is beautiful to be found in nature, or in man, will become disclosed to such a life. This is the way of life —the straight and narrow way of which the Nazarene told His disciples two thousand years ago. If we walk in this way, then we have everything to gain and nothing to lose. Each succeeding day will bring with it something of the newness, the wonder, and the beauty of life.

The human body contains every instrument that is to be found in any great orchestra, but how few of us have learned to play, as it should be played, even one instrument of the many that we have in our possession. How few of us produce rhythm, melody, and harmony in every-day life! Yet it is necessary that man should learn to use every instrument in a rhythmic, harmonious way. Life becomes truly great and wonderful only when we are living it to the full; when we are absorbed in using our every power of mind and body to accomplish something definite, something creative in life. We get from life what we give to it.

There is no receiving without giving. We have it in our power to make life just as great and just as joyous as we please, but no one else can make it so for us. Each man fulfils his own destiny, but that destiny is the result of what he feels, and thinks, and acts. His life may be as he will it, little or great. There is no chance, no luck, no happening; everything that comes into life is the result of law and order, cause and effect. We make causes, and reap effects. As a man "thinketh in his heart, so is he," so he must become.

No development takes place in the life of man save as he is engaged in some kind of work, because, as I have said before, we work out everything in the nature of the plan that God has written into human life. The acorn works out the plan that is written into it and eventually becomes the towering oak. Man works out the image and likeness that has been written into his soul, and, eventually, that which we call human becomes divine. We are all working from the earth to the heaven; we are all evolving from the Adam to the Christ. In the evolution of the human soul, just as fast as the unfolding takes place from within, does it affect everything without; for everything in the outer world is only a series of pictures of what man has felt, and thought, and lived in the past. He is the summing up and epitomising of nature in himself, and because he is all this, he must be something more than this. He must epitomise all the life, wisdom, and power that exists in the great Over-Soul; he must be the real representative of God on earth; he must become fully conscious of a universal Mind and Will working in him, to will, and to do.

Man must realise that as a purely personal being he

can do nothing, but as a child of God, he is endowed potentially with omniscience and omnipotence, for it is God that worketh within him to will and to do. No man liveth to himself, no man dieth to himself. One Life and One Intelligence guides and directs all alike. One Will and One Power lives and moves in all souls, whether developed or undeveloped, but the undeveloped is all unconscious of this, whereas the one who is developed is thoroughly conscious that of himself he is nothing—that it is God working in him, and because of this he is able to accomplish everything in life that he wills to do. To such a one life becomes filled with unlimited possibilities. All the littleness, all the meanness is swallowed up, or, I might say, all shadows are left behind when one presses forward in accordance with the Divine Will. Such a one is preparing himself, through living a beautiful and harmonious life, to see more and more of the beauty and harmony of the great outer world in which he lives. Nature is his mirror in which he sees himself as he is. If he brings joy and gladness, if he brings peace and goodwill, if he brings gentleness and kindness to the mirror, he is going to see with the eyes of the Lord, and the eyes of the Lord are too pure to behold iniquity. To the pure in heart all things are pure. Life gives him back that which he brings to it. Man is not left to the condemnation or mercy of anything save his own ideals, for he rewards or punishes himself as he consciously obeys or disobeys the laws of life. The development of his own life is committed to his own care. He has everything necessary wherewith to work out every hidden power, every unseen possibility; but it is through work that it is all accomplished. Through work he can make his life what he wills to make it.

Man is master of his own fate. He is neither controlled by circumstances nor environment. He can be as great as his highest ideal, but only through conformity to the laws which regulate all life. He must learn to feel the real rhythm of being; he must express that rhythm through melody; he must so adjust his mind to both his inner and outer life that he uses harmony in a perfect way. If he is doing this, then he is fulfilling the laws of life and reaping the true reward of his own right actions. When man lives in this way, he not only experiences greater health and happiness, but he is bringing an influence to bear upon the lives of others that will make for untold good. The world to-day is asking for light, for more light, and if anyone can show a way of living that will bring greater health and happiness to it, that is of more importance than many theories that do not deal with the life of man in a practical way. The ideal and the practical must go hand in hand. Theories may be wonderful and beautiful, but if they are lacking in practical good, then the dwelling on such theories is only a waste of time. The need of the world to-day is for something that will bring to it more of joy and peace, more of health and happiness, and anyone who can suggest that which will help to do this, is a real benefactor in the highest and best sense of the word. In giving to the world my suggestions for the use of music and colour I am convinced that all real betterment of mankind must come first through inner feeling and idealistic thought, then through the unfolding of these two qualities there will ensue fuller and freer expression in man's outer world and life; for life and its full development is a much deeper thing than its outer environment, a much higher thing than food,

drink, and raiment; for while the latter are necessary, it is still more essential that man should seek to develop his whole nature, his soul, his mind, and his body, so that the whole man may be quickened and renewed from centre to circumference. If I can suggest in this book that which will help toward such an end, then I shall be fully satisfied. I firmly believe, however, that a time will come when the world's ills, whether of a mental or a physical nature, shall not only be helped, but actually healed through the scientific use of music and colour; and it is to that particular end that I wish to direct the minds of those desirous of investigating the subject in a thorough way, as well as to awaken the interest of the non-professional reader. I am fully aware of the fact that, in a desultory way, music has been and is being used in institutions in different parts of the country with varying results. It is my sincere desire, however, to see the whole question taken up in a thoroughly scientific way, and every phase of the subject not only investigated, but the results tabulated, to the end that a real system of scientific therapeutics may be established that shall meet the needs and requirements of every form of disease, whether it be disease of mind or of body. Furthermore, if such a system were once inaugurated, it would pre-exclude the quack or the superficial practitioner; because if music and colour become an exact science of healing, then before one might hope to practise it, it would be necessary to be scientifically trained. The practitioner would of necessity have been obliged to make a thorough study of music and colour, and their effects upon the varying temperaments of people, and be able to diagnose the nature of the trouble, and prescribe the needed remedy.

A system of music and colour therapeutics, too, would without doubt do as much good to the doctor as to his patients, for at the present time the medical doctor is so absorbed in his material remedies, that the whole trend of his work shapes his mind toward a materialistic view of life. This tends, in turn, to destroy intuition and real imagination, and makes the man as material as his remedies. It is not my wish to be in any way antagonistic to medical doctors. I should not be carrying out the principles I try to inculcate in this book if I were. My thought, therefore, is not directed against the men who practise the present systems of healing, but rather against the systems themselves. The world has had many systems of healing with material remedies in its time, and all have been tried and found wanting. The systems of the future will have to take this one fact into consideration, that man is a living soul possessed of a body, and that the body's needs can best be supplied by the healing properties of the soul. Everything necessary to health, strength, and happiness is resident in man's life, and when he uses the power in his possession to control to the full the forces of his own life, he will be successful, not only in overcoming disease with health, but in everything that he undertakes. He will grow in wisdom and stature, and eventually will become a law unto himself, having dominion and power over all things.

CHAPTER V

COLOUR VALUES

"And what if trade sow cities
Like shells along the shore,
And thatch with towns the prairie broad
With railways ironed o'er;—
They are but sailing foambells
Along Thought's causing stream,
And take their shape and Sun-colour
From Him that sends the dream." —EMERSON.

"There are things whose strong reality
Outshines our fairyland; in shape and hues
More beautiful than our fantastic sky,
And the strange constellations which the Muse
O'er her wild universe is skilful to diffuse."
—BYRON.

GOING back to a remote past, we not only find many great philosophers who believed in the efficacy of music for the healing of the sick, but also find recorded many notable cases of such healing. And these cures are not confined to any particular clime or country, but seem to have taken place all through the ages, first in one country and then in another. There are so many well-authenticated cases of cures that apparently there can be no valid reason offered either to deny or disprove such claims for music.

Of the use of colour, however, in connection with music as a therapeutic agent, there is apparently no record, and perhaps there may have been a good reason for this, for it is very doubtful if the people of the past saw or appreciated colour as we do in the present. The development of colour seeing is just as

much an inner development, and perhaps even more so, than the hearing of musical sounds; and it is singular, to say the least, that, if people of ancient times knew colours and felt them as much as we do, there should be so little record of it in the writings of the past. Our books of the present refer to colour over and over again, in one way or another, but you will find few such references in the Middle Ages, or even in those of a later date, and even those references mention comparatively few colours. It may be argued that the great old masters of painting were in possession of and used even finer colours than those in use by our modern painters. In one way, that is true. They had a knowledge of more enduring colour than we possess at the present time, but it must be quite evident to the student that they used far less variety of colour than our own painters do at the present time. So far as I know, then, colour has never been associated with music for therapeutic purposes. Within recent years, a number of writers of books have dwelt on the value of colours for the healing of the sick; but I have never heard of mental or physical ills being cured solely through the use of colour. In this chapter I offer suggestions as to how colour may be combined with music in such a way as to get the greatest good from both. I have often known the sick to take decided dislikes to objects of different colours in the rooms they occupied, and in some cases the dislike was so great that the distasteful object had to be removed. If, in the treatment of the sick with music, harmonious music is necessary so that the appeal to the ear may have the effect of awakening the inner emotions, then it must also be necessary, in order to engender a harmonious condition of thought

and feeling, to make the same appeal through the sight, so that the seeing and the hearing may jointly work together. The subject is so large a one that it will not be possible in this chapter to do other than indicate how colour is to be made to harmonise with music for the healing of the sick.

Everything we see in the world is visible to us because it either absorbs light or reflects light. Almost every object reflects light to some degree, and some objects do so in a very marked way; but every object also absorbs light, some absorbing by far the greater part of the light, and others reflecting the greater part. When a ray of sunshine passes through a glass prism, it is decomposed or separated, and the result is that we have what is called the seven prismatic colours. We have first three colours which we call primary: red, yellow, and blue. Three more we call secondary: orange, green, and violet. From these, we might go on to say, we have the tertiary colours made up of two parts of the secondary colours. We might continue a further analysis of the subject of colour without much gain in doing so.

In music, it is the relation that one note or one chord bears to another that produces melody and harmony of sounds. The same law may be said to prevail in the use of colour. We might say that there is both analogy and contrast between the different colours and different chords; and if we are to get the happiest effects from both, it will be necessary for us to observe the laws of analogy and contrast both in music and in colour. Too often in the furnishing of rooms, comparatively little attention is paid to either one or the other; consequently, a room having everything in it necessary to make it both beautiful and harmonious,

is often only incongruous because of things which detract from the harmony and beauty of the rest of the room.

When we speak of the harmonies of analogy we are referring to the colours that are related; such as red and orange yellow, yellow and blue, blue and green, violet and red. Now these colours in the furnishing of a room can usually be made to produce a greater harmony of effect, especially in small rooms, than can be done through contrast of colours. In small rooms, when contrast of colour is used, it has the effect of making the room appear smaller. Harmonious contrast, then, will be best obtained in large rooms, that is, harmonies of contrast from what are called unrelated colours; such as blue and orange, red and green, yellow and violet.

Just a word of explanation as to why the terms analogy and contrast are used in defining colour harmonies. Red and yellow are the first and third notes in the octave of colour. From them there is produced orange, which partakes of the colour of both; therefore, orange is related to red and is related to yellow as well. Violet draws part of its colour from indigo and part from red. Blue, which is the fifth note in the octave of colour, is related to green on one side and violet on the other. Thus we see how colours are related. Now for contrast or unrelated colour, take as an illustration red and green: green is a combination of yellow and blue, and therefore is in no way related to red. Take yellow and violet: violet is a combination of red and indigo, therefore in no way related to yellow; and orange is a combination of red and yellow and not related to blue, yet from all these colours we may produce a wonderful beauty of

contrast, so that analogy and contrast both have their own special harmonies. In juxtaposition with both analogy and contrast of colour, white may be used, as this tends to intensify colour; or black which tends to weaken it, while grey neutralises it. Luminous or warm colours such as red, orange, yellow, and the lighter shades of green tend to enhance one's mental and physical vibration, so that people suffering from loss of vitality may be aided by their use; while people labouring under excitement would be soothed and quieted best through the use of the non-luminous or so-called cold colours. Again, much depends on whether the room receives much or little light. If the light is very strong, then subdued colours will tend to make the room more restful, while if the light is poor, then luminous colours will prove the best. Luminous colours, however, tend to make a small room look smaller, while such colours as greens, blues, and greys have the reverse effect. Again, there is the question of colour in relation to temperature. Cool colours in summer will, as a general thing, give better effect than warm colours. In winter, there is a keener enjoyment derived from warm colours than from those which are considered cold. We need much more colour in our houses in the winter than we do at any other season of the year, because nature, during the winter, gives us little of anything other than cold or neutral colour. I think there is a much keener enjoyment of bright-coloured flowers in the home during winter-time than during the summer season. The interior luminous colours in the house make the necessary contrast with the outside world. While in the late spring, and summer, and early autumn, nature gives such varieties of colours in hues, and shades, and tints, that the cold,

subdued, or neutral colours within the home give the needed contrast, causing one to feel more cool and restful than would otherwise prove the case. Great discrimination should be used by those who undertake the use of colour for the treatment of the sick. For the room that would be of the greatest help to one person might prove decidedly the reverse to another. It is my opinion that all bedrooms should be made to look bright and happy, but not stately or cold. To get the effect of brightness and happiness, it is necessary to avoid, in so far as possible, straight lines; circles, curves, loops, etc., can all be used in such a way as to produce beauty of harmony and a happiness that cannot be produced through the use of straight lines. It would seem almost as though nature abhorred the straight line as much as it does a vacuum. Take those trees, mostly of the cedar family, that grow straight up with few branches; their foliage is usually very dark, and they present, more or less, a gloomy appearance. Somehow, they have always seemed to me to have an affinity with cemeteries. While the white birch, in turn, with its twisted and gnarled branches, and its leaves of light green, seem fairly to dance with joy. If you want beauty in a small room, avoid the straight line as much as possible. Give curves to your drapery or festoons, and do away with everything that tends to severity. This is what I call making a happy room. After all, it is not so much a question of the quantity or even the quality of what you have in it as of the judgment you have used in harmonising all its effects. It is a singular thing that the Greeks in their fresco work used red, blue, and yellow, intensified or modified by white or blue. It is singular for this reason, that those are the three primary colours,

corresponding in music to the first, third, and fifth notes of the octave, which really form everything that is fundamental both in music and colour. And I have not the slightest doubt that the Greeks had as perfect a foundation for their music as they had for their use of colour. Their use of blue, purple, and gold showed them to be master colourists chief among the nations of the world.

I have an idea that violet will prove one of the most efficacious of all colours for the healing of the sick, but it will demand better judgment in its use than possibly all the rest of the colours combined; because into this our seventh colour there enters not only all the vibration which has preceded it, but it is united with an invisible colour, red, that gives it chemical properties only as yet partially understood. I find, too, that comparatively few people in the world have as yet any keen appreciation of this most wonderful of all colours of the spectrum.

There is such a profound psychology of colour that I think if people were left free to choose their own colours, the healer could determine their degree of soul development by the very choice and use of colours, and music might be used for the same end in the same way. The soul and mind if left entirely to themselves will give an exact impression outwardly of that to which they have unfolded inwardly. While violet is considered one of the cold colours, just the reverse of this is true. It takes a certain amount of coldness from indigo, but it takes again from the invisible red (or what is now called ultra violet) a warmth that none of the other colours know, not even red, the first note in the first octave of colour; but it is not a warmth that excites either the physical or the mental quali-

ties, but one that excites man's highest emotional nature. The colour is essentially a spiritual one; on one side it is the ending of the old order, and on the other it is the beginning of the new. We are certainly at the beginning of a new order in life that will receive its supreme direction from the indwelling Spirit, but will manifest itself in the diversity of new musical tones and melodies of new visible colours and hues. There is a new world that is almost here; a world that will be apprehended through a new consciousness.

It is only within comparatively recent times that we have heard of what composers and musicians call "colour music." There is much of Wagner's music that would come under this heading. Undoubtedly it came from Wagner's love of colour; for, in a letter he wrote we read: "Is it really such an outrageous demand if I claim a right to the little bit of luxury I like? I, who am preparing enjoyment for thousands! I am differently organised from other men. I must have beauty, colour, light." This love of beauty, colour, and light produced later the wonder of beauty, colour, and light in his compositions. For whatever we love, that we all come to express in one way or another. Undoubtedly, the love of colour on the part of the composer affected his music, and if the inner eye were opened for seeing emotion as the inner ear hears it, in all music we should see the beauty of colour as well as hear the melody of sound. The composer of music who has no love of colour will never be able to put colour into his music. The music of the future will not only contain all the rhythm, melody, and harmony of sound, but all the hues, shades, and tints of colour as well; for colour is sound made visible and sound is colour made audible.

Through the perfect union of the two will come music far more beautiful than the world has ever known. Colour music is therefore no misnomer. All the colours may be felt and afterward written into music. I have heard of a blind boy describing the touch of scarlet geraniums as the sound of a trumpet. That description is really an accurate one. And I believe colour, in turn, may be so felt and understood that it may be translated into music. In fact, colour music exists as a reality. A Wallace Rimington, professor of fine arts at Queen's College, London, has not only written a book on colour music, but has invented a colour organ and other colour instruments to give expression to colour in a musical way. And the late Sir Hubert von Herkomer, R.A., who wrote an introduction to the book, ends it in this way: "But to sum up briefly, Mr. Rimington's mobile colour system seems to me a method to enable one to see sound and hear colour;" and in another part of his introduction he says, referring to the colour organ: "To sit at this instrument and improvise for half an hour, whilst watching the ever-varying combinations of colours on the screen produced by the playing, is not only an unspeakable delight, but of real health-giving effect on the sense of colour. How much more valuable, as a stimulant, is mobile colour than the fixed colours of a rug which the eye gets accustomed to and which thereby acts no longer *as a tonic.*" To those interested in colour music, this book will prove of much interest. A recent writer on colour has said: "Colour is indispensable to man's well-being and happiness. Deprivation of colour might render him liable to physical and even mental deterioration." It is said to be a recognized pathological fact that some sort of

colour is indispensable to the healthy condition of the eye. I have been told that more colour-blind men and women exist among the Quakers than among any other body of people, and it has been accounted for by their abstinence from the use of colour. The Quakers of the past have clothed themselves almost entirely in what might be called neutral colours, and it is necessary to like colour in order to see it. I do not think that anyone should dislike any colour; that very dislike will gradually obliterate their sense of that particular colour. What we all need to do is to try to see more and more of the beauty, wonder and harmonies in colour, and in this way have an ever-expanding field of colour open to our vision. Sooner or later a new octave of colour will be opened up to the vision of those who have prepared themselves to receive it. But before that can come, there must be the thorough appreciation of the spectrum of colour we already possess. We have seven colours, but from those seven there can be produced a million hues, shades, and tints, and when we are able to see these through the use of our eyes, then the beauty of colour will have been multiplied in us to such a degree as is almost inconceivable now. What the world needs to-day is a greater love of the beautiful, a keener appreciation of true and beautiful ideals; a stronger desire to enter into and enjoy all those things, which, while not making for worldly possessions, nevertheless make for the real riches of life. Why should material riches so engross the mind that the joy and the happiness of life is lost in the quest for worldly possessions? It seems to me that men and women place all their hopes of happiness in material things, and lose sight of the supreme fact that everything necessary for a bright,

joyous, happy life is resident in the self. We cannot purchase the love of other people with anything that we may give to them. Only love will call out love. Love is an attribute in each person's life. One may use it, or refrain from using it; but only through its use need one hope to call it out in other lives. The love of beauty lives in us; through its use, day by day or hour by hour, we are constantly seeing new beauties in nature, and beauty of qualities and character in individuals. If beauty is to grow more and more a state of consciousness in life, it will be because of our use of it. Harmonious living is brought to pass through the use of control of mind. The one who seeks to replace discordant thoughts with true ones eventually gains that peace and that poise of mind which is so necessary to all true living. No, the real riches of life, its joy, and its happiness, are not wrapped up in our material possessions, but in the rhythm, melody, and harmony of our own consciousness. Each person has the power within himself to make his life what he wills it to be. He can establish for himself a relationship to everything that is necessary to his happiness or well-being. To the degree that he uses his innate powers and possibilities, to that degree will he express the pure tone and beauty of music and colour in his own life.

CHAPTER VI

MUSIC—A COMPELLING POWER

"I pant for the music which is divine;
My heart in its thirst is a dying power.
Pour forth the sound like enchanted wine;
Loosen the notes in a silver shower.
Like a herbless plain for the gentle rain,
I gasp, I faint, till they wake again.

"Let me drink of the spirit of that sweet sound
More, oh more!—I am thirsting yet!
It loosens the serpent which care has bound
Upon my heart, to stifle it;
The dissolving strain, through every vein,
Passes into my heart and brain." —SHELLEY.

"Orpheus with his lute made trees
And the mountain tops that freeze
Bow themselves when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring." —JOHN FLETCHER.

As far back as we are able to go in the history of man, music has been used in his religious life. Under its influence people have endured martyrdom, apparently without physical pain or suffering; and over and over again through its influence men have been able to accomplish many things that would otherwise have seemed impossible. Man has put into music his spiritual feelings, his highest thoughts, and his best sense perception; and then again he has perverted music so as to awaken all kinds of dormant passions, evil and cruel thoughts, and sense emotions. In the first instance, his music was of a creative order; in the second, it was destructive. When music is put

to a legitimate end, it not only has a refining influence, but it becomes a constructive agent in life.

Music can be adapted to every plane of being; even the music which is, we might say, of an elemental order, need not necessarily produce other than a good influence upon those using it or listening to it. While it may be termed sense music and appeal to man through his senses, we must remember that all the senses are good, and that only through their perversion or being put to a use that they were really not intended for, does discord or evil come into existence. This elemental music has often the effect of stirring one's most vital activities on the physical plane, and there comes such an exuberance of life and vitality that it can only find expression through dancing or other rhythmic motions of the body. This activity, in turn, sets up, as it were, a habit of graceful movement, and easy carriage of the body, and is therefore to be looked upon as something that is really beneficial.

Dvorák has written some very wonderful gipsy music that conveys to the senses and to the mind something of the real gipsy temperament. The music is filled with freedom and action, it typifies gipsy life in a way that few other composers have been able to do. Liszt, too, in his Hungarian Rhapsodies and other compositions, brings out in a marked way gipsy characteristics. The effect of such music is to stir the circulation of one's blood in a physical way and the imagination in a mental way. While not of a high or uplifting order, it might be used with beneficial effects upon the sluggish minded and physically lazy people to stir them to greater thought and action, even if that thought and action be not of a very high order.

The elemental music is as necessary to the life of

the physical plane as the higher spiritual music is necessary to the more developed states of being, and need not be prostituted to any vicious end or purpose. In fact, I believe that there is less evil motive in it, taken as a whole, than is to be found in some of the music that comes to us from composers who are capable of doing much better things, but who pervert their talents to selfish purposes and ends.

In a recent conversation I had with a friend upon the power of music, she said: "Yes, I am quite willing to grant the power, but it is a power that leads one away from the worship of God to the worship of Apollo." The greatest spiritual music of all times breathes with the Spirit of God, and is, in my opinion, of a higher order of inspiration than the spoken word can ever be. The greatest composers (those who were highly spiritual or religious) have really been inspired through coming in closest relationship with the great Cosmic Consciousness; and they drew from this Source and not from any mental conception of their own. In this capacity they were not only musicians but prophets to convey new messages of glad tidings to the hearts and minds of men. No, Apollo works through an entirely different order of music. The music of Apollo may enthrall the senses and bewitch the mind, but it can never uplift the soul of man. The mind, for a time, may respond to the joys and pleasures of earth, but the soul can only draw its highest inspiration from the Universal Spirit.

> "Left so free mine ears
> That I might hear the music of the spheres,
> And all the angels singing out of heaven."

The best music must have real fundamental mo-

tives; must deal, too, with living ideals, in order to be of value; it must be used as a means of calling out all the latent powers and possibilities of man's inner life. The spirit of joy, hope, love, faith, and courage must be the underlying factors in music, so that the whole inner life of man may be awakened. Music, whether vocal or instrumental, can never be made to transfer from the mind of the musician to the listener's mind any of those qualities, but one may become the means of using music in such a way as to call out or to awaken in the lives of others these fundamental qualities of life. Therefore it is not so much what one is able to impart through music, as what one is able to call out in an ever-increasing way. All outer things are only a means to an end. The elemental man is potentially a Christ. No other man can give to him the Christ principle, but the action of other lives upon him may eventually become the means for the awakening of the divine knowledge within.

No one can as yet estimate the real value of music upon human life. Yet there should be an ever-growing appreciation of good music, and this in turn will cause composers not only to put the beauty of art into their music, but the beauty of nature, the beauty of soul. Richard Strauss' two operas "Salome" and "Electra" may both be wonderful as artistic productions, but they have nothing in them that satisfies the soul. Such music stands out in marked contrast to Wagner's "Lohengrin" or even "Tannhauser," for while these two operas, in some parts, do not fully satisfy, there is still so much in both that commends itself to one's higher nature that one gains rather than loses in listening to them, and one feels something of real inspiration in them that is lacking in the other

two. But it is in "Parsifal" that Wagner is at his best, for a large part of the opera breathes of the highest and most spiritual thought of man's being. It is the story of the evolution of the soul in its progress from darkness to light, in its upward trend from ignorance to knowledge until in the fulness of time there comes the perfected life of the full measure of a man, wherein life is expressed through wisdom and love, and man becomes a law unto himself.

As we ascend the scale of being, there comes with such development the love of nature, and this in turn expresses itself in what may be termed nature music. A little later there comes a still higher phase of nature music which appeals quite as much to the mind as it does to the sense. A beautiful illustration of this music is to be found in Wagner's "Evening Star" from "Tannhauser." Such music as this tends to bring about a restfulness and a higher mental harmony. Mendelssohn's beautiful "Spring Song" is another striking example of the higher nature music, but pre-eminent among compositions of this class are those of Schubert, a man who may be said to be nature's own musician. His music is filled with the rustling of leaves, the sound of running brooks, the perfume and the colour of flowers. It is the song of one who loved nature and who was close to nature's heart, and could interpret her in a way that few composers have ever been able to do. There is very much in Schubert's music to appeal to this higher nature side of man, to inspire him with the beauty and the wonder that is ever awaiting to be disclosed to the one who loves sunshine and shadow, moonlight and starlight, mountains and valleys, rivers and oceans, trees and plants, birds and flowers, and is quick to respond to the wondrous

music that nature holds as a secret and will only disclose to the one who loves her.

From the earliest times, the value of music has been recognised by its effect upon armies engaged in war; that it inspired to greater courage and action. Tyrteus, the Spartan poet, by certain verses which he sang to the accompaniment of flutes, so inflamed the courage of his countrymen, that they achieved a great victory over the Messenians, to whom they had submitted in several previous conflicts.

> "And I that prated peace, when first I heard
> War-music, felt the blind wild-beast of force
> Whose home is in the sinews of a man
> Stir in me as to strike."

In martial music the appeal is made to both mind and feeling through love of country and the desire for freedom; its influence and power over the lives of men may be noted in such striking examples as the Marseillaise, Die Wacht am Rhein, Rule Britannia, and other equally well-known battle-songs and hymns. According to the listener's development, will such music appeal to him. In one man it will arouse only his lower passions, in another, the love of country, patriotism or the desire to keep free; different interpretations of the same music will arise from different degrees of development.

During the time of the French Revolution, a young army officer, by the name of De Lisle, composed the words and music of the most stirring, as well as the most famous of all war-songs—the Marseillaise. Carlyle called it the luckiest musical composition ever promulgated. Heine exclaimed "What a song! It thrills me with fiery delight, it kindles within me the

glowing star of enthusiasm." Sir Walter Scott called it the finest hymn to which liberty has given birth. Lamartine said: "Glory and Divine Victory and Death are mingled in its train." "De Lisle, after he had finished the music and words, we are told, went to the house of a friend and had his eldest daughter play the accompaniment while he sang it, with the result that at the first stanza all faces turned pale. At the second tears ran down every cheek, and at the last all the madness of enthusiasm broke forth. The hymn of the country, destined also to be the hymn of terror, had been found."

"But still the music of his song
Rises o'er all elate and strong;
Its master-chords
Are Manhood, Freedom, Brotherhood."

A noted traveller, in the early part of the nineteenth century, gives a description of a military trumpet used in Abyssinia. He wrote that it sounds only one note, in a hoarse and terrible tone; that it is played loudly when the soldiers are on the march or before an enemy appears in sight, but on going into battle the note is repeated very quickly and with great violence. It has a powerful effect upon Abyssinian soldiers, absolutely transporting them with fury and madness, and rendering them so regardless of life as to make them throw themselves into the midst of the enemy and fight with the most determined gallantry against all disadvantages. The writer adds that often in time of peace he tried what effect the rapid blowing of the trumpet would have upon them, and found that none who heard it could remain seated; they all arose and kept continually in motion while the trumpet was sounding.

The very highest music of all, however, comes only through what we speak of, in the first place, as human love, and, in the second, as religious or divine love; the first having to do with love in a personal way, and the second with love from a more universal point of view. It is undoubtedly thus that the very highest music is distinctively religious, not in any sectarian way, but in the broad sense of the word, since it arouses the deepest feeling in the life of man. It was such music men sang when being burned at the stake, and which caused mind and soul to so transcend their bodies that in all probability there was no physical suffering.

On every plane of being, music must be considered as being good; but we know that on every plane of being even the highest things may be put to perverted uses, and because of this become highly destructive; for the greatest good, when perverted or put to a wrong use, really becomes the greatest evil. It is perhaps not well known that in the action of law any evil or perverse action reacts upon the life of the one who produces such action; when this is fully known and understood, people will become more careful as to what they give to the world, and in the time to come, men and women will seek to put into action only those things which they conceive to be for the greatest good for the rest of mankind. Consequently we may expect from music, as from everything else, higher and better results than even those which have been attained in the past.

"Ring out ye crystal spheres!
Once bless our human ears,
(If ye have power to touch our senses so)
And let your silver chime

Move in melodious time,
And let the bass of Heaven's deep organ blow.
And with your nine-fold harmony
Make up full consort to the angelic symphony."

I have pointed out the part that music plays in religion and in warfare, but it has also a place in what we term the relaxations of life, for when the mind lays aside for the time being its burdens, it may enter into such real enjoyment of music as brings with it peace of mind and harmony of body. No one who has any knowledge of the subject will dispute any of the foregoing statements; but that music may be used to bring about a permanently harmonious mental condition and a strong, healthy condition of body, many people will question. I am convinced, however, that in the time to come music will not only do this, but will eventually be considered as the greatest curative agent of which man can avail himself.

On every plane of human life, from the most elemental to the most highly civilised, music produces not only a wonderful influence on mind, but on the body also. Even when we leave the human plane altogether, we find that very many animals come under its influence; especially is this noticeable among the many varieties of serpents. The effect produced upon them, in many cases, is to turn a state of anger into one of tractability, not to say of pleasure; a condition is induced in the serpent very similar to the one David produced on King Saul.

"Again the harmony comes o'er the vale;
And through the trees I view the embattled tower
Whence all the music. I again perceive
The soothing influence of the wafted strains,
And settle in soft musings as I tread
The walk, still verdant, under oaks and elms,
Whose outspread branches overarch the glade."

Music has power not only to soothe and to lull, but to awaken and energise, and through such awakening man is able to accomplish and do things which would seem impossible to achieve under other circumstances. Let a person become possessed of a great ideal and others may think that he can never succeed in carrying it out; but there is within him that innate intelligence, power, and energy that can never rest until the desired end is attained. No matter how great the ideal may be, when it enters fully and completely into the life of a man, it exists there solely to be expressed, and any man co-operating with the laws of life is capable of doing whatever he wills to do.

Man, with all his achievements, is as yet only in his infancy. He has, however, passed through that stage wherein he looked upon himself as a "worm of the earth," and his face is now upturned toward the stars. He is beginning to dream dreams, and see visions of what life may become when he steadfastly turns his face toward the light. Slowly but surely there is coming into his life the consciousness of sonship; that he is a part of the whole; that he is one with the inner life and the outer form. The whole trend of life is an upward one. It is a constant overcoming and as constant a becoming. Each ideal, when realised, becomes a step in the upward way. Each ideal realised is the cause of a new and greater ideal yet to be realised, and with such realisation comes the greater gain in mental and physical power, and a greater knowledge for the true direction of that power; finally, man comes consciously to know that he is in an ever-increasing scale that leads from death unto life, from earth unto heaven, from humanity to divinity. Through such development will man take his

righteous place among the angelic hosts that are singing the new song of life. The golden harps referred to in the New Testament symbolise the coming of a time when man through the rhythm, melody, and harmony of his life shall strike every chord of his being, and give forth that music which has ever existed in his soul, although mind and body have not, as yet, been attuned to express it. The wisest and greatest prophets of all ages have declared the truth of this. In the book of Job we read: "Whereupon are the foundations thereof fastened? or who laid the corner stone thereof; when the morning stars sang together, and all the sons of God shouted for joy." Shakespeare, in his "Merchant of Venice," writes:

> "There's not the smallest orb which thou behold'st
> But in his motion like an angel sings,
> Still choiring to the young-eyed cherubims:
> Such harmony is in immortal souls;
> But, whilst this muddy vesture of decay
> Doth grossly close us in, we cannot hear it."

Many of the greatest minds of ancient times believed in the theory of the music of the spheres, and among ancient writers it was a favourite subject of philosophical inquiry. Pythagoras and Plato were of opinion that the music constituted the soul of the planets in our system, and the disciples of both these celebrated philosophers supposed the universe to be formed on the principle of harmony.

The Pythagoreans maintained an opinion which many of the poets have adopted, that music is produced by the motion of the spheres in their several orbits, and the names of the sounds, in all probability, were derived from the seven stars. Pythagoras says that the whole world is made according to musical

proportion. Plato asserts that the soul of the world is conjoined with musical proportion. Sir Isaac Newton was of opinion that the principles of harmony pervade the universe, and gives a proof of the general principles from the analogy between colours and sounds. From a number of experiments made on a ray of light with the prism, he found that the primary colours occupied spaces exactly corresponding with those intervals which constitute the octave in the division of a musical chord; and hence he has shown the obvious affinity existing between the harmony of colours and musical sounds.

Cicero notices the astonishing power of music, and Plato supposes that the effect of harmony on the mind is equal to that of air on the body. Father Kircher requires four conditions in music proper for the removal of sickness: first, harmony; second, number and proportion; third, efficacious and pathetic words joined to the harmony; fourth, a skill in the adaptation of these indispensable parts to the constitution, disposition, and inclination of the patient.

The celebrated Italian composer and musician, Tartini, who lived something over two hundred years ago, taught that with the problem of harmony solved, the mystery of creation, of even divinity itself, would be revealed in the mystical symbols of tone relation.

Mysticism, music, and religion are so intimately related, that it is difficult to tell whether music inspires to religion and mysticism, or religion and mysticism inspire to music. If we look upon religion as a state of feeling, a development of man's love nature and highest emotions, then it is only reasonable to suggest that music becomes the means of expression and that through voice or instrument we get the high-

est and best expression of the God that lives in man. The patron saint of music, St. Cecilia, around whose personality are woven so many wonderful, as well as beautiful, legends of music, was of a deeply religious nature, and seemed to be endowed with power through her music to affect the minds of people to an almost miraculous degree. The poet Dryden, in the following lines, tells in musical verse something of this power:

"Orpheus could lead the savage race,
And trees uprooted left their place,
Sequacious of the lyre:
But bright Cecilia raised the wonder higher:
When to her organ vocal breath was given,
An angel heard, and straight appeared,
Mistaking earth for heaven!"

The compelling power of music will be better understood when it is once realised that music is probably the highest, as well as the deepest, expression of Universal Will. Music is not a production of any human being, but all music is divine in its origin, and the composer is the discoverer and gives form to that which he discovers. Later, the singer or instrumental musician becomes the interpreter. The imperfections, if there exist any, are not in the original music, but in the inability of the composer to transcribe the music as he heard it in his inner consciousness, or the lack of true interpretation on the part of the singer or the instrumentalist. If music, then, is one of the highest expressions of Universal Will, then beyond doubt it must have a compelling power, and it should be able to overcome any or all obstacles by which anyone may be confronted in this life. It may be made to overcome hate with love, doubt with faith, gloom with hope, bring light out of darkness, and so ennoble, beautify, and strengthen the whole life.

CHAPTER VII

JOY RHYTHM—THE DANCE

"Say, what shall we dance?
Shall we bound along the moonlight plain
To music of Italy, Greece, or Spain?
Say, what shall we dance?
Shall we, like those who rove
Through bright Granada's grove,
To the light Bolero's measures move?
Or choose the Guaracia's languishing lay,
And thus to its sound die away?

"Strike the gay chords,
Let us hear each strain from every shore
That music haunts, or young feet wander o'er.
Then comes the smooth waltz, to whose floating sound
Like dreams we go gliding around,
Say, which shall we dance? which shall we dance?"

—THOMAS MOORE

IN a study of the psychology of life we are often confronted by little or great movements that spring up almost in a night, swaying, at times, only the body of people or the nation that inaugurated them, and again exerting a world-wide influence. The student of history will find any number of such movements. As a general thing they have small beginnings, but, like the small snowball started rolling down hill, they soon accumulate greater weight and body, and, after a time, assume huge proportions. Reaching their climax, they usually begin to diminish, and then seem gradually to pass away, but this is seldom, if ever, the case. There is always something left behind that may eventually flame into being and repeat itself again. These periodic waves of movements assume many and

varied forms; sometimes it may be a financial wave such as the South Sea Bubble. Finance is periodically subject to its years of receding and its years of flood tides, which, whether we know it or not, are states of consciousness. Again, we have such movements as the tulip craze which started in Holland and extended to many other countries, where people squandered fortunes in purchasing rare varieties of tulips. The craze passed away, but left its impression behind, for Holland still produces the greatest number and variety of tulips. In our own country we have had the business card collecting craze, which began first with a comparatively few people at the Centennial Exhibition in 1876, and was later followed by a wave that swept over the whole country. There followed later the 14-15 puzzle. I use the foregoing examples only as an illustration to show that the contagion comes from a few people who are actively engaged in something a little out of the usual order, and that coming from it there is literally a hypnotic suggestion to which the receptive or negative minded are the first to respond, and later the stronger or the more positive minds become more or less influenced. Now, it is natural that this should be so. If we consider humanity as a whole, and the individual units as forming parts of the grand body, then that which affects the parts must eventually come to affect the whole. If the original impulse is a very strong one, then the whole body is affected in a very complete way, but if the first impulse has not some good reason for its existence, or is incomplete or partial, while it may affect the receptive or negative minded, it is quite unlikely that it will affect in any marked way the strong or positive minded portion of the community, the nation, or the world. The

foregoing statement is apropos of a movement that had its beginning in our own country. I am referring to the modern dance.

Until quite recently the United States would hardly have been called a country that was given, as a whole, to dancing; but the last few years have brought about a wonderful change, and I doubt if, at the present time, there is any other country wherein there is as much dancing going on as in our own. Now there must be some good reason for this very radical change, and I think such a reason will be found in the fact that for many years we, as a people, have been lacking in all true rhythmic expression. We have expressed ourselves in many ways and degrees, but not in a rhythmic way, not in a way that has disclosed much of either grace or beauty, and the pendulum is now swinging in the other direction. And I believe that from this on there will be an ever-increasing effort on the part of a large body of our people to give expression to life in a more beautiful and graceful way, and that this beauty and grace will not be confined solely to the dance, but will enter into practically everything that they do in life. We have not yet grasped the full import of this new movement, for while the dance is probably as old as human life on the planet, yet it is new to countless thousands who have previously cared little if anything for it, and it is new in the sense of its taking such a hold on the imagination and exerting an apparently compelling influence upon so many minds. I do not think that it will be as ephemeral as so many other movements we have passed through. While undoubtedly it will reach its climax and possibly decrease in a large measure, nevertheless it will not only continue to have a greater follow-

ing than it has had in the past, but it will become a permanent influence for good in many other ways than simply the pleasure or joy one receives from the dancing alone.

As a people we have been so wrapped up in material advancement that we have had little time to do other than cultivate the mind toward business interests; consequently, we derive little if any satisfaction out of the many things which the more artistic and beauty-loving nations of the earth find both pleasure and profit in. However, when once started, we take hold of everything not only in a more vigorous, but in a more rapid way, and possibly in a shorter time than most people, we become highly proficient in many things in which at one time we were deficient. In some directions we have been making more wonderful progress than any other nation on the face of the earth. In material accumulations we are outstripping all the nations of the earth. The Panama Canal, our enormous system of railroads, and our labor-saving devices show us in certain departments to be ahead or fully abreast of the greatest nations of the earth.

But when it comes to the artistic side of life, and the effort to express through beautiful ways and means, we are woefully deficient. As a people we have given little, if any, encouragement to our own composers, musicians, painters, sculptors, and even architects, although perhaps within recent years the last-named have had better opportunities for expression than any of the others just mentioned. We have had, then, the fullest material expression up to the present, but the development of beauty and art in America has been largely repressed. We have cultivated to the extreme material power, and this, without doubt, has caused

the repression of idealism, and everything in the nature of true rhythm, grace, and beauty. But we are waking up, we are coming to see that life consists of something more than material possessions, and we are beginning to express along rhythmic lines in one of the first ways that expression comes to man—through the dance. For after musical tone, dancing follows as the next necessary expression of rhythm. If we have lost all natural rhythm in the past, the inner impulse is to restore it, and if we are able to restore it in one way, later we shall be able to restore it in all ways; so no one should deplore the efforts that are being made to return to the natural rhythm of life through or by the dance; neither can it be expected that either grace or beauty will be found at their best in the first attempt that is being made to open up the inner spring of life.

"Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

"The waves beside them danced; but they
Outdid the sparkling waves in glee;
A poet could not but be gay
In such a jocund company:
I gazed—and gazed—but little thought
What wealth to me the show had brought."

Music, poetry, and dancing are the first three graces in human life, and they are so closely related that each one adds to the value of the others. We may think that we possess sufficient knowledge for the care of mind and body, as did the people of ancient times, but without doubt they knew, in those early days,

much better about many things than we do at the present time. We are too self-sufficient. We have an idea that ours is the ideal democracy, that we know more of what constitutes the liberty, equality, and fraternity of life than has yet been known by any of the great democracies of the past. But we deceive ourselves. The ancient democracy of Greece was probably as much in advance of what we are as we are in advance of the coloured race in our own midst. This may not be at all flattering to our racial pride, but I cannot see how any reasoning, logical mind can reach any other conclusion. Notwithstanding, I believe that the tendency of the advanced thinkers among our people is turning in the right direction, and that at some time in the future our bigness will become greatness. We have reached the "know-it-all" period, and henceforward we may be able to draw lessons from the past and profit by the example of other people. There really can be no doubt whatever that, up to a comparatively recent time, for a so-called civilised people, we have been the most deadly, inartistic people that have ever encumbered the face of the earth. But it is never too late to mend. And when people are able to see their own faults and shortcomings, that is the beginning of the turn of the tide, for mistakes must be seen in order to be corrected. And if we have the liberty to commit errors, we have also the power to overcome them.

America has become the melting-pot for humanity, but when the dross is consumed we shall have the pure gold. Within the nation there are doubtless innate and potential powers and possibilities as great as the world has ever known, and they exist in order to be realised. But they neither can nor will be real-

ised through the old ways and methods. The old bottles will not hold the new wine. We must leave the old things behind and press forward to those things which are before. The new life is always the result of inner feeling and new thought, and from the two there comes outer expression.

Among many people, the dance as well as song has been a part of religious ceremonial. Milton, in his "Paradise Lost," makes reference to the song and dance about the sacred hill.

> "That day, as other solemn days they spent
> In song and dance about the Sacred hill
> Mystical dance which yonder starry sphere
> Of planets, and fix'd, in all her wheels,
> Resembles nearest, mazes intricate,
> Eccentric, intervolved yet regular,
> Then most, when most irregular they seem
> And in their motions divine
> So smooth her charming tones,
> That God's own ear listens delighted."

With very few exceptions the religious sects of the civilised world of the present, while retaining music as a part of their religious services, have done away with dancing; in fact, the dance is under a ban even in a purely secular way among many of the most prominent sects of the Christian Church. We have sufficient evidence in the Old Testament to show that the Jewish people used to dance in connection with religious ceremonial. Perhaps among none of the nations of the earth has it been used to the same degree in connection with religious rites as among the ancient Greeks. Dancing is not by any means the highest expression of life's rhythm, but it is surely as much a part of a natural expression of rhythm as music or poetry. In fact, dancing may be made a

true expression of both. All over the civilised world to-day there exists almost a mania for dancing, and on every side you hear people arguing for or against the dance. Some say: if we are to have a revival of the dance, let us have the graceful dances of the past; others take the ground that it is necessary to inject something new and fresh into life, and that the modern dances give evidence that such newness and freshness are entering into life. Some there be who say that many of the dances are highly immoral, and that they should be prohibited altogether; but there are people so constructed that they see immorality in everything that does not accord with their particular conventional way of looking at life. Some people can write morality into everything they do, while there are others who, looking for evil, find it in everything and in everybody. I think that the originators of the new dances should see that true rhythm, grace, and beauty are absolutely necessary to the real and lasting success of dancing. Any dance that is ungraceful or lacking in beauty is not worthy of consideration. Of course, it may be said that some people are able to infuse grace and beauty into any dance, just as some people are able to see good in everything. But even so, if the majority of dancers are unable to make the dance beautiful as well as graceful, then there can be no real reason for its existence. In fact, the truth of this has been proved, for many dances that were popular only one short year ago have no place in the dancing of to-day. Let it then be understood, once and for all, that rhythm, grace, and beauty constitute the enduring features of any or all dances.

Our own country gave the greatest impetus to the rhythmic movement which is being expressed through

the dance. This movement has become worldwide; it has met with all kinds of opposition from clerical and lay sources, and yet it has gone on regardless of both, for the reason that it contained a message within itself which, if understood and used aright, would make for the betterment of mankind. With every new departure there is always much that is going to disturb the conventional thought of the time, and a certain number of people are absolutely sure to rise up and try to thwart the progress of any movement that would make for human development. They are like so many old women trying to sweep back the onward-coming tide. But progress is the keynote of life, and their puny efforts come to naught. They have nothing to do with the present or the future of the dance.

It is upon the professors and the teachers who are the real exponents of the dance that the continuation and the progress of the dance will depend. From henceforward the world will not accept the partial or the incomplete, the unnatural or the ungraceful, except for a brief season of time. What the world of the present should demand is the very best of everything, for it is only the best that shall endure. At the present the shoemaker, the baker, or the candlestick maker can become the professor or the teacher of dancing, and a certain number of people will enthusiastically become their followers. But this, at best, is only a superficial, temporary condition and cannot continue. In fact, already it has become evident that the people who can inculcate the rhythm, grace, and beauty of dancing are having all they can possibly do, while the charlatans and incompetents are beginning to see the sign of the times, and are slowly but surely losing their followers. It is therefore necessary

that the intelligent and cultivated professors of the dance who desire to perpetuate this renaissance of rhythmic movement should continue to improve it in every way possible through the use of rhythm and melody, grace, and beauty, so that the dance may become as perfect an expression of man's inner thought and feeling as it is possible to make it. Increase the number and variety of the dances, but never sacrifice quality for either variety or number. Grace and beauty should be the determining factors in the use of any new steps in the dances. Teachers, as well as students, should realise that excesses of any kind are followed by reactions; that temperance is necessary in all things; and that there is no surer way of destroying the value of anything, no matter how worth while it may be, than by using it to excess. The dance has its legitimate place in the world; it can do almost untold good if used in a natural way; but its abuse will cut short its usefulness and its duration more quickly than all anathemas that may be hurled against it by the clerical or the lay mind. Its coming at the present time is really a harbinger of the artistic life that is yet to come, because the freedom of mind and body realised through the dance will reach out and affect life in many new and varied artistic ways. Not that I mean that it will bring new arts into being, but it will so colour the other arts that we shall have newer and more artistic expression. All the arts are so related and interrelated that a movement in any one is really the starting of an impulse that will reach out and extend to all the rest. After all, no matter what the art may be, it is founded on the great trinity of rhythm, melody, and harmony. The recognition of these three brings grace, symmetry, and beauty to

all the rest. Life is one, but diversity is made evident throughout all expression. One law controls and directs the whole universe, but expresses itself through a multiplicity and variety of forms. Unity exists at the heart of life and diversity on its surface.

Dancing is necessary to the full development of man, inasmuch as all natural expression is essential to right living. There is a mental and physical exhilaration in dancing that has a vitalising effect upon the whole life. The full benefit, however, can only be obtained when the dancer is alive to the indwelling rhythm that is necessary to all true dancing. When he thoroughly feels this rhythm, then his movements become graceful and there is a beauty of expression. Almost everyone enjoys seeing one or more people who are dancing with rhythm, grace, and beauty. The effect on the onlooker is often to exhilarate in a beneficial way. I have an idea that the person who perfects himself in the art of dancing is also perfecting himself in many other ways. When one is able to express in a graceful or beautiful way, then this also has an uplifting effect in many other directions. The dance gives courtesy to speech and grace to action. As a physical exercise for the perfecting of health and strength, there are few that will prove so beneficial, because there is probably no other exercise wherein all the muscles of the body are used to the same degree. I can understand that excessive dancing, or the abuse of the dance through unnatural and ungraceful movements, may prove a detriment rather than a gain, but that holds good of anything and everything in life. No one can resort to unnatural ways of doing anything in life, without getting unnatural results. In dancing one learns, or at least

one should learn, to hold the body erect in an easy and a graceful way. Through doing this all the organs of the body are held in their natural positions, so that each and every organ is enabled to function in a perfectly natural way.

No one must mistake the use of time for rhythm in either music or dancing. Rhythm is a direct result of the inner feeling, and time becomes associated with it, yet it is something far greater in its power than time can ever become. A person may sing, play or dance and keep perfect time, and yet give no expression of true rhythm. Rhythm always lends itself to graceful action and movement. Time is acquired through the use of the ear, and when not associated with rhythm is purely artificial. You will see many people who keep perfect time in dancing who are, nevertheless, awkward and ungraceful in movement, while others who are not keeping any better time are natural and graceful in movement because they are using life's inner rhythm instead of merely using time. The easy, elastic, graceful body is a true expression of the rhythm in the life of man. Dancing is one of the greatest arts for calling out and using rhythm, therefore it must occupy a worthy place in man's life. It is too soon as yet to say that the dance will become a part of religious ceremonial, but there is no reason to doubt that eventually it will regain its proper place in the religious systems of the world as an outer expression of inner joy, rhythm, and melody.

CHAPTER VIII

NATURE AND ART IN SINGING

"And here the singer for his Art
Not all in vain may plead,
The song that moves a nation's heart
Is in itself a deed!" —TENNYSON.

"Thine is music such as yields
Feelings of old brooks and fields,
And, around this pent-up room,
Sheds a woodland, free perfume;
O, thus forever sing to me!
O, thus forever!
The green, bright grass of childhood bring to me,
Flowing like an emerald river,
And the bright blue skies above!
O, sing them back, as fresh as ever,
Into the bosom of my love." —LOWELL.

WHEN I use the term "art" in relation to singing, I should like it to be understood in this sense: that music produced by the human voice is a natural expression of life just as much as the song of the bird. And while to an extent this expression is spontaneous and instinctive, yet through the desire to express by the voice and with continued practice one may go on developing far beyond anything that was deemed possible in the beginning. Art does not make the voice, but art assists in getting the best possible production from the voice. At times a person not in possession of a beautiful voice may use his art to such a degree as to produce a more pleasing effect upon people than could another person with a more beautiful voice who lacks artistic expression.

It is plainly the duty of anyone who wishes to sing

in a thoroughly artistic manner to use all the means at his command to bring about the desired end; but too often the mistake has been made of wanting to hurry in order to get results in the shortest possible time. Everything in life that is really worth while acquiring is done through intelligently directed effort. An undue straining may defeat or retard the thing we most desire. Everything in the nature of strain or undue tension used by the one who wishes to sing will interfere with the true development of the singing voice. It is far better to train the voice first of all, within a comparatively small compass, than to try to sing low notes that are ugly and high notes that are thin and strained. The singing student should try to put beauty of tone into every note, and until he is able to do that, he must go on using the notes in which beauty of tone is perfected so that later there will come the same beauty and perfection into the higher tones.

The human voice is a whole orchestra of musical instruments, and must always, in the highest sense, be greater than any one or any number of musical instruments. While the instrumental musician may be able to awaken, to a marked degree, man's inner feelings, yet, after all, the voice is the living instrument, and can be made to respond to every emotion in a way that no instrument can; therefore I would give the voice the first place in health restoration. Do not think for a moment that I underestimate the value of instrumental music or its power to affect the emotional nature of the human mentality. Personally I have derived enormous benefit, both of soul and mind, through listening to a fine orchestra, or a great organ, or music produced through other instruments of any kind. I can well conceive that there are times

when instrumental music may prove of as great value to a patient as that produced by the voice, if not even greater, because many voices might not be so well attuned to the patient's needs, nor able to meet those needs to the degree that a thoroughly trained and highly sympathetic instrumental musician would. The singer who would heal through his voice must be a psychologist of the first order; one who is able to perceive the needs of his patient, and through such perception be able to reach his patient's thought and feeling with music especially adapted to the requirements of the case. All other things being equal, I maintain that it will be through the use of the singing voice that the best results will obtain for both mind and body. The human voice may be made the means of carrying more of the inner feeling and best thought to the mentality of another, in a more direct and subtle way than could ever be done by the instrumental musician. I can see, however, that happy combinations in connection with the voice might be made, such as piano, violin, 'cello and harp accompaniments, wherein the voice and the instruments might give happier results than either one alone.

The singer who would heal people of either mental disturbances or physical infirmities, or both, should bring to his work as much of physical health and strength as it is possible for him to express; as much of the joy and the optimism of life as he can feel and think; as much of intuitive and intelligent perception of music as he has been able to develop or acquire. He should be thoroughly in love with his work, and his chief aim and object should be to awaken and bring to his work all his spiritual, mental, and physical powers, in order to be truly helpful to those who need

his help. He should understand that his body and every part of it should be used in the production of music. If he keeps his whole body in a state of elasticity, his music will have far greater resonance, and beauty, and purity of tone than if he were thinking solely of technique with little or no regard for his organism. Technique has its own value, but that value may be overestimated, and the singer who is going to prove the most successful will only acquire technique in order to forget it. For everything that is once made thoroughly clear to the conscious mind is ever after pictured in the subconscious mind and stands ever ready to bring back to consciousness whatever is needed at any and every occasion, if the conscious mind does not become too active in its effort to recall it. I repeat what I have already said elsewhere, that after the habit of doing anything in a right way is once established, it is far easier to express through that habit than in any other possible way. When one comes to sing, everything in reference to technique should be put out of the conscious mind. The music and the words of the song, for the time being, are the all-important things, and the singer should become so absorbed in his song as to forget everything else. We can do only one thing well at a time. Perfect concentration is needed as much in singing as in anything else we do. All thought of breath control, form moulds, vocal cords, and everything relating to the physical should be forgotten in order to make the singing a thoroughly spontaneous flow of song produced without undue effort or physical tension. For only thus can one hope to produce purity and beauty of tone. Self-consciousness in a singer or instrumental musician is fatal to the best production.

If one is doing the very best one can, what difference does it make if some think well and others think ill? Besides, were the singer Israfel himself, he would not be able to please and charm everybody. There would be some who would decry or try to underrate his song. It is far better for the singer or the musician to feel and know in his own heart and mind that he has done the very best it was possible for him to do in his work than to have the plaudits of the multitude and, at the same time, to know that he might have done better. Self-consciousness is perhaps the greatest fault that many singers and musicians have to deal with. It too often stands in the way of their success. It is a very subtle phase of selfishness, and the sooner it is overcome the better it is going to be for both the performer and the listener, because the performer can only give of his best work when he is thoroughly absorbed in the giving.

I have known many singers who spent much of their time and money going again and again to throat specialists to have their throats treated. If the same time had been expended in an effort to control their own superficial thoughts and emotions, their throats would have required no such physical treatment. For throat specialists depend for their practice largely upon those who give way to irritability and other superficial emotions. There is nothing that will disturb the singing voice and produce irritation of the vocal cords to the same degree that anger and irritability do. Next to that, worry and anxiety produce a similar result, and with any or all of these adverse conditions the tendency of the voice, whether it be that of the speaking or singing voice, is to drop back in the throat, and in doing this the vocal cords are affected so that

all beauty and purity of tone is lost. Loss of vitality through overwork or undue mental or physical tension will give the same results in a lesser degree. The human voice is like a violin that must be constantly kept in tune in order to produce the best music, and one of the greatest attuning factors in life is to feel the joy and the brightness of living. The singer who is bright, joyous, and happy will always be in condition to impart to the lives of others something of the brightness, the joy, and the happiness that animate and permeate his own life. His music goes out from him in melodious, rhythmic, harmonious vibration and sets up, to a degree, the same kind of vibration of rhythm, melody, and harmony in the lives of all who respond to his music.

I have often heard the expression used that this or that person's voice is as "hard as nails." Sometimes this hardness of voice is the result of poor training, or again it may come from the singer's own nature. The voice is bound to tell its own story through the use of its harmonics. All the spiritual, mental, and physical characteristics of the singer enter into its production. It tells what the person has felt, thought, and been. Every characteristic is expressed by the tones of the dominant harmonics in each voice. Even in the speaking voice the trained ear of a good judge of human nature can detect the true or the false by listening to the spoken word. Often in listening to singing one feels the enthusiasm and the emotion of the singer, and one is carried away by its persuasive power. Or again, one may feel disdain or distrust in listening to the tone, because it is born of the singer's own insincerity. The singer may wish to carry only beauty of tone expression to the mind of

the listeners, but somehow the dominant feelings and thoughts of the singer find expression in the singing voice and carry to the hearer's mind either the impure thought and feeling, or the insincere emotional feeling and thought. True feeling is the greatest impulse toward producing beautiful musical tones, and the singer who is dominated by the spirit of love can impart of his or her own spirit to the minds of the listeners. True feeling puts both warmth and colour into the voice. The singer must interpret the very soul of music, but in order to do that he must have had soul experience, must have lived the soul life; for we can only put into a voice what the soul has felt and what the mind has thought, and in turn the body must be the plastic, as well as the elastic, instrument through which the music comes. There are teachers of singing who contend that when vocal sound has its perfect position, and when the perfection of mould or form is acquired, every musical tone will become as perfect as the mould. In one way this may be true, but in another way it is far from the truth. A painter might take a pencil, and with it outline on his canvas a picture he intends to paint. However, when he had finished his drawing, no matter how perfect it might be, it could never be a painting until he had used his brush and his paints, and then his picture would glow with warmth and colour. One may, to a degree, simulate beauty and colour of tone, but the one who feels music knows it to be only a copy of the real, containing nothing of true value in itself. It is desirable in singing to acquire as full a technique in relation to mould and form as possible, so that the singer may have a perfect diction, but diction is not music, it is only a mental and physical

effort to give music as good a setting as possible. The one who sings most beautifully will use heart and mind and body, all three in perfect unison to give the full beauty, value, and expression to the song.

In singing, as well as in everything else we do in life, the thing that is done in a natural way will not only be done easily, but well. For nature's methods, whether we know it or not, are always the best. Nature gives us the fundamental, and art helps us to build thereon. But true art never conflicts with nature; there is simply a natural reciprocity between the two. All strained and undue effort is unnatural, and no one can hope to get natural effects from unnatural effort. Cause and effect are inseparably bound together; natural causes give natural effects; unnatural causes give unnatural effects. I knew of a woman who took singing lessons abroad, who for nearly a year's time had to keep a piece of wood in her mouth in order to keep it open as wide as possible, her teacher insisting that only in this way would she be able to produce a beautiful singing voice. I heard the voice once or twice, and without doubt it was the most disagreeable, discordant singing voice that I had ever heard. It was absolutely lacking in rhythm, melody, resonance and beauty. I do not mean to say that the teacher was solely responsible for this, but I do say that the teacher's method would be enough to destroy the voice of an angel. Artistic co-operation with nature's ways and means will always prove the most satisfactory in the end.

Many people get the impression that, in voice production, a thorough knowledge of the anatomy of all the organs used in singing is necessary to both teacher and pupil. There is so much of this introduced into

singing lessons that one might think the teacher should be as skilled in surgery as in the production of a voice, and the student often becomes so confused in the effort to comply with the requirements of the teacher that the technique, seemingly, is built up at the expense of the voice. In doing this, it often happens that one thing of the greatest importance is overlooked—that is, that the student must be taught to listen. Every tone has a purity all its own, but a purity that should harmonise with every other tone. When a tone is perfect, or as nearly perfect as the human voice can make it, the value of it may be carried into the other tones by listening and so getting the ear thoroughly impressed with its sound. In listening to the voices of some singers, one becomes painfully aware that they (the singers) have never heard the inner message of the music they are singing, and no matter how artistically they may sing, or how perfect their technique may be, there is something lacking and the listener is not moved by the music; for music is essentially of the soul, and if it be lacking in soul qualities, no one need expect it to reach the hearts of the listeners. So one should learn to listen to music, not with an active mind, but in a restful mental condition, wherein one can absorb the sound. I have known people who were able to do this to such a degree that after hearing a composition sung once, they had no difficulty in repeating it without making mistakes of any kind. Use the ear to listen to music, but listen with the heart as well, for only in this way can one understand what the music is meant to convey. A singer should always remember that contained within the greater thing is the lesser, and that the form or technique through which music expresses

itself is not, and never can be, as great as the music itself, any more than a song can be as great as the singer of it. The soul can make its own form or technique, but the whole technique of music could not make music. I have no wish to underestimate the value of technique in its legitimate place, but the singer whose whole mind is filled with a conscious effort to do everything in the most technical way, can never become a spontaneous singer. If the mind is absorbed with the thought of breath control, and forms, or moulds through which the voice should pass, the voice will become just as mechanical as a musical instrument.

Again I say, technique should only be acquired in order to be forgotten when one begins to sing. It is a trite saying that the highest art conceals art. Often we hear professional elocutionists read, and their art is made to detract from the value of the reading for the simple reason that the listener's mind is quite as conscious of the technique as of the thought and sentiment in the reading. We know that the very best elocution is that in which the listener becomes so absorbed in the subject matter imparted by the reader that he loses sight of all else. I have heard great singers who would so entrance you with their singing that you had really no desire even to look at them, but would choose rather to close the eyes so that nothing might detract from the beauty of the voice.

Singing is a natural expression of life. The regrettable thing is that so few people give natural expression in this way to the music that is within them. If they could realise how much singing would add to their own health and happiness, and also the happiness and consequently the health of others, we should hear many more naturally good singers. A thoroughly

healthy body, one that is elastic and rhythmic in its movement, forms what we might call the physical basis of singing. I can remember seeing Edwin Booth in one of his plays many years ago, and I shall never forget the elasticity of his body, and its beautiful rhythmic movement. One could not but feel in listening to his words, and watching his acting, that this man was the thorough artist, but back of it all there must have been something more than art. That wonderful, vibrant life would have expressed itself in a thoroughly artistic way even if the artistic side had been left untrained. I do not question for a minute that art added both to the value of his speaking and acting, but another might have had all his art without his greatness.

There is a natural beauty of song which need not be a studied art. Sometimes this natural beauty and power may carry fully as much conviction to the hearts and minds of the listeners as the thoroughly trained voice could do. Ira D. Sankey, in his day, was a living exponent of this. All over the world he swayed the hearts and minds of people with the fervour and glow of the religious conviction he put into his songs. The artistic singer might criticise his use of tone production, but could not produce the effects that Sankey was able to produce with his natural singing. The one who would sing well should remember this: that everything that affects his mind or his feelings in a vicious way will interfere with his tone production. In order to retain a beautiful voice, one must live a beautiful life; because, after all, the most beautiful singing comes when the soul is awakened. It is doubtful whether the world has produced in modern times a more beautiful singer than Jenny Lind, and it is doubtful if any singer

of modern times has lived a more beautiful life. The outer revelation of beauty can only come from a person who, in consciousness of both heart and mind, feels, thinks, and lives a beautiful life. Such a life always tends toward greater health and power.

Some people have what might be termed a good ear for melody and time. This is always of the greatest help to them. But it can be acquired by people who have not developed it naturally. In order to sing well, one should also speak well. There are some who say that the speaking voice has comparatively little to do with the singing voice, but this is not so. It has far more to do with it than most people imagine. True it is that the speaking voice is generally used to give expression to one's thoughts and the singing voice to give expression to one's emotions. But in varying degree, both thought and emotion enter into speech and song, although in singing greater variety of rhythm is required, yet the emotions demanded both in singing and in poetic rendering are alike in quality. All emotions, whether expressed by the speaking or singing voice, require rhythm if one would interpret the emotions aright. Each kind of emotion has its own particular rhythm. Joy should cause the speaking voice to leap and almost sing. In speaking with sadness, one cannot connote words of joy, because sadness requires rhythm full of its own motive, which is slow and complete. The ecstasy that one tries to express through the spoken word takes its rhythm in a quick, rising movement, while mystery may be best expressed by a rhythm that has suspense and restraint, a rising and a falling. We might say it affects speech much in the same way as the use of chromatics in music. The speaking voice cannot interpret emotion in the same

degree that the singing voice does, and in all probability the reason for this is that the rhythm of poetry is very limited in comparison with that of song.

I believe that the very effort that one makes to sing is an aid to health and happiness. It sets up a more harmonious rate of vibration in the body, and continued singing will help to re-establish such vibration as a natural habit. Everyone should learn to sing, and there are few people in the world who cannot be taught enough about the art of singing to be able to express themselves through the singing voice. The people who cannot do so should try to find such expression through the study of some musical instrument. The world to-day needs all the music that it can possibly get in order to save it from materialistic thought, and to overcome the deep unrest that prevails the world over. Music can be made to preach a gospel of peace and good will to all men, a gospel of joy and happiness that will bring glad tidings to the world.

I have found among teachers of singing a dogmatism of thought that can hardly be exceeded by any other professional body. Each teacher seems to have a method that differs in some respect from every other method, and each teacher is absolutely certain that his way is the only perfect one. It does not stand to human reason that all these differing methods can be perfect. The probability is that each one may have some one or more elements that are good, and if all these good elements could be brought together, something in the nature of a perfect system might be worked out. But after all, no matter how perfect a system may be, something more than method is required. Music flows from the great Over-Soul into the lives of those who are receptive to it. If there is

no receptivity, then a singing method does not make it. The beautiful soulful voice is a product of an intuitive receptive life, a life filled with the higher emotions. Method can never supply anyone with emotions, but it may add greatly to artistic production. It is usually found among teachers of singing that they emphasize some one particular phase of their work more than any other. Perhaps one has studied anatomy or physiology, and, as a consequence, the student has to be instructed in a regular course of both. Again, another teacher has made a great study of breath and its control, and this forms the most important part of his instruction. With another it is resonance, and so we might go on enumerating one thing after another. What the student needs is not the development of any one particular thing, but the use of everything necessary to artistic singing. Some years ago I had the pleasure of meeting a famous Italian pianist, and was much surprised, as well as pleased, by his method of instruction. He had two pianos in his studio, and if the student, while taking a lesson, made a mistake in technique or interpretation, he would go to the other piano and play the particular passage as it should have been played, instead of immediately pointing out the wrong way, as the majority of teachers do, thereby impressing upon the student's mind the incorrect rather than the only way —the correct way. The result of this was that the pupil's mind was free from the confusion of having two ways to consider. I have known some teachers of singing to spend a third of their time in telling their pupils that they were doing things in the wrong way, while if they had employed the same time in showing them how to do things in the right way, the student's

mind would not have become filled with fear, neither would it be confused by the two ways of doing things. There is one way of doing everything, and that is the right way; and only the right way should be impressed upon the minds of the students.

Teachers of singing, as well as all other teachers, need hope to impart to others only that of which they are in possession themselves. There are many teachers who would have to give up their profession and resort to other means for a livelihood if they realised the truth of this. If they wish their students to produce a certain tone or tones, or in fact, whatever the student needs to do, the teacher should be able to do it himself and so set the example. Very often it is a difficult matter for the student to hear his own tones in the same way that he can hear the tones of another; when such is the case it becomes necessary for the student to listen to the tones and to have the ear impressed by them. If the singing teacher cannot produce the quality of tone he desires from his pupil, then he is not fitted for the vocation he is engaged in. No matter what profession one takes up in life, there must be thorough study and application in order to make that profession a success. Singing, in one respect, is like any other art, practice helps to make perfect, and one can only hope to become a thoroughly artistic singer through the daily use of the voice. The main thing is that the practice should be regular, but not necessarily of long duration, for I think perhaps that two-thirds of the work attempted by the teacher of singing could be done better in other ways. Breath control is needed in order to sing well. One might take lessons in breathing and learn breath control in a very thorough way without consciously relating it to

singing; or, again, one might make a thorough study of elocution for the development of the speaking voice and so acquire resonance and good diction. In such study the facial muscles would be developed; resonance would be brought into the voice, and habits in mould forms established. This might all be done without connecting it in any way with the singing voice, so that when the necessity came for cultivating or developing the voice, the proper habits would already have been established to remain indefinitely. I find too often that the student is thinking about how he is using his hard or soft palate, whether he is using the resonant chambers of his head or whether he is controlling his breath. His mind is divided in its attention, and because of this he is unable to produce in a beautiful way. One can consciously do only one thing at a time and do it in the very best way. Therefore, when one sings, the whole heart and mind must go into the singing to the exclusion of everything else; for it is only in this way that one may hope to reach the hearts and minds of others. The student of singing should realise that the music is in his soul and that he is to prepare his body as a fit instrument to give outer voice to his inner feeling.

Every tone in the human voice has its own particular power, and can be made to exert its influence upon the hearts and minds of others. The Hindu in reciting his prayers, very frequently intones to himself one of his most sacred words—OM. The intoning of this word brings to him not only a sense of reverence, but a feeling of power. Furthermore, it develops that wonderful head resonance, which gives richness and colour to his speech. The mere use of the word OM might help one to develop resonance of voice, but when

one considers its relation to the Supreme Being, then the added thought and feeling produced would add beauty to the richness and colour that should go with resonance. Inner feeling has everything to do with the colour of the voice. After all, it is an effort to interpret the Divine that lives within us. The majority of people fail to understand why one singer moves them to the very depths of their being while another who may have a more beautiful voice awakens no such emotion. We may account for it by saying that one has magnetism and the other is lacking in it. But what is magnetism? The magnetic forces in life are generated by inner feeling; consequently, the singer who has developed the greatest amount of feeling will be best able to give a record of it through the voice, for the voice can never give out what the life has not experienced. One can never give to the world that which they do not possess. Often we hear bright, fresh, beautiful voices that are produced in a thoroughly artistic way, and while they contain the freshness and, possibly, the innocence of life, yet they are never able to do more than to produce a superficial effect or give a temporary pleasure. They are like the light breezes that play on the surface of the water, causing it to ripple and dance, but they are not like the driving wind that causes the ocean to become a great seething mass of billowy waves ever rising and falling because of the power that is exerted by it. As I have said, every tone to which the human voice can give utterance is filled with a power that is all its own. Think how much that power would mean in life if it were only understood, and then used for the development of the user, and also for the good influence it would exert on others. The singing voice can make

us feel more of the innate power of life than possibly any or all other things in life. But we have not understood its power or its possibilities, and have thought of it merely as something to please, something to amuse, something to listen to in order to pass away a pleasant hour or two. We have thought of the sermon or the spoken prayer as forming the principal part of religious services, and of the Church music as a sort of ornamental arabesque that is no real or necessary part of the service. But the sermon and the prayer fall far short of giving as true an expression to the divine in man as the great anthem sung by the choir or the entire body of people in unison. For, such singing, if done in the spirit of reverence, will awaken a deeper glow of feeling than could any spoken words. Some time our religious bodies will have shorter sermons and prayers, and much more beautiful music, for music has a transforming power that nothing else in life possesses in the same degree.

In another part of this chapter I have referred to the necessity of attentive listening to the tones one makes with the voice, or the beautiful tones produced by another, and how necessary it is to make each tone beautiful; not to try to make them alike, as that would be impossible to do, for each tone has its own particular rate of vibration, therefore no two tones could be exactly alike. Each tone, in the highest sense, should represent some particular degree of a spiritual attribute or a mental faculty of being.

The word register, in relation to voice production, is partially artificial and only partially true. When we speak of a lower, a middle, and an upper register, we are too apt to think of them as purely physical —chest, middle, or palate, and head tones; and if

any one of these registers of the voice is weak or uneven, then we try to overcome the physical weakness and establish strength. There is a much deeper way of getting at the truth of this. Unity and trinity seem to be inseparably related. There is unity at the heart of music, but there is the trinity of rhythm, melody, and harmony necessary to its expression. There is only one Life in man, but there is a trinity of expression: spirit, thought, and sense; or, in another way, soul, mind, and body. Chest notes or the lower tones in music correspond to sense or body. Middle or palatal tones to that of mind, and head tones to soul or spirit. The tendency also is from lower to higher tones because through development one is always reaching up from the lower to the higher. Some singers find their notes weak in the lower register. When such weakness occurs, no matter what the voice may be, contralto or soprano, bass or tenor, in some way the physical side of their lives is being neglected. Such neglect might result from excess in eating or drinking, but is even more likely to arise from not enough eating or drinking, or not enough physical exercise. The body is the instrument through which they give expression to their song; if the instrument is not properly used, or if it is misused, it is no longer able to produce true musical tones. Therefore, it is necessary that the body should regain its normal pitch; that it should be tuned through the use of everything necessary to its upbuilding, so that the whole body, as an instrument, may be both elastic and vibrant. The mind is responsible for this condition of body, and it is the mind that is the master, and must bring about the true adjustment and supply the body's every need.

Next we come to the so-called middle register, which corresponds to mind, and any unevenness in this register shows that the mind is not attuned to life, or, at least, only partially so. Worry or anxiety produce a disturbing influence, and distraction of any kind will affect the evenness of quality. So there should come that control over one's thoughts that will bring about a state of mental restfulness and poise. With evenness of mental control established, there will come evenness to the middle or throat register.

Again, if there is unevenness in the development of the upper register, which really corresponds to soul aspiration, it is because of lack of spiritual development. I do not wish it to be understood by this statement that soul development means what people ordinarily call religion. It has nothing to do with creed or dogma, ceremonial or form, but with a state of feeling. If music is an expression of soul passion, the music must express itself through the feeling of the singer. And if the notes in the register are uneven, then there needs to be a cultivation of one's inner feeling through the use of feeling, for we can exercise our feelings just as much as we can exercise our bodies. We exercise our bodies through physical use, and feeling is also exercised through use. Sometimes we are fearful, and to overcome that, we should cultivate courage. Sometimes the life is filled with doubt; displace it with hope, cultivate love through gentleness and kindness. Try to feel quite as much or more than you think. Remember that it is through feeling that the highest musical expression must come. The beauty and purity of the harmonics or overtones of the upper register disclose to the highly attuned person much of the development of the singer. The

tree is known by its fruits. Every overtone has its own story to tell, and tells it in no uncertain way. We find, then, that the three registers correspond to three states or three phases in the evolution of man. I do not wish to be misunderstood or to convey the impression that the high tenor and soprano are living any more religious or harmonious lives than the bass and contralto singers. We must look at life, from first to last, as being spiritual, no matter what the plane of expression may be; so that the bass voice that shows evenness and beauty of tone might be indicative of a more perfectly lived life, according to one's ideals, than the tenor with unevenness or lack of quality or purity of tone. I would not have anyone think for a single moment that I would classify people as being either good or bad by the pitch or range of their voices, but people do classify themselves through the beauty, colour, and purity of their tone production or lack of it, whether they know it or not; and they do this as infallibly as the thermometer registers the temperature of heat or cold. To the untrained ear, through the use of acquired art, one may be able to cover up a multitude of sins in singing, sins of omission and commission. But to the ear that is attuned to the higher melodies and harmonies of life, there can be no such deception. The person who desires to develop the voice to its full capacity must learn to live in a full and a complete way; must experience the pleasure and joy, happiness and harmony, of all three planes,—physical, mental, and spiritual,—in order to live the whole life that man has been intended to live. He must learn to live on all planes in a thoroughly wholesome, temperate way, in order to be able to enjoy all natural phases of living. He should understand that

he is related to the physical plane through his bodily senses and that the varying needs and requirements of the body should all be fittingly observed. He should be no more the ascetic than the glutton, but live his physical life in a thoroughly poised manner, getting real pleasure from such living. In his mental life he should learn to cultivate his mind and be able to give clear expression to his thoughts, for the development of beautiful imagination adds greater happiness to his life than does any physical pleasure. His mind should be taught to rule or direct his physical nature, because it is one step higher in the evolution of his life. He should never strain the mind or allow it to become either too relaxed or too tense, because just as sure as the pendulum swings too far in one direction, it must swing correspondingly far in the other. Self-control is something that each one must work for, and only by working for it will it come. Live the mental life to the full. Know as much as it is possible to know, but neither overuse nor underuse the mind and expect to be happy in so doing. Happiness is the result of right mental living.

Again, the mind should be under the dominion of the spirit; for the spirit in man is the controlling factor in life. Love and joy, faith and hope, and all qualities kindred to these constitute in man the real dynamic of life, the light that is to illumine the whole life, the power that is to be expressed through everything man does. Remember that all three of these varying phases of life exist all the way from the elemental man up. Only in the elemental man they are rudimentary, while in the highly civilised man they have become a more conscious realisation. From first to last, all proceeds from the indwelling spirit; from

first to last, it is a state of consciousness. of realising in part or in whole.

It is a mistake on the part of the vocal master or student to think that the voice can be developed through a study of anatomy or physiology. Sooner or later they will come to see that knowledge of the various planes of life and conformity to the requirements of these planes will bring about the desired end in a shorter time and a better way. Art means making the best possible form through which the tone can be expressed. Ruskin says: "High art consists neither in altering nor in improving nature; but in seeking throughout nature for whatsoever things are lovely, whatsoever things are pure; in loving these, in displaying to the utmost of the painter's power such loveliness as is in them, and directing the thoughts of others by winning art, or gentle emphasis. Art (cæteris paribus) is great in exact proportion to the love of beauty shown by the painter, provided that the love of beauty forfeit no atom of truth." What Ruskin wrote concerning painting, an art that has far less of inner revelation than has music, is also true of music, only in a much greater way. If the painter is not to sacrifice an atom of truth, surely in an art like music, which is the very soul of all arts, there must be far less occasion for any sacrifices. A great singer like Jenny Lind will, first of all, use her voice for the glory of God. God gave her the voice, God gave her the health, feeling, and beauty that lived in her soul, and she glorified God through singing the songs that would enlighten and uplift the souls of men and women. The greatest glory we can render God is loving service to mankind. When composers, singers, and instrumental

musicians realise that they are the true prophets and priests of God, then they will try, in order to be of greater service to mankind, to purify both their minds and bodies; thereby fitting themselves to become receptive to the indwelling Spirit, and thus be able to render the best service to their fellow-man.

It is a singular thing that notwithstanding how large a number of the greatest men who ever lived have attached such value to music, the world as a whole to-day still continues to consider it as something apart from what they call practical living. Surely anything that can change the nature of man or beast, and make the intractable, tractable, anything, too, that can awaken such a sense of joy and satisfaction, must have in it something more practical than the mere pleasure of eating a good dinner or drinking a glass of wine. The trouble is that comparatively few people ever think deeply concerning anything in life. The customary or the conventional thought of the people one associates with is taken for granted, no matter how right or how wrong it may be; it is the easy way that people seek. Why not? They pay their doctors to care for their bodies and clergymen to save their souls. Goethe was right when he wrote:

> "To customary roads men still will link
> Their faith—poor dolts—imagining they think!"

It is still more singular that those who are so intimately associated with music,—the ordinary composer, the singer, or the instrumental musician,—should know so little of the power with which they are dealing; while people like Darwin, Spencer, Schopenhauer, Carlyle, and many other great men whose work did not really come within the province

of music, nevertheless were conscious in a far greater way of the magical power and beauty of music than either the musician or the musical critic. Said Carlyle: "Music is a kind of inarticulate unfathomable speech which leads us to the edge of the infinite, and lets us, for moments, gaze into it." Schopenhauer says: "The world is but realised music." He might have gone still farther and said the universe is an expression of divine music; that the morning stars did sing together and have ever continued to sing together; that love and its expression, music, are fundamental to all form, to all expression. When people begin to think and when they know music better than they do, then the expression of music will be universal. It will not be necessary to teach people how to sing, for all will sing, from the youngest to the oldest, and all life will become realised music. Oh, that the composers and singers, and those who play instrumental music, and the critics of music might be made to realise that the influence and power exerted by them could bring to the life of man such untold satisfaction, such joy and peace, that the whole world might be made to rejoice! If for once they could realise the truth that they have a far greater power than any priesthood, a greater power than the kings of the earth, surely new effort, new aspirations, new desire would come into their lives in order that they might give to music the highest and best expression. This day will come, and it will not be very long delayed, because the old world is ready for a new spring-time, a further renaissance, and instead of being ruled by the dead thoughts and forms of by-gone ages, it will enter into full universal consciousness of the rhythm, melody, and harmony of celestial music.

CHAPTER IX

COLOUR TONICS

"White knowledge, if we win it,
Is granted from One Source—for joy and dolour—
To whomso hath it, Prince, or Man, or Beast,
Yet, as each crystal by its inner colour
Stains the pure beam enkindled from the East,
So shall the nation of each soul, endoubled
By will on mind, dye fair or dark that ray."
—Sir Edwin Arnold.

"A thing of beauty is a joy forever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of weet dreams and health and quiet breathing."
—Keats.

As music has its tonic, mediant, and dominant notes represented in their order by the first, third, and fifth notes of the octave, so colour has its fundamental or tonic in the red, its mediant in the yellow, and its dominant in the blue; all the secondary colours being but reflections and refractions of the three primaries. Very few people who have investigated the subjects of sound and colour will take other than the position that there must be a very intimate relationship between the two. While there are many things that have not been made satisfactorily clear to the minds of investigators, nevertheless, we know, that after sound vibration ceases; as far as the human ear is concerned, vibration still continues, and that thirty-four octaves from the ending of what we are pleased to call sound vibrations, we find the beginning of the first note in the octave of colour. The interesting fact that there

is an instrument used by the blind to *hear* light, to which I have referred in another chapter, would seem to establish beyond all doubt that the principal difference between light and sound colour is simply a question of vibration.

Some years ago I knew a little girl who, whenever she heard a selection played on the piano or other musical instrument, would designate it by some colour, calling one piece blue, another red, and still another yellow; in fact, using all the colours to designate the different compositions. It was a peculiar fact that she never made a mistake in referring to the colours of the various selections. A piece once red was always red, and this was accounted for by her statement that as she listened to each one she saw its colour. Many times she was tested to see whether she would not make some mistake, but she never did. Each had its own particular colour, and no other. Even after she had grown to womanhood, she still declared she saw colour connected with all the music to which she listened.

This question of colour in its relation to sound might prove one of great interest to the student, but my object in dealing with it in this case is to bring out something of practical value. In the healing of the sick, I give music the chief place of importance, but I look upon colour as a necessary adjunct to it, and believe that its use may greatly enhance the value of music.

Just as I write this chapter, I have, before my vision, a beautiful green lawn, and at the end of the lawn a great clump of rose-bushes, covered with a profusion of beautiful red roses. As I sit on the ground, I notice two things: that the green lawn brings to me something of a very restful state of mind, but if I

look at the roses for any length of time I find that the mind becomes more active, because red is a real tonic to both mental and physical activity. It is the colour red that corresponds to blood, to life; and red really symbolises life. On its lowest octave red represents, first of all, physical life with all its activities. We have every reason to believe that it was the first colour caught by the eye of man, or, rather, it was the first colour to which man became attuned, and all colour which the eye has since been able to see has been gradual in its unfolding. There is a necessary state, or condition, in the life of man, that must come into being before he can respond to all the notes in the first great octave of colour. For colour has its octaves in the same way that sound has octaves. But we have at present more than ten octaves of sound, and only one of colour. We have certain colours which we call warm or luminous: red, orange, yellow, and light green; but in the new octave of colour, we shall find much more of the luminous than we are able to perceive at the present. Higher rates of vibration will add very greatly to the wonder of the spectrum. I am inclined to think that the lover of colour gradually comes to see more and more in every tint and hue, more tone and more of the harmony that Nature produces in her marvellous combinations of colour.

People who need to have their physical activities awakened will find much that will be helpful in the varying degrees and the tones of the colour red, more or less modified by combination with certain other colours, for to many people, red would serve only to excite, without benefiting. We know that red produces a very distinct antagonism in some animals. It stirs them to destructive effort and, to some degree,

this holds good in regard to some people. It so works upon the emotional nature, that only superficial emotions are awakened. Undoubtedly, red serves to awaken more of the subconsciousness of man's purely physical or elemental life than any other single colour. The colour red, like certain kinds of music, inspires men to battle. The people who wish to overthrow the existing order of things choose a red flag in preference to one of any other colour. Red, being the fundamental colour, should, when people are rightly adjusted to it, be constructive, but, through failure to adjust, red represents, to a very marked degree, the destructive side of life. With the beginning of a new octave, in which red will again be the tonic or fundamental note, there will come with it in human life greater vitality and a far greater degree of constructiveness. Red represents, in a very decided way, energy in motion, but it is well to remember that energy in motion should be of an orderly action, and red can only get its balance in connection with yellow, the mediant note in colour, and blue, the dominant note. What is needed is balance. Yellow, standing between red and blue, produces the balance that should of necessity exist. Yellow stands, in this relation, representative of thought and reason. We might say that it relates man on one side to that which is of the earth, earthy, and on the other side to that which is of the heavens, heavenly. It represents thought and reason; it may be truly said to be representative of the mind of man. The colour yellow inspires thought, therefore it is not so restful to the mind as green or blue. It plays practically the same part in the mental that red does in the physical life. It stirs to a new condition of activity—the activity of the mental plane.

Between the vibrations of red, the first note, and yellow, the third note, there comes into being the second note. We might say that red is the father and yellow the mother, and orange is the child. And the child partakes of the qualities of both father and mother. It is the colour which establishes the equilibrium between the first and the third note, as, in a greater way, equilibrium is established by the mediant, or third note, between the first and the fifth. As yellow is related, on one side, to spirit, and on the other to matter, so orange is related to the physical and the mental, and in its uses for the healing of the sick, these two factors must be taken into consideration. With some people it has enough of red in it to stir them to physical activity and with others it has enough of the yellow to stir to mental activity.

I feel certain that means will be found to combine music and colour in a thoroughly scientific way, so that colour may work in harmony with music for the healing of every kind of sickness. But it will be essential to discover the effect of colour on the mind and the emotions of people just as it will be necessary to know the kind of music to give, according to the temperament and the needs of the patient.

People at different times have reached what seemed to them satisfactory conclusions concerning the beneficial action of colour on human life. Some thirty years ago we had what was known as the blue glass craze, when it was thought that all kinds of diseases were going to be healed through the use of the blue ray. Practical experience gave little, if any result. People may say this proves that colour is of little benefit, if any, in the healing of the sick, but I do not think it proves anything of the kind. We do not get

music simply by sounding one note of a chord, but rather through a combination of notes, and healing will not come from any one colour, but rather from the combining of the colours. There are major and minor chords in colour just as much as there are in music, and these major and minor chords are going to affect people in different ways and degrees. That which will prove a real tonic for one person, may not have a beneficial effect upon another. In every case, there must be a thorough diagnosis of the patient's needs and the correspondence for these needs should be found both in music and in colour. If music and colour are to be used for the healing of the sick, then they will only accomplish a real good when they are used in thoroughly scientific ways. Many experiments may have to be tried before those scientific ways are discovered, but it is through experiment that, eventually, the truth is established.

Between the yellow and the blue we have green. The light green that lies close to the yellow in the spectrum, is the last of the luminous or warm colours. It takes its warmth very largely from the yellow. The dark green, which comes nearest to blue, is a light-absorbing colour. Perhaps, of all colours, green is the most soothing and quieting. If a person has been under great excitement or intense strain, the medium or the dark greens will produce a more restful and relaxing condition than any of the other colours.

Blue is the fifth, or dominant note in colour. It represents more of what may be called man's spiritual consciousness than any other of the preceding notes. In the spectroscope it shades from its lightest tint into indigo. It is called a non-luminous colour, and also a cold colour. Lord Rayleigh said that the blue colour

of the sky is due to the scattering of light by small, suspended particles and air molecules which are most effective in the case of shorter waves. The green colour of sea-water near the shore is also due to a scattering of light. The scattering of light has its perfect correspondence in that blue represents such qualities as truth, faith, and hope. We might call it the colour that diffuses light, and, while we may call it a cold colour, it has in its nature the restfulness that tends to make one more receptive to the real inner life. It is cold in comparison with red and orange, but it is a real life-giving colour. We might say that it is the first real colour that brings man into closer relationship with the things that are not seen. Blue stands essentially for truth and it is the truth that makes for freedom. Sometimes we speak of a man as being "true blue," that is, a man who is to be thoroughly trusted.

Within the last few years we have heard much about the wonderful effects of ultra-violet rays, the colour not as yet seen by our organs of sight, yet apparently possessing more chemical power than the whole octave of colour below it. Already it has been found that it can be put to use for destructive ends and purposes in a way in which no other colour can be used. It is a singular thing that man so often turns his discoveries in nature to destructive ends before he finds out their higher and better uses. Though the ultra-violet ray carries within itself the power to destroy, later it will be found that its energy can be used for thoroughly constructive purposes. If the opening note in a new octave of colour contains so much power, how much more power is the whole octave likely to reveal? And this only symbolises the power that is resi-

dent in the life of man when he is able to hear and to perceive that which at one time was thought to be unattainable; for the unattainable is only so to a partial consciousness. To the full consciousness, all things become possible. All things are ours when we know how to use them, for man will sooner or later lay hold of the fruits of the tree of life, and eat thereof, and live forever.

Bright violet is one of the most spiritual of colours. On one side it draws from the indigo, and on the other from the invisible red. The first note, as it were, in the new octave of colour. Indigo is considered one of the most enduring of colours, while violet fades more quickly than any other, and the reason for this is that violet, being the last note in the first octave of colour, draws quite as much from the invisible red as it does from the indigo. There is a new octave of colour that some people are beginning to perceive dimly. In one way, in this new octave, all the colours are the same, just as we have the same notes in each octave of music, but any given note of the next octave above requires twice the number of vibrations to produce it. So it will eventually be found that the colour red and all the succeeding colours of a new octave of colour will have their vibrations redoubled, and the intensity of the vibration in its new octave will add much to the life-giving power of colour.

Let me sum up, in a brief way, the effect of colour on the mind, and consequently on the body. Red tends to excite to activity, so that people who are sensitive and excitable should avoid the use of this colour. Orange, in a lesser way, produces similar effects. These two colours more nearly represent the elemental side of life. Yellow, to a degree, would excite to men-

tal activity, but that activity is not expressed through the physical, to the same degree as red or orange. Green, in its varying shades, is really the most soothing and restful of all colours. The very lightest shades of green that come under the head of luminous colours are not so restful as the darker shades; but the luminous shades of green may often be used to quicken the mentality of sensitive-minded people who have become mentally morbid or sluggish. Some shades of blue are very restful. They seem to call out something of the inner rest and peace of life, but the darker shades tend toward making one mentally and physically torpid. The darker shades of blue might be of great help to one who was hysterical or highly excited.

Many physicians advise that the rooms of their patients be kept darkened. Others go to the other extreme, and are in favor of a great deal of light. It seems to me that good judgment must be exercised in the use of light. In diseases accompanied by fever or mental excitement, the light should be of a soft or subdued nature, while in many kinds of chronic diseases, where mind and body are both sluggish, and vitality is low, great light is needed to stir to greater activity of mind and body. Too much light of a glaring nature is not good for even a healthy person. It is apt to induce mental restlessness and physical languor. I have carefully noted the effects of light and heat in Italy and Florida. The Italian people during the summer do comparatively little work in the middle of the day; many of them resting for several hours before returning to their business or work. In this way they seem to be able to accomplish more than the people who continue to work throughout the day. I have known very wide-awake and energetic people

who have gone from New England to Florida, and for a time they have been able to keep up their mental and physical activities for the same number of hours as they had formerly done in the North. But after a time they grew mentally sluggish and physically inactive. Possibly, if they had used the same methods that the Italians use, this condition need never have arisen. The fact of the matter is that temperance in everything is necessary for the best mental and physical poise. The Italian, when he goes home at noontime, goes there for repose, for rest, so that later he may take up his work and carry it on in a vigorous way. The curtains and blinds are all closed on the sunny side of his house, and the windows are open on the shady side. In this way, even when the weather is very hot, he does not feel it to the same degree that people do who have not established his habits. Shade, especially in the summer-time, is helpful to mental contemplation, to rest and repose of mind and body. But too often people who have been sick for a long time feel that the room should be darkened; this, instead of making for rest of mind and body, will bring about mental depression, and it often has the effect of inducing melancholia.

Every disease of mind and body has its own particular psychology, and unless the physician is fully alive to this fact, he will make many mistakes in his efforts to effect cures. Let it once be fully understood that the causes of disease are of a psychological nature, and that it will only be through a real psychology which is able to perceive the nature of these causes and to know how to meet them in a thoroughly scientific, psychological way, that the real science of healing will be advanced. The study into the physical pathology

and the morbid anatomy of disease has done far more to retard true healing than perhaps almost any or all other factors introduced into medicine. Too much time and attention have been given to the morbid and unreal side of life. What the world needs to-day is a far deeper insight and a more comprehensive knowledge as to how life can best be lived so that diseases may be avoided. We need to know first of all how to live, and the physicians of the future will pay far less attention to drug medication, and other kindred things that they deem so necessary at the present time, and will devote their time to more natural ways of treating their patients. The treatment of the future, instead of filling the mind with fear, as too often it does at the present, will not only rob the mind of fear, but will give pleasure as well to the patient. For music and colour will of a certainty supersede the present poisonous drug system. While there may be other things used in connection with them, yet they will form the fundamentals from which a new structure of health and healing shall rise.

Each step in the unfolding of colour to the human vision means an upward step in the development of humanity. There is a law of correspondence, wherein outer changes symbolise changes in man's inner life. Nature is not to be viewed as something separate and apart from man's life. It is the same Life that lives and moves in nature, that lives and moves and has its being in man. Nature symbolises what man has been and what man is, and in man's fuller development, nature will still continue to keep the record. With the higher development, there will come a greater appreciation of everything that is beautiful, and this appreciation will have the effect of causing man to vi-

brate to a higher octave of being. The vibration thus set up in his own life will bring him in touch with nature's higher vibrations. Not only will he see with new eyes, but hear with new ears; for seeing and hearing are both indications of a progressive state of being. The man who closes his eyes to the beauties of nature will eventually be unable to perceive such beauties. The man who closes his ears to the melody, rhythm, and harmony of life will gradually lose what hearing he has. For "unto every one that hath, shall be given; and from him that hath not, even that he hath shall be taken away from him." "He that hath eyes, let him see; and he that hath ears, let him hear." Through such seeing and hearing, greater desires and larger ideals will enter into life, for everything that is true in man's consciousness is there in order that it shall be realised. All inner truths are capable of outer expression. The beauties of colour and music have for us a thousand times more value than either eye hath seen or ear hath heard. It will be through fostering the love of colour, and seeing all there is to see in it that the new octave of colour will come. First of all, it will be seen by the mind's eye; later it will take on an outward manifestation. The rainbow is most assuredly a symbol of hope, and the double rainbow gives us the assurance that we may hope for a new octave of colour, and that our hope shall be fully realised.

Most people, at one time or another, have been thrilled and inspired by some glorious sunrise or sunset. Sometimes we feel as though we were almost in the presence of God, and we lose all desire to speak, caring only to drink in the beauty of the scene. This is not merely a passing incident, but it is one that the

mind continues to retain. The writer has in mind a sunset that he can never forget, a sunset that stirred him to greater depths of feeling than any sermon he has ever heard. Surely that which can produce such a lasting effect upon the mind must also leave its impress upon the body. I believe that, as man becomes more attuned to nature, through the love of all that is beautiful, not only will his mind be benefited, but his whole being—soul, mind, and body—will be quickened and renewed. The trouble with us all to-day is that we are out of tune, that we are not adjusted in a harmonious way either to nature or to our fellow-men, and it will be only through becoming adjusted that we can come into harmony with the Universal Spirit, because man works from that which is partial to that which is whole and complete. We know that plants and trees are constantly giving off something which is helpful to the life of man, and that man is, as constantly exhaling or giving out something that is beneficial to the growth of plants and trees. Without doubt we are giving in a limited way, both consciously and unconsciously, not only to the tree and plant, but also to our fellow-man as well. But are we giving to each other all that we might give? Does there exist that full reciprocity of giving and receiving that should be constantly going on between man and his fellow-man? It seems as though this giving and receiving should become an ever-increasing thing in the life of man; but, in order to make it so, a conscientious effort toward a new and a better adjustment will prove necessary. Man can hope to enter into the Kingdom of God only through the use of his love nature. In the Kingdom of God only that which is beautiful, that which is harmonious, that which is true can be

said to exist. If he bring the best to it, he will receive the best from it.

The spirit of love in man ever makes for oneness. Whatever we love we become one with, and there is at once set up a reciprocal giving and receiving, which makes quite as much for our own good as it does for the good of the person who is loved by us. This love should not be a selfish one wherein the thought uppermost is that of receiving, because all real receiving must come because of previous giving. An honest effort to appreciate the beauties of nature will bring to us far more than we could possibly hope to get through the lack of appreciation. The more we are able to see of good in others or of beauty in nature, the more we shall continue to see in both. Nature yields her secrets to those only who are in love with her.

"O pure of heart! thou need'st not ask of me
What this strong music in the soul may be!
What, and wherein it doth exist,
This light, this glory, this fair luminous mist,
This beautiful and beauty-making power.
Joy, virtuous Lady! Joy that ne'er was given,
Save to the pure, and in their purest hour,
Life, and life's effluence, cloud at once and shower,
Joy, Lady! is the spirit and the power,
Which wedding nature gives to us in dower,
A new Earth and new Heaven,
Undreamt of by the sensual and the proud—
Joy is the sweet voice, Joy the luminous cloud—
We in ourselves rejoice!
And thence flows all that charms or ear or sight,
All melodies the echoes of that voice,
All colours a suffusion from that light."

There is a deep significance in the Bible statement about the kings and princes being clothed in purple and fine linen. Purple represented, at that time, the highest degree of colour. It signified power and all

that was highest in life. The fine linen was of purest white. It is the white that gives us all the colours. The white stands for purity and the purple was its highest manifestation, and represented spiritual power. The real prince or king only becomes so through overcoming, and all overcoming is the result of inner purity of mind and purpose, and the outer expression evidenced by power. Before one can be clothed in purple and fine linen, the battle of self-control must be fought and won. Solomon has said that: "He that ruleth his spirit is greater than he that taketh a city." For the real battle of life is not a warfare with others as much as it is a battle within one's self to overcome false thoughts and unreal emotions; a constant putting behind of the old, and as constant a pressing forward to that which is new. It is only in this way that one attains the real Kingship and becomes conscious of lasting power.

CHAPTER X

KEYNOTE TO HEALTH—HARMONY

"And ever against eating cares
Lap me in soft Lydian airs;
Married to immortal verse
Such as the meeting soul may pierce,
In notes with many a winding bout
Of linked sweetness long drawn out;
With wanton heed, and giddy cunning,
The melting voice through mazes running;
Untwisting all the chains that tie
The hidden soul of harmony." —MILTON.

"Since then, though heard on earth no more,
Devotion and her daughter love
Still bid the bursting spirit soar
To sounds that seem as from above,
In dreams that day's broad light can not remove."
—BYRON.

IT is a well-known fact that music may be made to quicken or retard the beating of the pulse. This shows something of its action upon the heart and consequently upon other parts of the body. Under the influence of music we readily see that new states of vibration are set up. When the vibration is excessive it will be followed by a reactionary condition, for Nature is always trying to establish equilibrium. If we are led to one extreme, then, before poise can be established, we swing over to the other extreme; therefore, that which may prove beneficial up to a certain point, beyond that point may become harmful. All unnatural or excessive stimulation induced by the seeker after health cannot bring about the desired end. Temperance must be observed in music

as well as in everything else. There can be musical intoxication which may become as unhealthy to mind and body as strong drink. A person should use the same good judgment in the question of music as he would use in any other matter in life.

In the healing of the sick by music, many things must be taken into consideration, and the question of temperament plays an important part. We must not think that the music which would be helpful to one is going to prove most advantageous to another. Only in the most general way can laws be laid down for the giving of musical treatment. Each person in the last analysis must be made an individual study so that the particular need may become known and the right music supplied in the fulfilling of that need. In a general way one might formulate or suggest methods that would undoubtedly prove more or less satisfactory in possibly the majority of cases. For instance, when a patient is feverish and restless, quieting music would generally tend to bring rest, and to a marked degree dispel the fever. Again, to those people who have lost a great deal of vitality and whose life currents are at a low ebb, music beginning very quietly at first, but gradually increasing in volume and suggesting a great deal of brightness and hope, would exert a renewing power on both mind and body. In cases of melancholia, music having considerable variety, with a motive of joy in it, would tend to attract the patient's attention away from his self-centered condition and to awaken new thoughts and interests in his mind. Whenever it is found that there is too much mental or physical tension, music should be used in such a way as to produce thorough relaxation of mind and body. A patient should be shown that in

listening to music no mental effort is required, that it is much better, while listening, to give the mind an entire rest and to enjoy the music without effort of any kind. The only way to get the best from it is to give one's self up to it and not try to understand it through mind, but just to feel it as one might feel the warmth or the glow of a fire without having necessarily to think much about it; in other words, to enter into the enjoyment of it without effort. All tension, whether mental or physical, should be overcome through soothing or restful music. All devitalised or too relaxed conditions should be overcome by music with action and purpose in it, music to vitalise and renew. For sleeplessness, monotonous, soothing music is required, where the theme repeats itself over and over, the music rising and falling in a rhythmic way, much as a mother might sing to her child in order to put it to sleep. And yet such music should have nothing of the mournful in it, but rather some happy theme such as the singing of the birds, the running of the brooks, the swaying of the grain, the beauty of the flowers, and all things that would call out the sense of beauty with a sense of rest. Sluggish circulation may be quickened through bright, lively music.

I think, however, that the person who would give musical treatment in a musical way should be thoroughly trained for his work. The vocal or instrumental musician must have all the qualifications of which the successful mental healer is possessed. The one who would make a profession of healing mental and physical disease with music must be a thorough judge of character, in order to be able to understand the needs of the patient; he must exercise the best

of judgment in the music he selects; he must watch as carefully to note the effects produced by it, as a medical doctor would watch to note the effects of his medicine; he must take a very thorough and sympathetic interest in his patient and he must also be thoroughly in love with his work; he must remember in his production of music that no matter how good it may be in a technical way, technique only will not prove sufficient; he must be able to put his whole heart and mind into his music in order to reach the heart and mind of his patient. Very often a person whose technique is not of the best can put a great deal more of heart and soul into his music and get better results from it than can another who is perhaps more technically correct, but who puts only his mentality and physical technique into his vocal or instrumental music. It is the magnetic singer who stirs the audience, and magnetism is far more the result of what one feels than of what one thinks. The thinking may add to the artistic value, but the feeling is absolutely necessary if one wishes to convey to another the real soul of music, the life-giving and the life-inspiring part of it. The mind is always quickened and renewed through the awakened soul, and this quickening and renewing in turn sets up a new physical vibration causing one's outer life to respond to the inner music and express itself in physical harmony and health.

Harmony is really the great keynote of life. The thoroughly adjusted, harmonious soul, while continuing in this state, can never be sick, and if there is no mental sickness there can be no physical disease. For in every state of bodily weakness or disease there will be found a corresponding mental condition. If that

mental condition is changed and is superseded by a wholesome, natural condition of mind, the body is quick to respond. Our bodies may be said to be the mirrors of our minds. Some might object to this statement, saying that certain diseases are contagious, and that the individual could in no way be responsible for his trouble, because he had not produced it through any mental action of his own, but had caught it from another. Nevertheless, there was a mental action of his own which made it possible for him to take disease from the other. Negative-minded people are the people who catch diseases. People who have strong wills, who are thoroughly courageous, and who look at life from its most optimistic side, are not nearly so liable to catch contagious diseases as are those of a more fearful disposition; of these latter, medical doctors say they are unable to offer resistance when they come in contact with diseases of a contagious character. People may make it possible through negative, gloomy, or despondent thoughts to take on the diseases of others, and they themselves must bear the full responsibility, because they have not attuned or adjusted themselves to life in a truly scientific way.

Some time we shall come to know that what we sow we reap; that it is possible for each individual to so relate himself to the rest of humanity that he will only attract or draw to himself that which is good, that which is mentally uplifting and physically strengthening. But it is also true that through negative or morbid, despondent thought one does attract to one's self not only the discordant, unrestful thoughts of others, but also their physical troubles. We set in motion the causes which bring to us health

and strength, or weakness and disease, and we are responsible for the causes set in motion and the effects that we reap. If the causes are good, the effects are good; so our lives are really what we make them. Doubtless we make mistakes, often all unconscious of what we are doing, but it is quite possible for us to profit by our errors if we really desire to do so. It is not necessary for anyone who has violated the laws that make for harmonious living to continue doing so indefinitely. If it is possible for man to make mistakes in life, it is just as possible for him to correct them and to refrain from making other mistakes of a similar nature. "If a man is unhappy, this must be his own fault; for God made all men to be happy." (Epictetus.)

Man may be likened to a highly attuned instrument, which, whenever the keys are touched in right relation, gives forth melodic, as well as harmonic, music; but, at times, he allows the keys to get out of tune, and instead of harmony he produces discord. One needs not only to keep the instrument constantly in tune, but also to keep it constantly in use; otherwise the strings grow rusty and do not give forth beauty of sound. The person who is mentally harmonious and physically whole is in possession of a body that is constantly giving forth musical vibration. Through perfect circulation the blood is singing its song of life as it goes coursing through the arteries and veins, carrying the necessary body-building products to every part of the organism; and when one is working in a thoroughly natural way without undue tension, all the muscles of the body that are being used, small and great, are also giving forth musical sounds, so that the whole body may be said to be singing its

harmonious song of life, because the man is rightly attuned to his inner life and to his outer environment.

Every time a violinist plays he carefully tunes his instrument. If he failed to do this, he would not be able to produce the wonder of rhythm, melody, and harmony that he is capable of giving out through the use of his violin. The human body is not only a violin, but a whole orchestra of musical instruments; how much more necessary is it, then, that all those instruments should be in perfect tune! It would seem absurd on the part of the violinist to tune his violin one day and, after laying it aside, say it would be unnecessary to retune it on the morrow. Perhaps during the interval the temperature might increase or decrease, the weather become very damp or very dry, making it imperative on his part when next he wished to play, to retune his instrument in a thorough way. Sometimes in life we make new adjustments and find everything very lovely and harmonious, and we have the hope that this condition is to continue without further effort, but it will no more do so than the violin will continue giving out beautiful music when there has been failure to keep it in tune.

In the true adjustment to life it is necessary for anyone who wishes to retain his healthy, happy condition, to make new adjustments for every morrow; for, in growing, no one should feel that any two days of his life are going to be exactly the same. Man is in constant need of daily attunement or of renewed adjustment to both the inner and outer consciousness of life. All harmonious thought pictures entering the mind of man make for mental and physical constructiveness, and all discordant or inharmonious thought pictures make for unrest of mind and disease of body.

It is, therefore, of the greatest importance that music should be made to convey to the mind not only a sense of beauty, but a sense of power; not only a sense of peace, but a sense of action; and that all this power and peace should be worked out through harmonious action and beauty of expression.

Life was intended to be lived not in part but to the full in everything that can make for truly harmonious living. In striking the keys of life we shall not always produce harmony, but it is through constant practice that real knowledge and harmony are obtained. We should remember, too, that whatever we bring to life we receive back from life again; that the discords we create for others come back to us redoubled; that the harmonies by which we are able to brighten and uplift the lives of our fellow-men, are returned to us in an ever-increasing way to bless and to comfort our own lives. This is the law, and all may reap the joy and the gladness of life, its strength and its perfection, its love and its hope, if they so will. We only come to know and to understand things or people through learning to love them. It is through loving understanding that the clouds of life are dispelled, and the real appreciation of anything or any person comes.

There are many people who have little, if any, appreciation of music, who look upon it as something tiresome, and they often say that it bores them to distraction. Such people may often be highly developed intellectually, but it cannot be said of them that they have much knowledge of the inner life; neither can they have entered, to any marked degree, into the pleasures of the outer life, because music does enter into and enrich all the varying phases of life, and the

one who has rounded out on any plane from the physical up must have entered into the joys and sorrows of life as conveyed through the medium of music. It is only the one who lives the partial life who is able, to a degree, to appreciate some things while overlooking others. The fuller life is able to enter into and get good from everything. Whatever we know ourselves to be deficient in, that is the one thing we should try to cultivate. Life can only be understood in a whole and complete way through knowing it and living it. We may say that we can profit to a degree by the experience of others, but, after all, it is only the one who has lived who really knows.

In the healing by music most people consider that because music appeals in a far greater degree to one's emotions than to one's thought or reason, it is only going to awaken, at best, man's sensual nature and for that reason it would be detrimental rather than helpful to one's moral and physical well-being; they also give many illustrations of composers, vocal and instrumental musicians, who not only had much physical illness, but in many cases seemed to show lack of all moral perception, people who lived their sense nature to its full, and they attribute such results very largely to music. Granting their assertions to be true, we should have to reach the conclusion that music was an unwholesome luxury, something to be overcome and put away, much as did our Puritan forefathers, even as some few religious bodies of the present time continue to exclude all except vocal music and bring even that to within narrow limits. I do not, however, accept their position as true in any but a very partial way. Usually musicians, whether they be writers, players, or singers of music are exceedingly sensitive,

otherwise they would not be musicians. The ear must be quick to respond to sound, and if one's feelings are reached through this avenue more acutely than through some of the other senses, then we can well see that the emotional nature is not only awakened but produces a far greater effect upon the musician than upon people who are not musical. We should know, however, that back of sense and back of mind there is still something else in man to be appealed to. Man is a spiritual being, a soul which can feel all the higher harmonies of life, and the right kind of music may be made the means of appealing to all this inner sense. If music can be made the instant means of awakening man's superficial, emotional nature, surely it can produce as great results in the awakening of man's spiritual nature. After all, it will be found that, while music can be prostituted to vicious ends and purposes wherein all moral sense is lost, yet it can be put to the highest ends and purposes to bring about mental, moral, and physical regeneration. It can be made to preach far greater sermons to man than he has ever heard through the spoken word; it can be made to reveal the real secrets of the heart which the spoken word too often only conceals. Men and women cannot lift up their voices in a great anthem of praise to the Creator without receiving benefit through the doing of it, and whatever benefits soul or mind must of a necessity benefit the body. Furthermore, people fail to perceive that whatever is received by them through music is not a temporary possession, but one that lives on subconsciously in the mind awaiting at any time to be recalled into consciousness, for while consciously listening to music, such conscious thought and feeling become established as a state of subconsciousness

wherein it is recalled over and over again to the conscious mind, reproducing somewhat of the effect upon it that it originally produced. Therefore the value of music is far greater than if its effect were only momentary.

In relation to the practical side, it will be found that the part which the different keys play in music will have to be thoroughly studied in any system of musical healing. We might say, in a general way, that the major keys are representative of the positive forces of life, and that the minor keys have to do with the more negative conditions. The very highest in life, the joy, the hope, the love, the faith can be best portrayed through the use of the major keys; and we find that composers use the minor keys to express much that is sad, morbid, gloomy, hopeless, and emotional. Not but that the minor keys may be made to lend themselves to better things, but they are far more readily adapted to express man's superficial, negative life than are the major keys. There are many beautiful compositions in the minor keys which produce a sense of rest and peace, and which, under certain conditions, would prove exceedingly helpful when absolute rest and peace are required, but it can be said of a truth that there is very little written in the minor keys that inspires to courage, to strength, or to action. I have heard it said that if a body of people had to listen to several successive pieces of music written in the minor key, that no matter how beautiful the music might be, before it was finished numbers of people would be found yawning, showing that while it has the power of relaxing, it has little, if any, invigorating or life-giving power.

The music of the minor keys undoubtedly serves to

relate the listener to the consciousness of the past. It continually brings up from the subconscious what some term memories, such memories as can only be recalled through the suggestion of things kindred or similar to them. The subconscious mind of man is a great storehouse for superstitions—superstitions that have been acquired from the very earliest of times. It is a repository also for the mysterious, the morbid, and all kinds of unwholesome sentimentalities. Written into it, too, is something of the physical and the mental slavery of people of by-gone ages. There is no kind of music written in the major key that can awaken these past memories to the same degree that music written in the minor keys can do. The minor keys awaken the morbid, the gloomy, the sorrowful, the sad, and from the subconscious mind there come trooping up all the old ghosts of a dead past. The minor keys, however, may be used to give a great deal that is better to life than they usually do. But the composer, if he is under the spell of grief or sorrow, nineteen times out of twenty will resort to the minor key, in order to give expression to it. The minor keys are still largely used to give expression to the darkness of the night, while the major keys find their true expression in the light of the day. The former are made to depict the sorrows, and the latter the joys of life. Minor keys deal with the partial and the incomplete; the major keys make for wholeness and completeness. The nations of the earth that are in bondage, the people of the earth who are suffering wrongs, all write their music in the minor key because it conveys the emotional, despondent, and depressed state of feeling better than could be done with the major keys.

He, then, who would heal sickness with music must

exercise the greatest care in selecting any music written in the minor key, because of its reactionary effects upon the subconscious mind in the calling up of all kinds of disturbing thoughts and emotions. Every key in music may be said to have its own characteristic expression, but the characteristic of sadness may be said to run through all the minor keys. The minor keys at best may express romance, beauty, sentiment, and kindness, but rarely anything of the greatness or the grandeur of life.

The characteristics of some of the major keys may be stated as follows: *A major* is full of brightness and hope: it inspires to sincerity of feeling. Some of the brightest and happiest of music has been written in this key. Music written in this key should be used in either vocal or instrumental music to inspire the patient with the feelings that this particular key expresses. *C major* is a very positive key: it is filled with a sense of power and determination, it lends itself to strong, religious impulse. There are many compositions by the great composers which prove the truth of the foregoing statements. People who are inclined to be negative may be greatly helped by music in this key as it inspires and stimulates to action. Its tendency would be to quicken the circulation of the blood. There is much in it that would make for youthfulness and activity, mental as well as physical. *E major* lends itself in the greatest way to all that is magnificent and grand, it is filled with an abounding joy. Some of the world's most brilliant music has been written in this key. In giving the major keys of A, C, and E we might say that they really sum up in themselves all that is greatest in the major keys. The other major keys give variations and varieties,

but do not give anything, in a sense, that is fundamentally different.

The healer, then, who employs music as a remedial agent should thoroughly familiarise himself with all the qualities of every key, and should understand just as much as is possible, not only of music but of the human mind, in order to make a thorough adaptation of music to the needs of the patient. The pioneers in this new departure undoubtedly will find many obstacles in the way. At best, it is not going to be an easy matter because the whole subject may be said to be founded and grounded in laws that have heretofore been understood in only a partial or an imperfect way.

I have said elsewhere that this book is not intended to make known the best ways or methods to be pursued in the healing of the sick by music and colour, but rather to suggest, to point out the possibilities that lie in such use. It will be enough for the author to know it fulfils its mission by inspiring someone to continued effort so that healing through music and colour may take its rightful place as one of the greatest therapeutic agents to be found in life.

Doubtless there are many people who will agree that music has the power to heal maladies of mind, and yet will refuse at the present time to acknowledge that it can have any effect in healing diseases of the body. But mental maladies are the causes of physical disease. If it can heal the mind it will certainly heal the body. For the body, at best, is only a mirror for one's feelings, for one's thoughts. That system of medication which separates mind from body in its healing efforts never has been, and never will be, able to accomplish anything worth mentioning. For thousands of years it has toiled to do this, and for thou-

sands of years it has failed. Man must be taken as a complete entity not as a threefold being of body, mind, and soul, but rather as a soul possessed of mind and body. And any system of healing that treats man as a purely physical being must in the end come to grief.

A few days after I began writing this chapter, I found a paragraph in a London daily paper which I quote word for word just as it appeared. "One of the most interesting articles in this week's British Medical Journal deals with the relation of music to medicine. Experiment has shown that when a lively air was played on a harp a man's tired muscles almost instantly regained their full vigor. The mandolin had the same effect. On the other hand, when a violincello was used the man's arm became almost powerless, and his vitality decreased. In nervous and impressionable subjects the Funeral March of Chopin played in a minor key caused diminution of the pulse and irregularity of respiration. The same piece afterward played in the major key quickly restored fulness to the pulse and regularity to the respiration." This is interesting considering the fact that the medical faculty is not given to the making of many new departures. The conservatism of the medical profession is, in my opinion, greater than the religious conservatism of our time. And when we find members of the medical profession looking into this subject, it is surely a sign of the times. If medicine is going to keep abreast of the other professions, it must adopt new means and better methods than the drug system which no longer holds the respect of those who are best qualified to speak both in the medical and scientific world. If the art of healing the sick is to make further prog-

ress, it will be found that it will not be through any material means, but through constantly getting farther and farther away from the physical and nearer to the spiritual side of life, and the medical profession can hope to retain its position only by using the most advanced methods of the time, and in the future it will command success only through taking this course.

Music can be made to call out from the soul of man latent powers and possibilities so that both mind and body will be made to respond. All healing which in any way seeks to remove disease of either mind or body must follow along this line, otherwise the attempt at healing will give no beneficial or lasting results. If music "hath charms to soothe the savage breast" surely that which offers peace for the mind must bring with it rest for the body as well. It is a natural instinct which causes the mother to soothe her child with song when it is sleepless or restless. Just think for an instant what the word "lullaby" implies. Yes, the lullaby brings repose to the mind and sweet sleep to the body.

Health and strength are natural conditions, but we have departed from natural ways of living. Natural causes give natural results; but no one may hope to express either health of mind or body through any unnatural departure from the ways or laws of life. Within recent years there has come the cry "back to nature." But the going back to nature should not mean any reversal to the past, but, rather, a new adjustment to nature in the light of the present. Nature has still higher and loftier methods and man requires new adjustments to them. It will be a return to nature, but it will be no backward step, but rather a new and better step taken in the higher pathway of life.

The old ways and means are no longer sufficient to supply the needs of the present time. They must be superseded by new and better ways of doing things. They have served their purpose and are to be left behind, so that we may press forward with confidence to those things which lie before. Men and women must stop filling their physical systems with all kinds of poisonous drugs in order to overcome their physical diseases, and resort to nature's way of cure through the use of rhythm, melody, and harmony. For after all is said, the real force of being does not consist in any or all material things. The ethereal remedy must replace the material. The divine in man must overcome the human. The outer life must become a full expression of the inner life. Only when this comes to pass shall every mental malady and every physical disease be overcome. Man has power within himself to bring order out of chaos, to overcome weakness with strength, to make his mind holy and his body whole; but he can only succeed in doing this as he complies with all the requirements of the inner laws of being. And the perfect expression of all law is summed up in the spirit of love, and its fulfilment is a life that is filled with the melody and harmony of the music that lives within his own soul.

CHAPTER XI

FROM OUT THE PAST

"Over the keys the musing organist,
Beginning doubtfully and far away,
First lets his fingers wander as they list,
And builds a bridge from Dreamland for his lay:
Then, as the touch of his loved instrument
Gives hope and fervour, nearer draws his theme,
First guessed by faint auroral flushes sent
Along the wavering vista of his dream." —LOWELL.

"I have sent books and music there, and all
Those instruments with which high spirits call
The future from its cradle, and the past
Out of its grave, and make the present last
In thoughts and joys which sleep, but cannot die,
Folded within their own eternity." —SHELLEY.

"The soul of music slumbers in the shell,
Till waked and kindled by the master's spell,
And feeling hearts—touch them but lightly—pour
A thousand melodies unheard before." —ROGERS.

ELSEWHERE I have stated that mental poise and physical health are experienced through harmonious, rhythmic vibration, such vibration being the result of harmonious thought and feeling. The right adjustment of the mind to one's inner or spiritual feelings will, in turn, bring about a harmonious adjustment to one's environment; moreover, with such a state of heart and mind, true rhythmic vibration will be established, and music could be made one means of forming and keeping this the normal state, and not a passing or a transitory condition. Right habits might be so firmly established that it would be easier

for one to continue in such a condition than to break away from it. Remember, I do not make music the cure, but the means to an end. The curative power is undoubtedly latent or potential in man's spiritual consciousness, and music may be made the means of awakening this consciousness. I would not have anyone suppose for a minute that this curative power in the life of man is only to be found in the higher spiritual consciousness. On every plane of man's development, from the lowest elemental plane to the highest spiritual one (about which we know little at the present time) there is a degree of this higher consciousness quite sufficient for the needs of the particular plane to which a man may have unfolded, and music may be used to call out this higher consciousness. Each plane of development would have its corresponding plane or degree of music. On every plane of being in the development of the life of man there is a lawful, orderly sequence from the initial movement to the ultimate development of the plane. Law and order enter as fully into the life of man as they do into anything else in the universe. Power is not given to one and withheld from another, but it is given to all men according to their needs and requirements. The needs of one living on the purely elemental or physical plane of being are only in a limited way the same as those of one living on a higher plane. It will be found that they are not the same in degree because the physical or elemental plane is limited to the needs and requirements of that particular plane. With the greater development comes the greater need. Each plane has its own particular needs and when man rises from a lower plane to a higher one, he becomes dead, as it were, to the lower, and alive to the higher,

so it would not be possible for him to continue to supply his needs solely through the use of former things. It should be fully recognised then that what is good on one plane in human development, not only is no longer necessary, but might really prove harmful if continued on a higher plane. Furthermore let it be known that there is everything in the way of supply necessary for anyone's needs on any one or all planes of life; therefore music can be said to be an agent for the restoration of health on any plane.

Music is equally effectual on all planes, only it would require good judgment and wise discrimination in selecting the kind of music to meet all the needs of those to whom it might be given. All the way from the sense to the spiritual plane, we may have music varying in degree but not necessarily in kind, which appeals to the best in man's nature. The simple music in the undeveloped life has its determining influence in the building of character just as much as the music of a higher order upon the more developed life. A man who listens to music which awakens only superficial emotions is sowing the seed of something which in the future time will not only have to be overcome, but will be the cause of misery to him until it is overcome. Why should one consciously store up in the subconscious mind certain kinds of possessions which in the end will only be destructive, bringing in their train not only sorrow but disease? We should make the subconscious mind the storehouse for all the real riches of life, so that at will we may be able to draw upon them. Elsewhere, I have said that the subconscious mind is the repository of all that we have ever felt, thought, or done, and daily we are living over again what we have

already lived. There is a law of association of ideas by which when anyone consciously thinks anything, such conscious thinking acts instantly to call up things from the subconscious that are similar or in some way related to the thing thought. If it should prove that the person was thinking of something that brightened or uplifted his mind, then such a thought would be reenforced or strengthened by kindred thoughts arising from the subconscious. But if the conscious thoughts were of a morbid or gloomy nature, the subconscious would add to them still other morbid or gloomy thoughts. The subconscious mind is our book of life, and we are constantly going back and reading its pages or chapters. If we could realise the truth of what we are doing, we would pay far greater attention to writing into this book the things that we would enjoy reading over again; we should try to avoid writing into it things of an unwholesome or of a disagreeable nature. We cannot get away from the fact that all our conscious action is simply the beginning of something which later must be lived and relived, whether we wish it or not. Perhaps we all have had the experience of listening to a certain piece of music under very happy or delightful conditions, and, whenever we have heard the same music again, we have been able to recall and experience something of the happiness that we had when we first heard it. Or again under sorrowful or depressing circumstances we may have heard music that, whenever we hear it ever after, calls up from the subconscious the sorrow and depression of the past. Subconsciousness may even go back into a remote past that one may have lived in another life. It is my firm belief that our subconscious minds contain

all the melody and rhythm of all the music of the past, so that whenever music is made to appeal to any phase of life that existed in the past, there is recalled by it some of those distant events that one has already lived.

Here are a number of illustrations to show how children, as well as adults, respond both in mind and body to music, and how music calls out much that may have been impressed upon their minds in a remote past. I remember on one occasion, when a number of people were gathered together to listen to someone playing on a violin, that a little child about two years old was present, who had never seen anyone dance and had never before heard the violin played. When the violinist had played a minute or two, the child began to dance and exhibited a wonderful degree of rhythm in the dancing, keeping splendid time with the music, and her whole countenance was transfigured with happiness. I am fully convinced that the music of the violin awakened long forgotten memories in the mind of the child, and that the pleasure, the dance, and the rhythm were all expressions of something that had been felt and lived before.

Again I remember being at an opera one night where a little child, apparently not more than eighteen months old, or at the most two years, kept time with both her hands all through the opera. On several occasions the father and the mother tried to keep her still, but she persisted in beating time, which she did with a correctness that could not have been excelled by many people who had studied music for years.

Some time ago, a former professor of the Royal Academy of Music in London, related to me the following story, having personal knowledge of and

vouching for the truth of it: A child between six and seven years old who had lived in the country and had never seen or heard a piano, was taken by her mother to visit some friends. Shortly after she arrived, there were quite a number of people in the drawing-room, and one of them went to the piano and played a piece of music on it. When it was finished, the child said: "Mother, I can do that," and some other member of the party hearing her say it, told her mother to let her try. She went to the piano, and, standing before it, used the fingers of both hands and played the piece with very few mistakes. I do not believe that we ever do anything without first having worked for it, and I cannot believe but that the child must have had previous instruction before being able to do what she did; but that instruction had not been received during the few years she had lived in this life.

The following story I can personally vouch for, as I have known the lady who told it to me for years, and have absolute faith in her reliability. She says:

"A few years ago, when I was staying in Paris, some Russians who were in the same hotel met some Russian students at the Sorbonne. One day they came to the house and all the young people assembled in a large room in order to have a pleasant time together. In the course of the afternoon, a young Russian danced an intricate Caucasian dance. It represented the life story of a young peasant girl, and began quite slowly, the steps getting faster and faster until the girl drops dead in the midst of a frenzy of feeling and despair. At the end of it, I felt impelled to get up, and I repeated the whole dance right through with one of the Russians playing the music. It caused a great deal of astonishment and met with

much applause. During the whole performance I was lost in the enjoyment of the dance, and it was only afterward that I realised what had happened. This was the more remarkable as I am of a very reserved disposition, and had never done anything spontaneously before a number of strangers till that time. Again, not being an expert dancer, everyone wanted to know how I remembered the steps, but they just came of their own accord. It is a significant fact that twice during the following days I was asked to repeat the dance and could not do so, as there were so few steps that I could remember."

This is the story as given me, word for word, by the lady. There is one thing, however, that she failed to relate, and that is, that some of her ancestors were Russians, and, while she herself was born in England, of an English father, through the mother's side of the family she gets the Russian, and in her build and features she is apparently much more Russian than English. If the theory of reincarnation is true, it is more than possible that all these cases can be explained on the assumption that the different actors in these incidents had previously lived and done the same things before, and it only required the music to bring that consciousness back again into vital, living existence.

I believe that man's subconsciousness contains all the good and all the evil of countless ages, and music may be made to call into consciousness all that is highest and best in his nature, as well as all that is unreal and debasing. Music may be made to strike every chord in man's elemental passion; there is no depth it cannot sound, as there is no height it cannot be made to reach. It may be made to inspire love of country

or love of family; it may call out that something which is resident in all, the love of nature or the love of mankind, or the love which a man bears for a woman, or a woman for a man. It is well for us to remember that the tares and the wheat grow side by side in the subconsciousness. We have all sown the seed of both, and we all continue to reap the harvest of both. The seed-sowing is a continuous process, the reaping is just as continuous. All unconscious of the effect he is producing, man has gone on sowing and reaping, and all that he has ever felt or thought or done is written in his great book of life, the subconscious mind. Supposing that he has written into it unwittingly all the miseries and all the pleasures of earth, now that he is conscious of what he is doing, why should he not begin to write into it in a conscious way, all the joys and all the harmonies that come from true knowledge and righteous living? When the realisation has come to him that he is one with all the life and all the Power of God's universe, that he is a part of the whole, that all nature is filled with melody produced in a rhythmic way, and that he in soul and mind and body is not only one with all nature but with Universal Life, with the very Soul of Music itself, then he will begin to sing his new song of life, because he will have awakened to a knowledge of music as it is—music that will be an ever-expanding power for good in his life, the music that comes from the heart, the music which appeals to the mind, and gives health and strength to the body. That being the case, how necessary it becomes to use the subconscious mind as a repository for that which is going to bring forth good fruits! One should cultivate the love of music that is of the highest and best

order. In doing this all the noblest emotions will be aroused in the subconscious mind and will work with the conscious mind to bring, as it were, new riches into life. Very few people stop to think that in following any mistaken course they are only storing up for themselves added troubles, because trouble is cumulative, it is something that goes on growing, so that the little thing eventually becomes a greater thing. Thus we may add to all kinds of disturbances, while, if we had been able to see things aright from the beginning, we might have saved ourselves much mental worry or sorrow, and perhaps have avoided physical pain and disease. Let me say here that every unreal thought or emotion that we allow to enter the consciousness of the present will return to produce a continued action upon both mind and body. It should be understood that all music that appeals solely to man's superficial emotions and elemental passions produces a heated imagination which acts upon his physical organism to greatly increase its vibration, so that the natural functions of one's body are greatly interfered with, and the excessive actions thus set up will produce all kinds of reactionary effects. Why should anyone destroy his peace of mind or interfere with his own physical well-being? That is exactly what people are doing when they listen to vicious, unreal, emotional music. We know, then, that music may be made to call out not only that which lives in man's subconsciousness from a near or distant past, but that it may be made the means of going deeper than all subconsciousness and calling out that heavenly melody and rhythm that lives in the soul of man as an inheritance from God.

All music, whether it be vocal or instrumental, that

comes to us from without is only a means to an end. In the first place, it may serve to awaken music that has been dormant in the subconscious mind and, in so far as it has been joyous, uplifting or beautiful, it will be of present benefit. It may also be made to appeal to man's higher nature, causing an awakening of a spiritual consciousness, and with such an awakening will come a fuller and a deeper appreciation of music. So no one should ever allow himself to be content with anything that is mediocre in music; for in doing so, he will never be able to reach the highest goal of his desires. He should seek in every way possible for that which is highest and best, whether it be in music or anything else, and he will find that he will get far greater satisfaction through taking such a course than he could possibly do in any lesser way.

We can make the subconscious mind a repository for the many thoughts that we shall like to recall to cheer and uplift us when in need. If the living of life is all written into the subconscious, why not learn to write it in the most beautiful way? Why should its pages be blotted by discordant, angry, or disagreeable thinking? Why not record everything in terms of beauty? No one writes our book of life for us; we write it for ourselves, and we put into it that which in a future time we have to read over and over again. Why not write into it our fondest hopes and desires, our most beautiful thoughts and feelings? Why not fill it with the music of true living? We can do it if we will. If we fill the subconscious mind with a longing desire for the things we wish to be and the things we wish to do, then such thoughts and feelings will come up over and over again into the conscious mind to inspire us to renewed action, until all

we have hoped for and desired becomes fully realised. And with such realisation there will come still grander hopes and desires, and because of what we have been able to do, we shall be able to accomplish still greater and more wonderful things.

How much better it is to work in harmony with the divine law and order of life than to put ourselves in opposition to it. And not only better, but more delightful, giving more peace of mind and greater happiness. When we think that all this can be accomplished through our own efforts, and that it brings untold good, it should inspire us to a daily and hourly effort to live life in the one and only way that makes life worth living.

"Blank misgivings of a creature
Moving about in worlds not realised,
High instincts, before which our mortal nature
Did tremble like a guilty thing surprised:
But for those first affections,
Those shadowy recollections,
Which, be they what they may,
Are yet the fountain-light of all our day,
Are yet a master-light of all our seeing;
Uphold us—cherish—and have power to make
Our noisy years seem moments in the being
Of the eternal silence: truths that wake,
To perish never;
Which neither listlessness, nor mad endeavour,
Nor man nor boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy!
Hence, in a season of calm weather
Though inland far we be,
Our souls have sight of that immortal sea."

We brought no material riches into this world and we shall take no worldly possessions out of it; but we did bring with us, at birth, the whole history of the

past. The body recapitulated the many stages and conditions that in by-gone ages were being wrought out in form after form, until at last, the body became a fit habitation for the living soul; and the mind, beginning in early childhood, recapitulates all that man has lived, and been, and done from elemental savagery up to our present stage of human civilisation, and at the present moment life is being lived in order to still further enrich the mind. Each experience through which we pass brings some new knowledge to bear upon how life is to be lived. If we use this knowledge in a wise way, we are storing up, we are garnering the only riches—those that we can take with us when we leave this world. The truer and the stronger our thoughts are, the more we shall have of the needed riches to bring about new adjustments to life, no matter on what plane of being we may be. We can make, through the conscious action of the mind, our book of life a real guide-book that will help to show us always the best way to take. We are in the world for the purpose of expanding to the real love and wisdom of life, and through such development to fit ourselves for new and higher planes of life and being.

CHAPTER XII

COSMIC CONSCIOUSNESS

"Our birth is but a sleep and a forgetting;
The soul that rises with us, our life's star
Hath had elsewhere its setting,
And cometh from afar;
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God who is our home." —WORDSWORTH.

"Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is." —TENNYSON.

LIFE is a state of consciousness. The visible world is a mirror of what man has felt and thought and done; but it is not a prophecy of what he shall be, for what he shall be is written into the soul of man, and only as man learns to express what he knows of his own soul-life can he enrich the world in which he lives and prepare himself to receive new mysteries from the kingdom of God that lives within him. Without consciousness there would be no meaning to human existence. Man's objective consciousness consists largely of material things, and his thoughts and emotions in relation to them. Consciousness consists, then, of what a man feels and what he thinks, and from such feeling and thinking there comes the out-

ward expression of himself in what he does; for man's work is a natural expression of both thought and feeling. At times he seems dominated by thought, and again by feeling. In his happiest states he uses both. The force of a man's life is in what he feels. The form which his work takes comes largely through what he thinks. His best work is accomplished when head and heart work together in unison. This holds good regarding all planes of consciousness, and this union makes not only for man's highest good, but also for the truest expression of his work. Now, when man uses love and wisdom in all that he does, the outer form will become as perfect as the inner ideal. All the beauty and the colour of life comes from within, but it is intended to exist as beauty and colour in man's outer world. Man brings to nature all that he sees in it. The kingdom of God lives in the life of man first as power, then as ideals to be externalised, and to become the symbols of beauty and power on earth.

If man lived solely in his objective consciousness, his world would always remain the same, there would be no advancement of any kind, he could bring no new thing into being. The life of a thousand years ago would be the same as it is to-day, and the life of a thousand years hence would differ little, if any, from what it does at the present, were it not for the fact that man has a greater consciousness than that which we call the objective. There is an inner consciousness that has to do with what a man feels and thinks, and, later, these thoughts and feelings become transmuted into ideals. All these ideals, when lived and expressed, go to make a new world for man to live in; thus his world becomes a true expression of

his inner feeling and his best thought, and in this way it is constantly being quickened and renewed.

"Build thee more stately mansions, O my Soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from Heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea."

There are many stages or degrees of consciousness; at first, we might say, the consciousness is of the earth earthy, and we have comparatively little of either love or wisdom in evidence. It is much as in the spring-time when the buds begin to swell, and the green things come up out of the earth; for, while in every direction there are indications of an all-pervading life, yet there is an indefiniteness about it all, an indefinable something that leaves you without any sense of permanence. One change follows another in quick succession. What you saw yesterday you see perhaps in a larger way to-day, or possibly you see something that you failed to see before. It is the spring-time of nature, but each day brings with it something that is new. There is a beauty of form which is constantly changing. What the ultimate form of beauty is going to be one cannot see save with a prophetic eye; but we know that with the summer and with the autumn there will come the wholeness, and the completeness, and the beauty of the matured form which is revealed only in the fulness of time. The seasons of the year typify seasons in the life of man. There is a spring-time of consciousness that is just as changing and indefinable as that portrayed by nature. As in nature, there is evidence on every side of exhila-

rating vibrant life, but only the prophet can foresee what the fruits of this life are going to be. For life at this stage is filled with change, and nothing seems to be permanent. Things come and things go. The good of yesterday seemingly becomes the evil of to-day; that which at one moment is deemed to be whole and complete, at the next is seen to be partial and incomplete. Man's consciousness, at this stage, is purely of an objective nature. All he needs is to be surrounded with things that are pleasing to the eye, or things that are good for food. His senses seem to him to be the only means through which all knowledge comes. His mind is lost in the objective. Everything that he deems to be necessary, whether it be his mind's happiness or his physical health, he seeks for in the external world. His mind is absorbed in the desire to possess material things, and as fast as he enters into their possession, they bring to him increased worries and anxieties, and through his possession of them they seem to lose their value. In his desire for happiness, he believes it can only be attained through other and greater possessions until, at last, having realised the vanity of mere material things there comes the dawning of a new consciousness wherein intelligence supersedes sense, and reason replaces blind instinct; and the second stage in the evolution of consciousness is reached. We might say of it that it is the tree of life beginning to blossom, for the blossom must always precede the fruit. As this new consciousness develops, man exalts it to the very heavens. The power to think, to reason, to form judgments in mind, to make laws for the regulation of life, all this he looks upon not only as the highest power and possibility of his life, but as the ultimate end and object of life.

Mental development becomes the supreme end of his being, and everything is made subordinate to it. But this state of consciousness, no matter how great it may be made, is only one of the milestones on the way of life. Thoroughly good in so far as it goes, it still is only the blossom, not the fruit. And there is that within which, all unconsciously, is making for a new and a larger life.

Into human life there is written the ideal or the plan that sooner or later must become fully expressed, two conditions, however, are necessary to the working out of this plan: the pressure of the ideal from inner to outer and the pressure of environment from outer to inner. Between these two, all growth takes place. Man is constantly having to meet and battle with, not only the obstacles in his external world, but the fears and anxieties of his own mind as well as the pressure brought to bear upon him from the minds of others. At one stage in his life, he is very much like the seed in the earth, that has begun to expand and is sending its little blade upward. It has to push on up through the earth, forcing its way, as it were, toward the warmth and the light and the glow of life. The pressure of earth and wind and the other elements are all necessary factors in the growth of the plant or the tree. So all pressure of environment and all the mental disturbances exist in order to be met by man and to be overcome by him, and it is through this meeting and overcoming that he grows into the larger and stronger life. It is all a preparation making for a new consciousness of life. So the warfare goes on between the mental and the physical. With it, there enters a state of unrest, of dissatisfaction, an indefinable longing for something man can

feel but can scarcely put into words. There is a new day dawning, and with its coming there is developed that new feeling for which we use different words to express different degrees: love, faith, hope, joy, and the numerous kindred feelings that come with these. With their coming there has entered into the life a sense of the permanent, something that has never been realised in the consciousness of the past. In this new development man is leaving the old and incomplete consciousness behind. His world, which was at first only an outer one composed of a multiplicity of forms, and which later became a world of thought and ideas, has become enlarged to a world of feeling which seems to be without beginning or ending. In this new life, love and wisdom become united, and it is only when man uses love and wisdom in all that he does that he really enters into the life that was designed for him from the beginning. It is only as man uses love and wisdom that his own body and all the outer forms that he brings into existence will become as perfect as his soul and mind. For love and wisdom are the first-fruits of the tree of life.

Man only enters into the strait and narrow way when love and wisdom have become at-one in his life. With the development of love, he comes into closer relationship with his fellow-man than he ever could have done through the use of sense and mind alone. He understands and is understood in a way that he has never known before. The new consciousness of life becomes an ever-expanding one; by it man comes at last into conscious relation with that Universal Consciousness of which, heretofore, he has had no conception. In the past, his knowledge, his health, his happiness were all dependent on the things seen;

but in his new state there comes the reliance, the dependence, and the trust in that which is unseen. He begins to live, as it were, a new life; he is no longer dominated in any way by the world or the things of the world. The old things have passed away and all things have become new. He is looking out upon the world and the things of the world with a knowledge that they are all subject to him, that all things are his to use. Living life in this way, his inner feelings give colour and tone to mind and thought, and mind and thought act directly upon his body to renew and to strengthen it. He realises, as it were, a conscious centre of being from which he works outward to the very circumference of life. The Universal Spirit lives within him, enlightening his soul, and the soul, in turn, enlightens the mind and perfects the body. Thus the whole life has been quickened and renewed. He has entered a consciousness that is no longer individual but one that has become universal. A poet has said that "God lives from whole to part, but human soul must rise from individual to the whole." Everything begins within the little self, the personal I, and reaches out to the Universal Self, the I Am. From first to last it is a state of consciousness, but it is an ever-expanding consciousness; it is the awakening of the part to its true relationship to the whole. It is a difficult matter to make this so clear that one is able to appreciate it in all its fulness through or by his mentality, because it has to do with the things of the Spirit, the unseen causes of life, and the things of the Spirit can only be understood by the Spirit. The highly spiritually developed of all ages and all climes have, at one time or another in life, through the spoken or written word, tried to make plain to the world that there is

an all-pervading Life—a Life that, while immanent is also transcendent, a Life and a Mind that is both within and without all things, and from which all things proceed. We are, therefore, not dependent for existence or consciousness on ourselves, but on the One who is in all, and through all, and above all. There is one Consciousness and only one. Whether we choose to name it Cosmic or Universal is of little moment.

Let me define in a more complete way what is meant by Cosmic Consciousness. We speak of the individual as having soul, mind and body, and it is all three which constitute the one individual. All over the world we find millions of people with souls, minds and bodies, none of them differing in kind, but different nations and individuals differing in degree. All of these units possess life and intelligence, but this life and intelligence differs in degree, never in kind. Some people possess greater life and greater intelligence than do others. No matter how low down in the scale of human life we may go, and no matter how high, we find that in humanity, from the highest to the lowest, all are manifesting life, feeling, and intelligence in differing degrees according to the stage of their development. Our Scriptures declare that: "He hath made of one blood all nations of men for to dwell on all the face of the earth." The esoteric meaning of the word blood is life. "He hath made of one life all nations of men for to dwell on the face of the earth." Paul has represented humanity as one great body of which each person forms a part, he states that we are members one of another. The wise men of many ages have believed in humanity, as a whole, forming the grand man of the heavens; and this grand man constitutes the sun or the universal

Christ. So that it is one Life, one Mind, that lives in all. In view of this we can better understand what Paul meant when he said: "Let the same mind be in you that dwelt in Christ," or when he referred to Jesus as being our elder brother, or, again, when he referred to Him as being the "first-fruits" of the tree of life. In the gospel according to St. John, Jesus says: "The son can do nothing of Himself save what He seeth the Father do." Again, in His statement to Nicodemus He said: "Ye must be born again," and in the first chapter of St. John we find that "new birth" designated in this way as being "not of blood, nor of the will of the flesh, nor of the will of man, but of God." In view of this we can better understand the statement that God, "who is in all, and through all, and above all, worketh within you to will and to do." Cosmic Consciousness is therefore the one supreme Consciousness, Omnipotent, Omniscient, and Omnipresent, in which all life is one, all power is one, all consciousness is one. In this consciousness man is a child of God; God lives in him and he lives in God. It is such conscious knowledge on the part of the individual that brings the conscious at-one-ment between God and man, between the Whole and the part. In this state a man has no will of his own, but has become one with Universal Will; has no life or intelligence of his own, but has become one with Universal Life and Universal Intelligence. Cosmic Consciousness, then, is that state of development in which Sonship is realised. "I in thee and Thou in me, that we may be made perfect in One." It is also that state wherein the individual realises that every good and every perfect gift is from God, that there is only one Giver and that He giveth to all bountifully. Man

therefore draws from the Universal not only his vital energy, but his living ideals, and everything that is necessary to perfect his life. God works through man to this end, that His inner kingdom may be established on earth, that all His children may seek after Him and find Him, may come to Him and draw from Him whatever heart and mind may desire. He is the eternal Fount which supplies our every need. All that is great, all that is beautiful in life has, at one time, by some man or men, been drawn first into this life as feeling and ideal, and later takes form in the world as expression. Some men who have entered deeper into the Cosmic Consciousness than others, were able to draw from it, in a larger way, and were consequently better able to give to the world of their heavenly possessions. The greatest composers, poets, sculptors, painters, architects, and, in fact, the greatest men in every department of life have either received in a small or a large degree according to their capacity to receive, and then have enriched the world because of such receiving. In other words, they have simply been the instruments through which the riches of the Spirit have been poured, and the measure of their giving out of their fulness to the world was the measure of their continued receptivity. Reciprocity of giving and receiving is one of life's greatest laws. "Freely thou hast received, freely give."

Under the influence of this new consciousness the shadows of life can no longer disturb us. We have the confidence and courage of our inmost convictions. The new life has not only brought us into harmony with ourselves, but has dispelled all the things that we feared in the past. We have left death and the

grave behind. Sorrow and pain no longer affright us; we consciously know that we are one with all Life, with all Intelligence, with all Power; that we are not only a part of the Whole, but it is the Whole that is working within us to will and to do. All the discords and all the imperfect chords have ceased, and we are now in full accord with all the music and harmony of life. This constitutes that state of consciousness to which a writer some years ago prefixed the word Cosmic. When one has fully entered into this Cosmic Consciousness, he has attained to that state which the Scriptures refer to as having passed from death unto life, as having consciously realised Sonship with God. Then to such a man that which has been secret is revealed, that which has been hidden is found. Cosmic Consciousness is perhaps best illustrated by such wonderful lives as those of Krishna, Buddha, and Jesus. The world has had its countless thousands of men and women, who, while not fully entering into it, nevertheless have had glimpses of its fulness and were able to bring back from it some of its wondrous knowledge and beauty, were able to write that insight into music, and to give it form, and endow that form with the soul of music. And some others were able to chisel into the cold white marble such a warmth and a glow of life that the marble seemed a living thing, and into it they wrote a character so wonderful and so marvellous that the beholder feels as though the very soul of the sculptor had entered into the marble symbol of what a man should be—a god on earth, having dominion and power over all things. Some of this consciousness has been caught by the painter, and he has received a message from God to man, a command, as it were, to convey to the world something of divinity,

so that those looking at the painting might catch something of its spirit, something of that illumination which the painter must have felt when he painted into his picture a part of his own soul, and made the picture so great that one looking at it through the eyes of the soul can never forget it while life lasts. And, again, from the Cosmic Consciousness there came to the architect who designed the great Duomo of St. Peter's the inspiration necessary to build a cathedral that should be a true outer expression of inner beauty and power. And St. Peter's stands to-day as a monument of the divinity that lived in a man who was able to give expression to it on earth. It is said that Beethoven kept constantly on his work-table these lines found by Champollion Figeac on an Egyptian temple: "I am that which is. I am all that is, that has been, and that shall be. No mortal hand has lifted my veil. He is by Himself and it is to Him that everything owes existence."

Beethoven was, at times, a remarkable illustration of receptivity to Cosmic Consciousness. His ninth symphony is a striking example of this. Because of his deafness and irritability he was not always a fit instrument through which Cosmic Consciousness could function. But whenever he was under its influence, he produced his most wonderful and beautiful music. But among all the composers, Mozart stands pre-eminent as being in closest relation, from childhood up, with this Consciousness. Listening to Mozart's music is like looking into a crystal pool in which the eye can see to its greatest depths. With the first bar you feel that here is the work of a master mind. Somehow, you get the impression that he knows the end with the beginning, that he has listened to the

music before, and writes down what he has heard. Among all the great makers of music, Mozart is the heaven-born, the one who was more constantly in touch with Cosmic Consciousness than any of the master musicians that preceded or followed him. As a child he was a true representative of rhythm, melody, and harmony. He was literally an expression of music; but the music that lived and expressed itself through him made him so delicately sensitive that he never became attuned to the outer world in which he lived. The world, as yet, has no full realising sense of what Mozart gave to it, and the extent to which he inspired and influenced other composers no man can know. There is that directness and certainty in his music that no composer has been able to put into his work in the same degree. Beethoven wrote and rewrote until he was satisfied with his work, but all that Mozart wrote poured out in music as a finished work, in the first instance, without the infinite labor expended by other musicians. Schubert was also a striking example of a born musician. With very little technical knowledge, he was able to write far more beautiful music—music filled with melody and rhythm —than many others who had a full command of technique. He is simply a fountain head, as it were, through which rhythm and melody bubble into song. His music is not of the same order as that of Mozart; it has not that high compelling force, but it has a simplicity and a beauty that few composers have been able to put into their music. You hear the songs of the birds, the running waters, the wind in the trees. You literally see and hear nature portrayed in a way that few have been able to compass. He wins the way to the heart. There is something so wholesome

that it inspires one to brighter, happier living. Mendelssohn was also a wonderful interpreter of nature; though differing from Schubert in that his music has more of the classical, cultured setting than is to be found in Schubert's compositions. Both were great, each in his own way, and both drew the most beautiful music from Cosmic Consciousness. I use these few illustrations to show the relation that Cosmic Consciousness has to the composer in the production of his highest music. When we speak of music as being new or original, that newness and originality may be largely the result of the composer's mentality in the form he has given his music, but if it is a newness that consists in its rhythm and melody, then it is the result of his being inspired from the Cosmic Consciousness. All music proceeds from one Source. All music is governed by one Law. The composer who is attuned to the Source and is governed by the Law can draw a never-ending supply; for, while this Source and the Law are one, yet there is an infinity of diversity of expression in rhythm, melody, and harmony. The sun is one great body, but from it proceed millions of rays; so it is with music. Some in going to the Fountain-head of music draw but little; others bring away in greater abundance, but the spring never runs dry, for the supply is inexhaustible. It may be mortifying to the man who thinks he has wrought out a great work solely through his own mentality to be confronted by the fact that he has only been the instrument used to make manifest the work. The greatest minds know that of themselves they can do nothing. So the Founder of Christianity testified: "The words that I speak unto you I speak not of myself; but the Father that dwelleth in me, He doeth the works." "If I bear

witness of myself, my witness is not true. I can of mine own self do nothing. . . . The son can do nothing of himself but what he seeth the Father do." And this is the testimony of all who are spiritually illuminated. It is something greater than the personal self that works in them to will and to do. It is at times when the mind is relaxed and at peace that the illumination will come, or when a man is so absorbed in his work that he forgets the personal self and all his surroundings. It is something new and wonderful that brings some new light or discloses some new truth. We may think of such a man as being, what we call, visionary; but if it were not for the visions, we all would become of the earth earthy.

"Earth, these solid stars, this weight of body and limb,
Are they not sign and symbol of thy division from Him?

Dark is the world to thee; thyself art the reason why,
For is He not all but thou, that hast power to feel 'I am I?'

Is not the vision He, tho' He be not that which He seems?
Dreams are true while they last, and do we not live in dreams?

Speak to Him, thou, for He hears, and Spirit with Spirit can meet—
Closer is He than breathing, and nearer than hands and feet."

It is through the speaking, through the reaching out and coming in touch with it that the vision comes, and with it the inner light which is to enlighten the world. We are parts of Him and the part may consciously come to know the whole and consciously be at one with it, and have its every need supplied. There is an ever-ascending scale of being, for the ending of one stage of development is only the beginning of another. As man consciously feels after God, there comes the

realisation of sonship and that in Him is our strength and our health, and that from Him comes every good and every perfect gift.

"Pleased rather with some soft ideal scene
The work of Fancy, or some happy tone
Of meditation, slipping in between
The beauty coming and the beauty gone.

"—If thought and love desert us, from that day
Let us break off all commerce with the Muse:
With Thought and Love companions of our way—

"Whate'er the senses take or may refuse,—
The Mind's eternal heaven shall shed her dews
Of inspiration on the humblest lay."

Cosmic Consciousness may not as yet be recognised by the mentality of the world at large, because it takes the spirit in man to discern the things of the Spirit, and until the life unfolds to the inner vision and the inner hearing man is blind and deaf to the things of the Spirit. Only he that hath eyes shall see, only he that hath ears shall hear.

CHAPTER XIII

PROPHETS OF THE INVISIBLE

"Thoughts of my soul, how swift ye go!
Swift as the eagle's glance of fire,
Or arrows from the archer's bow,
To the far aim of your desire!
Thought after thought, ye thronging rise,
Like spring-doves from the startled wood,
Bearing like them your sacrifice
Of music unto God!" —WHITTIER.

"What passion cannot Music raise and quell?
When Jubal struck the chorded shell,
His listening brethren stood around,
And, wondering, on their faces fell
To worship that celestial sound:
Less than a God they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot Music raise and quell?" —DRYDEN.

As music is representative of both thought and feeling, it must not only be varied in form, but the best thoughts that the mind can give and the deepest things the soul can feel must enter into its composition. Man's work tells the story of his inner life. If it is the work of a Michael Angelo, a Leonardo da Vinci, a Beethoven, or a Wagner, then such work must be a true expression of his highest self. There is no way for a man to attain lasting greatness save through the development of his own innate powers and possibilities. All greatness comes from within, but in order to benefit the man or the world, it must take form in the world and the tree must become known by its fruit. It is expected of all that each shall live his own life, and live it to the full on every plane of being,

from the elemental plane even to the Christ plane, so that each man will, eventually, contain within himself the full record of all life, because he has lived to the full on every plane of being.

Rhythm and melody are both true expressions of man's inner life, but they must become fully expressed in his outer life so that there may be the perfect correspondence between inner and outer. The greatest composers will ever resort to the inner, but they will seldom if ever be unmindful of the outer form. The vision is first, the form is last, and the composer who tries to reverse this order will never be able to produce great or soul-satisfying music.

Mozart and Beethoven both employed a great variety of rhythm because they were true interpreters of what might be called the higher or celestial music. But no composer however great has ever been able to reach the limit of musical rhythm, because the rhythm of music comes to us from infinity itself. It must, therefore, have an infinity of variety. Mozart and Beethoven were among the greatest masters of rhythm, and both introduced into their music much that was new in the way of rhythm. It is doubtful whether any poet ever lived who exceeded Tennyson in variety and beauty of rhythm, and yet the rhythm used by either Mozart or Beethoven far outdistanced in number and variety that of Tennyson. Poetry, while more nearly related to music than any other of the arts, is nevertheless greatly restricted in its expression, because the poet, in his effort to give expression, draws more from the external side of life, consequently the mind is used more than the soul. There can be beautiful, descriptive poetry, such as is to be found in the poetical works of Sir Walter Scott, Thomas

Moore, or Lord Byron, where mentality alone is used almost entirely; we might call them word painters of nature. But music is in no way dependent upon the spoken word. Too often do the words associated with music serve only to detract from its value. There is no doubt in the mind of the writer that the librettos for Mozart's operas and the verses used for other of his music, too often kept him from doing his best work. A composer cannot become very much inspired by the work of another which in every way falls so far short of his own, and it is to be observed that wherever the verse was of a high order, Mozart was always at his best. He certainly laboured under the disadvantage of having no composer of verse who could, to any degree, live up to his music. Wagner had at least the stimulus of his own poetic work to aid him in his musical composition.

Rhythm enters into the life of everything, and there is just as much variety of rhythm as there is variety of sound, color, or form. He who is in closest relation to all that is greatest in life will give a far truer and better expression than the one who looks at life in a superficial way. Let the composer realise that music is the language of the heart, and that this language should not be abused by prostituting it to ignoble ends or purposes, when he has the power through the language of music to talk to others of the very highest and most wonderful things in life. He can really become one of God's prophets to give to the world something that shall not perish, or he may use his God-given gift to call out only that which is vicious and purely emotional in the life of man. We can have infinite variety in music without taking away any of its true qualities.

If the music of every composer were a true expression of the indwelling Spirit, then we should have less poor music than we have at the present time, and we should have far more originality, because, if each composer, instead of trying to copy after someone else whom, perhaps, he thinks a greater master than himself, should go directly to the Fountain-head, he would get something new, something original, that would be better than anything he could possibly copy from another. The composer who is only an echo of someone else, is of practically little use to himself or anyone else. If one can do but a little and does that little in a true way, both the individual and the world at large profit much more than if there is only a copy or a poor expression of what someone else has already done, in a better way. The world needs to-day more of original temperament, more of original thought, and more of original expression. There is a demand for it in every department of the world's work. No man should ever allow himself to become a mere recorder of what other people have thought and done, he should be a living man, true to the highest expression of what the Creator intended him to be—strong, persevering, courageous, self-reliant, feeling, thinking and acting for himself. A man is able to express in an original way only that which he has thought and felt for himself, and so life can only become great to those who are able to discern the greatness that lives within their own lives.

Said Wagner: "The power of the composer is naught else than that of the magician. It is really in a state of enchantment that we listen to one of Beethoven's symphonies." "Till now we are gazing in broad daylight on a painted and transparent image;

and here is Bullindon in the silence of the night, between the world of appearances and the internal being of nature; and it is from the essence of things that he draws that light which gives its transparence to the image. Thus, by a kind of miracle, the image becomes a living one; before us stands out a second world, of which the greatest masterpieces of a Raphael could not give us any idea."

Composers should remember that their music, in all probability, is going to affect human life to a greater degree than either the written or the spoken word; therefore, it is necessary that they should write from the heart, and put their minds into their writing in such a way as to give it the greatest beauty of form. The composer who is bringing something new into his work is adding that which will give to music still greater value, even if the expression is only of some partial phase of life. It is not every composer who can be a Beethoven or a Wagner. But there are many who are able to add valuable contributions to life, and by so doing greatly enrich the musical world.

I am convinced that in practically every human being there is a latent force that, to a marked degree, is unknown, and consequently unused, but which, if called into a state of conscious activity would enable one to accomplish four or five times more work of either a mental or a physical nature than is commonly done at the present. I believe music can be used as a means for the liberation of this energy, and not only this, but that it may be used as a means of enabling one to do one's work in a natural, rhythmic way, so that the same amount of energy used will give far greater results than can be obtained by our ordinary methods. There are many tense and abnormal ways

of doing things which give comparative little result, yet use up a great deal of energy, and, if we could introduce natural methods into all our work, mental and physical, we should find that the same work could be done with far greater ease and with less expenditure of energy.

From first to last there is a unity of law in music, but an infinite diversity of expression. No two composers are alike, and if they make their compositions a true expression of their inner thoughts and feelings, each will give a new expression of the law, or each will produce original music, something that is not merely a copy of someone else. The production of new music can never cease. As long as the soul feels and the mind thinks, music will continue to give expression to thought and feeling, bringing to life an ever unfailing supply.

Probably in the last two hundred years greater things have been accomplished by composers than have ever been done in the world's history, and the fields opened have shown still greater possibilities for musical achievement. And because the highest music is an expression of one's soul, or, I might say, an expression of the Universal Soul, it comes nearer to the heart of the Infinite than perhaps anything else in life. Music can, therefore, never have real beginning or ending.

"And here is truth, but an it please thee not,
Take thou the truth as thou has told it me.
For truly, as thou sayest, a fairy king
And fairy queens have built the city, son;
They came from out a sacred mountain cleft
Toward the sunrise, each with harp in hand,
And built it to the music of their harps.
And, as thou sayest, it is enchanted, son,

For there is nothing in it as it seems
Saving the King; tho' some there be that hold
The King a shadow, and the city real.
Yet take thou heed of him, for, so thou pass
Beneath this archway, then wilt thou become
A thrall to his enchantments, for the King
Will bind thee by such vows as is a shame
A man should not be bound by, yet the which
No man can keep; but, so thou dread to swear,
Pass not beneath this gateway, but abide
Without, among the cattle of the field.
For an ye heard a music, like enow
They are building still, seeing the city is built
To music, therefore never built at all,
And therefore built for ever."

There is a music of the spheres wherein worlds, and suns, and countless systems of worlds and suns in their movements sing praises to God in a beauty and in a glory of sound and colour not yet conceivable by the mind of man. Knowledge, as we understand it, may pass away, prophecy may cease, but music will exist when time shall be no more. We might say that music is the foundation of all the arts, that all the varying arts are only different expressions of the great law of rhythmic music.

I have referred elsewhere to the fact that the great composer draws his inspirations from a Universal Source, but before he can do this he must, in a sense, have become attuned to that Source. I do not mean to say by this that his constant source of supply is consciously found in the Universal, occasionally he may be found depicting many things which appeal to him from the external side of life. Often, too, he is drawing his inspiration from his own subconscious mind, yet such music, while it may occasionally contain passion, cannot contain anything that is really new or vital to life. To a degree the composer puts

himself into the music. We can note that especially in the form the music takes. But if his music is to be really great he must go beyond the limitations of the self. Through his own development, call it character if you will, he is able to reach out and touch something in life that is greater than any mental knowledge of which he is conscious. I think we might truly say that the greatest composer is the one who feels after God, or who, through his feeling, consciously comes into vital relation with the source of all feeling. Let us remember that feeling is the very soul of music, while thinking only determines the form that music should take. The highest feeling is involuntary and has no limitations save the limitations that mind makes in its efforts to direct or to give form to the feeling. Let us also remember that all form is, at best, only an expression of inner feeling. The great composer must be so sensitive and magnetic that he will instantly respond to the touch of feeling, whether it be that which comes from another soul, or from the Universal Soul. Such a development is bound to express itself in vivid imagination so that all the inner feeling will tend to give colour and beauty to his thought pictures, and such ideas, in turn, will become perfect forms of expression; so that we have feeling, idea, and expression corresponding in turn to soul, mind and body.

The office of the religious composer is a very much higher one than that of the preacher. Usually the preacher, through the spoken word, appeals to man, in a very marked degree, through his mind, but the composer appeals to him through his heart or soul. This makes it the more necessary that he should speak from spirit to spirit. Mankind does not yet fully ap-

preciate the service that the world's great composers have rendered. If there were real appreciation, we would build more wonderful monuments to the Mozarts, the Haydns, the Handels, the Beethovens, the Wagners than any we build to our greatest warriors or statesmen.

There is something of far grander and of a more lasting value to the world's spiritual progress contributed by the great composer than anything that can be found possessing value in any other profession or walk of life.

In many walks of life the people who have been great or who have done great things have received perhaps the full recognition due them from the world at large, but the composer who has influenced life often to a far greater degree, has received only a partial recognition of his worth, and that from a comparatively small number of people. We take what he has to give and enjoy, and benefit by it, but the composer is forgotten in his work. Perhaps after all this may be the true way—to let the work speak for the man. The Master once said: "If I do not the works of my Father, believe me not. But if I do, though ye believe not me, believe the works." There is one thing certain, however, that the work done by any composer lives after him so that his message, whether he is in the body or out of the body, is being heard over and over again. Composers have often wrought better than they have known. Through their compositions they have brought to fuller life perseverance and courage, brightness and hope, joy and gladness, order and beauty. They have done much to inspire people who were in doubt and despair, much to lift people from the sordid and the earthly, and to give them

glimpses of a newer consciousness wherein all the real melodies and harmonies of life and beauty exist, and although, as I said before, it is doubtful whether the world has as yet any real appreciation of their worth, somewhere and at some time, the true appreciation will come and they will reap the harvest they have sown.

While music may be considered the greatest of the arts, it is, perhaps, less dependent on art than any of the others, because the other arts draw far more of their inspiration from man's outer world. Painting, for instance, is usually an effort to reproduce something that already exists in form; the same may be said of sculpture; in drama, too, the actor has a part to act,—he does not, in a full sense, do anything that is original, but rather seeks to copy something which another has already said or done. Someone might retort by saying that nine-tenths of the musical compositions of the present time are at best only copies from other composers. Granting this to be true, that there is little of what might be called creative music among a large body of composers, and that they are mere imitators, yet such work as theirs can never stand for truly representative music. The only music that is representative is creative music. The great creators of music do not depend on an objective consciousness, or on one having to do with the world and the things of the world, but they ever have relied on what might be called the highly intuitional consciousness that deals more directly with causes than with effects.

It is related of Haydn that when he was about to compose, he began by noting down the principal idea or theme, and chose the keys through which he

wished it to pass. Then he imagined a little romance which might furnish him with musical sentiments and colours. It is said that the strict connection which thus subsisted between the poetical and musical imagination of Haydn was of great advantage to him in his compositions. Through this course he was enabled to introduce into his melodies an air of reality. He always led a very religious life. All his scores are inscribed at the commencement with the words: "In nomine Domini," or "Soli Deo gloria," while at the conclusion of them is written "Laus Deo," but "I was," he says, "never so pious as when engaged upon the 'Creation.' I fell on my knees daily and prayed earnestly to God that He would grant me strength to carry out the work, and to praise Him worthily." It is said, too, that in composing, whenever he felt the ardour of his imagination decline, or was stopped by some apparently insurmountable difficulty, he rose from his work and resorted to prayer, an expedient which, he said, never failed to revive him.

The world from which creative music comes is far more a world of unseen feeling than that known by any of the other arts. Gradually we are coming to understand that man is far more a product of what he has felt than of what he has thought—that his feelings impel him to greater action than do his thoughts. He is often made sick instantaneously through his superficial feelings, and again is known to recover rapidly when a new and a higher degree of feeling asserts itself. The miracles of healing that occur at Lourdes, or at the church of St. Anne de Beaupré in the province of Quebec, are not brought about by something that appeals to man's thought or reason, but rather by the intensity of religious fer-

vour or feeling. The inner is made to assert its supremacy over the outer. It may be suggestion in the first place, but it becomes something very much deeper before the cure is effected. Music may suggest, but in the end it is bound to do far more than this. Suggestion is purely a mental process. The highest music contains within itself heart as well as mind; it is a true expression of love and wisdom. It is love and wisdom in human life that makes for all the health, the power, and the beauty of a sound mind and a whole, strong elastic body.

Surely music has some higher office than to amuse or even to give enjoyment. For if, among all the arts, it lies closest to the heart or the love-nature, surely its office must be the highest one. Without doubt it may be made the means of awakening the religious nature of man, causing that true vibration which begins at the very centre of life and works from there outward to the circumference. True religious feeling later resolves itself into true philosophic thought and this, in turn, becomes true physical action. Only the highest form of music can be made to awaken man's inner life, and through such an awakening his whole life will be influenced and transformed. I doubt if many as yet fully realise the vast benefit to be derived from music. Ideals rule the world. The lover of music constantly finds his mind inspired by new ideals, for, in absorbing the music, he drinks in something more than the rhythm, melody, and harmony; he gets from it something of the living spirit that brought it into being.

In many and various ways music can be used for the development of life and the rounding out of character. It can arouse one's sympathies so that the lis-

tener will take a greater and a more sympathetic interest in the welfare of his fellow-man. It can have such a refining influence that kindness, gentleness, and courtesy are all true expressions of its effects upon life. It can inspire hope and courage, in fact, its strengthening and renewing influence cannot be overestimated. Not only can it be made an influence for the healing of those who are sick in mind and body, but it will be used for bringing the greatest good to all mankind. It can comfort the sorrowing, strengthen the weak, and uplift the despondent. There is no field of human endeavour that it may not enter and bring with it something that will inspire to new effort and incite to continued progress.

When composers as a class have come to see this, their compositions will be directed to definite ends and purposes. They will know, too, that only as they can realise in their own consciousness the highest and truest ideals, will their music prove effective in accomplishing its desired end. They will also realise that only as they give their very best to the world will their music continue to live in the minds and the hearts of the people. Beethoven lives in his music in a greater way to-day than he did while he lived in the body, and there is an ever-increasing appreciation of his work. While he may not have lived a happy life, yet he gave so much happiness to others through his music, that in doing this he was storing up real riches for himself. When he passed from the world he took these with him, for the only riches one can take into that other phase of life are the accumulations of heart and mind. The beautiful ideals he expressed through music, while they were given to the world at large, or rather to all who were ready to appreciate them, still

remained with him to bless and to comfort his own life. Men do not always reap in this little life all they have sown. With some, the greatest part of the reaping time may come in another life. We live in a universe of cause and effect. So sometime and somewhere Beethoven will reap the full effects of the causes which he set in motion, for what we give to the world, be it good or be it ill, comes back to comfort or to disturb us in our after life. "Whatsoever a man soweth, that shall he also reap." Some of the composers who ranked high in their time, who composed for the passing hour merely to amuse the public of that day, are almost forgotten. They had their brief day of popularity, but, because their ideals were either partial or unreal, when they passed away, they left nothing behind them that would stand the test of time. For it is only the real that lives and continues to bless.

In music, as in every other effort of life, it is the honesty, the sincerity, and the integrity that count in the end. And so all composers of true music, like all men who have living ideals, will continue to live in their music long after they have passed from this earth. The composers who desire to please, who sacrifice their ideals for the popularity of the moment, may enjoy all kinds of worldly honours and material possessions, but all those things they leave behind them, and in the end their work passes away and they are remembered no more; while all that is true in music will live, whether it be a great symphony by a Beethoven, or the light, joyous music filled with the sweetness and innocence of Mendelssohn's "Spring Song," or "Wedding March." Because life is many-sided there must be the joyous and the light, as well

as the serious and the strong; and composers in order to be true to themselves must give full and true expression of what they feel and think in every phase of life. Not every composer can be a Beethoven or a Wagner, but every composer can be true to his highest self, and can express that truth just as much in the bright, joyous song as someone else can do in a more serious production. Only in this way will music come to take its proper place in life.

While music may be made to portray every human emotion, nevertheless we know that there are unreal, as well as real, emotions, and that the music that deals with the unreal only serves to perpetuate the unreal, and can serve no really beneficial purpose. Some may say that such music is needed by way of contrast, that it merely serves as a background for the appreciation of music of a higher class. I do not believe that this is true. The musician might say that it is only through discords that perfect music is brought out, and that, if the discords were left out, music would have a degree of monotony in it that it does not now possess. Granting the truth of this, it does not follow that the unreal emotions should be exploited in order to make the real emotions manifest, for everything necessary in the way of contrast will be found by following natural methods. I might illustrate it in this way: that even the joyous songs written by composers of northern countries have their undertone of sadness as the result of the great struggle of life. In other words, there will come into the music quite sufficient of emotional disturbance without any special effort of the composer to put it there.

The great composer is a psychologist of no mean order; he deals with all the hidden wonders and mys-

teries of life. Through his soul, he comes in touch with the great Over-Soul and all his inmost feelings are quickened. With his inner ears he hears the soundless music; with his inner eye he sees the wonder and beauty of invisible colour. The outcome of this consciousness is to renew his mind so that he is able to give outer beauty of form to the rhythm and melody that he feels and hears in the inner life. The form is only the casket that contains the real jewel, but it is fitting that the casket, which is made to contain such priceless jewels, should be a thing of beauty.

Beethoven declared that music is a higher revelation than science or philosophy, and adds that it was listening to the Spirit within him that inspired him to produce music.

Mozart said: "I have never written the music that was in my heart to write; perhaps I never shall with this brain and these fingers, but I know that hereafter it will be written; when, instead of these few inlets of the senses, through which we now secure impressions from without, there shall be a flood of impressions from all sides, and instead of these few tones of our little octave, there shall be an infinite scale of harmonies. For I feel it, I am sure of it. This world of music whose borders even now I have scarcely entered, is a reality, is immortal."

The greatest composers and many of the greatest thinkers have always thought of music as an inspiration from within; a consciousness almost apart from themselves; something they listened to and heard, and later tried to transcribe. But in the doing of this, they felt unable to reproduce all that they were capable of hearing. The highest music contains within itself all that is fundamental in human life. It tells

of the whole passion of the soul; it does not deal with concrete thought or expression, yet there would be no thought or expression without music, for music is the all-compelling power. There is a rhythm to all that we are able to feel and the deeper the feeling, the more effectively it acts on both mind and body, renewing and quickening all our mental and physical forces. Under such a condition there is a perpetual influx of power making for greater mental and physical health and strength. New and living ideals are generated in the mind, new desires fill the life; and desire, in turn, becomes a motive power that is the forerunner of all performance.

Rhythm is the first expression of feeling. If God is love, then rhythm must be the first outpouring from the Great Heart of love. We do not see or hear rhythm. We feel it through the inner impulse of life. We "feel after" God. We hear, and perhaps see, musical sounds and musical melody. We are able to give body or form to musical sounds by the use of harmony. Rhythm is the first impulse of love; harmony is its last expression. Music comes out of the invisible as much as the soul of man comes out of the invisible. Man, when embodied on this earth, begins, as it were, to make a new environment for himself to change the face of the earth, to cause the desert to blossom and bring forth fruit. Everything he comes in contact with is to some degree affected by his presence. Music exerts the same kind of influence because music like man's soul exists in the great Over-Soul, and radiates from that Over-Soul to the very circumference of life itself. And while it is more truly subjective than human thought or ideals, it nevertheless exerts a power on all natural expression, for all na-

ture is an expression of God, and the rhythmic, melodious music which exists in the heart of the soul must extend to the most objective phenomena, because, if God is at the centre, He is also at the circumference. And where God is, there is feeling, rhythm, and melody, only our ears are so dull that we cannot hear. Doubtless, people may object to my claiming such universal power for music; but it is well to remember that every form, whether small or great, whether it be ethereally light or materially heavy, is in a state of constant, ceaseless vibration and when rhythmic sound acts on the molecules in the atmosphere, it also acts on all other bodies, producing in them kindred vibration. So it is no mere figure of speech when we read that the stars sing together and that the leaves on the trees clap their hands and are glad. The whole material universe is responding to music, and is also giving out music. We are living in a universe in which One Life is immanent in all objective form and in which One Life is also transcendent; Life that is within and without all things. Nature has a living soul just as much as man has. The soul of the universe is not divided, separated, or detached. One Soul lives in all, and through all and above all. Everything is a manifestation of the divine Love and Wisdom that underlies all existence. Everything is brought into objective form through the rhythm and melody of vibration. Divine Love is at the centre. Divine Love permeates the whole. Love begets the rhythm and melody, and harmony forms the outer evidence of the music that lives in divinity.

Every movement of life represents in an exact way the causes which produced it. Music is not the result of just one emotion in life, but of every true, rhythmic

emotion. Love is the white flame of life which gives to us the prismatic colour of music. Love represents the summing up of the full passion of life. Joy and gladness, faith and peace are differentiations of Love. Every real emotion, then, has its own rhythmic vibration. Every real emotion tells its own story through melody and harmony; so that outwardly the world receives from the invisible, and translates it into the visible; for there is nothing hidden but shall be revealed. Real music tells of God and heaven, of love and joy, when left, as it were, to tell its own story. In reality, it does not deal with man's superficial, emotional nature; it knows nothing of hate, jealousy, anger, and revenge. Man may have prostituted music to that end through the introduction of certain elements foreign to the highest music. The written libretto with its words conveying jealousy, hate, murder, the excessive use of chromatics and certain uses of the minor chords has, without doubt, made the average person believe that pure music could be made to express man's lower emotional nature to the same degree that it could express the divine nature. Music does not deal with the unrealities of life, but deals with the whole and the complete; not with the things that are changing and passing, but the changeless, the eternal side of life. Love is the essence of music. Love permeates the whole universe and Love does not contain within itself any quality which in any way contradicts itself. The music that comes to the composer from cosmic consciousness is never filled with the strife of life, but with the triumph of overcoming the joy of living, the strength and the perfection of life. The composer in giving form to his music, possibly through not being able to comprehend fully the

import of the message he had to give, has not always succeeded in giving to it the highest or the best possible form. Practically all the great composers, at one time or another, have known that they were unable to give full and complete expression to that which they had received.

There can be no question that major chords more fully express the grandeur, power, and brilliancy of music than do the minor chords. But I feel sure that when minor chords are used to portray the beauty and perfection of life, the composer who uses them with this object in view, will not find them lacking. Too often, however, they are used to depict man's unreal emotional nature. Let it once be understood that man does not and cannot create music any more than he can create energy, that music is universal and lives in eternity. But man may discover it, and through knowledge give it form or embody it. Between the inner rhythm and the outer harmony, there comes the melody which may be said to partake, in a way, of both inner and outer. The melody is the mystical language in the mind of the composer, but it is to be made more tangible, in a way, to the listener through the use of harmony. Back of the melody is the feeling which gives it all its colour; later the harmony gives it form.

No matter how impressive, or beautiful musical ideas may be, something of their value will be lost unless they contain symmetry, beauty, and elegance of form. Perhaps no one ever realised the perfection of outer form to the degree that Mozart did; and it may well be that in our present-day life, with all its unrest and discord, we are unable to appreciate Mozart's music at its real worth. In the striving after something

new, we have let go of the old ideals and old forms of beauty and have not as yet been able to grasp new and higher ones. In the radical tendency of the age, we forget that beauty and truth are eternal, and too often in discarding what we deem to be the old things in life, the partial and the incomplete things, we also discard much that is just as necessary to the life of to-day as it was necessary when it first took form in life. Nothing that is good, beautiful, or true can ever be lost. The incomplete must make way for the coming of that which is whole and complete. At the present time, there is much that passes current as music that has no real place in the musical world whatever; counterfeit music without rhythm, melody, or harmony. And to make the matter even worse, if that were possible, such music is associated with words lacking in all true poetic expression. This is not only true as regards the secular songs of the day, but it is equally true of religious music. It comes from the effort of people who have neither developed the poetical nor musical instinct, people who have no knowledge of music or poetry, but who try to pattern after or copy what others have done in a far better way. Such music and poetry can do no more than awaken the most superficial thoughts and emotions. The producers of it, not only stand in the light of their own development, but do harm to others. Civilisation that bows down before such false gods is not worthy of the name. God's most beautiful gift to His children should not be desecrated by ignoble, mercenary motives, solely to attain ambitious ends. I would rather encourage than discourage the one who would seek to become a musical composer even if such a one could not become great in his profession; be-

cause in the very effort he makes to compose, he is enriching his own life. No one can compose music without benefiting his own nature, without getting a more beautiful outlook on life, if he is honest in his efforts and tries to do the very best he is capable of doing. The composer may only hope to give beautiful and soul-satisfying music when he draws it from the depths of his highest consciousness. No matter how much he may study the works of other composers, no matter to what degree he may have developed form, he must have the musical consciousness in order to make music. The imitator or the plagiarist can never produce music worthy of the name. He stands in the same relation to a real composer that an iron or a brazen bell does to a silver or a golden one; and yet the world is full of people who are so unattuned, so discordant in mind that they prefer that which is hardly the semblance of music or poetic beauty to that which is both real and beautiful! Sudermann has said: "The greatest and highest thing one possesses in the world is his life's melody—a certain strain that ever vibrates, that his soul forever sings, waking or dreaming, loudly or softly, internally or externally. Others may say his temperament or his character is so and so. He only smiles, for he knows his melody and he knows it alone." What each person needs is to find his own melody, and not only to find it, but to let it sing hour by hour in his every-day life. Through doing this, he will find that he is making progress, that his melody is bringing to him not only the real satisfaction of his present life, but is preparing the way for a still higher life.

Haydn was once asked which he liked the better of his two oratorios, the "Seasons" or the "Creation."

He said the "Creation," because in the "Creation" angels speak, and their talk is of God. The great Handel completed the score of the "Messiah" in fourteen days. Speaking to someone of the "Hallelujah Chorus," he said: "I did think I did see all Heaven before me, and the feet of God Himself." It is said of him, also, that his tears mingled with the ink as he penned the notes. Said Helmholtz: "Just as in the rolling ocean, the movement, rhythmically repeated, and yet ever-varying, rivets our attention and hurries us along. But whereas in the sea blind physical forces alone are at work, and hence the final impression on the spectator's mind is nothing but solitude—in a musical work of art the movement follows the outflow of the artist's own emotions. Now gently gliding, now gracefully leaping, now violently stirred, penetrated, or laboriously contending with the natural expression of passion, the stream of sound, in primitive vivacity, bears over into the hearer's soul unimagined moods which the artist has overheard from his own, and finally raises up to that repose of everlasting beauty of which God has allowed but few of His elect favourites to be the heralds."

The greatest composers of music lived to express the full passion, power, and beauty of music, often losing all thought of the self and becoming so absorbed by the consciousness of music that space and time were entirely forgotten. It was thus that they produced their greatest works and by their music helped the whole world to a better understanding and a truer conception of what life should be. And in the doing of this, they had their compensation, although on the face of it, it might seem that all the physical poverty and hardships they endured, and the mental anguish

and sorrow they passed through would make it appear that life gave them little in the way of compensation. But while the world for which they worked gave but little in return, they were not without the real satisfaction and joys of living; for all creative work brings with it its own reward. When heart and mind and hands are all engaged in an effort to produce something new or something beautiful, then to the person thus engaged comes the sense of exaltation wherein he rises above the world and the things of the world. For the time being he is in a new world; he has lost all consciousness of the past, and is living in the wonder and beauty of the eternal present.

"There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentler on the spirit lies,
Than tired eyelids upon tired eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep."

Were it not for this power to penetrate, as it were, into the invisible and realize the wonder and ecstasy of a higher consciousness, it would not have been possible for a great composer to exist and produce really beautiful, soul-satisfying music, in a world constituted as it is to-day, or even in a world of the past. For the everyday world of man's life is so filled with the things that do not count, the dull, dead materialism and the constant grind of the body of humanity in order to maintain a purely physical existence, that all spiritual vision is entirely shut out, or at least, largely ob-

scured. The composer, therefore, finds it necessary to leave the every-day consciousness and enter, as it were, a new world, one filled with music and colour, and with this his whole life becomes inspired, and because of his new vision there are set up in his mind new ideals to be expressed through musical tones. The composer who can fully realise the truth of this and who uses his divine power to express the eternal love and joy of life, becomes a true saviour of the world to lead man out of the thraldom and bondage of material thought and desire, and cause him to realise not only his kinship to God, but his true relation to his fellow-men; and the composer who through his life-giving music shall awaken the love of God and of man in the breasts of his fellow-men, shall rank with the greatest prophets of all time, a divinely inspired prophet with a divinely inspired message of peace and good-will to all men.

CHAPTER XIV

LIFE'S LOVE MELODY

"Love took up the glass of Time, and turn'd it in his glowing hands;
Every moment, lightly shaken, ran itself in golden sands.
Love took up the harp of Life, and smote on all the chords with might;
Smote the chord of Self, that, trembling, past in music out of sight. —TENNYSON.

"Music that is born of human breath
Comes straighter to the soul than any strain
The hand alone can make." —MORRIS.

"A tone
Of some world far from ours,
Where music, and moonlight, and feeling are one."
—SWINBURNE.

"Feeling and music move together,
Like a swan and shadow ever
Floating on a sky-blue river
In a day of cloudless weather." —LOWELL.

MUSIC, like everything that is fundamental in life, partakes of the heart or feeling, of the mind or thought, of the sense or physical expression, and can never be of any one plane of being, but ever must embody all three. We might go farther and say that there are four great planes of being, or states of consciousness in human life: The ELEMENTAL objective or physical state wherein man is under the control of his sense nature; the RATIONAL or mental plane wherein man uses his mind to think, reason and form judgments; the PSYCHIC which might be defined as an intermediate state between the mental and the spir-

itual nature, partaking more or less of both, sometimes giving clearer vision and deeper insight, and again when misused acting as a barrier to higher development; the SPIRITUAL consciousness or that state of being in which man realises his at-one-ment with God. It is in this state that what is known as Cosmic Consciousness is attained to which I made fuller reference in a former chapter. This spiritual consciousness may be said to be the crowning development in the life of man on this plane of being. All planes must be considered as necessary stages in the development or evolution of man, and from first to last there are varying degrees in music fitted to the needs of every plane.

Some have thought that music is purely emotional, but it is much more than this. Sometimes it may contain emotion to a greater degree, and again it may be said to be as much a product of mind as of emotion. The soul of music is emotion, but the body or form it takes is an expression of thought. Music may have so much of the mentality of the composer in it that it loses its power to awaken the inner emotions of the listener, and yet an individual of a developed mentality can enjoy it as he might enjoy a book or a lecture, solely for its mental stimulus. Music, in its earliest stages, appeals to man more largely through his sense nature than in any other way, but, as its evolution continues, the appeal to the mind comes with it, and still later, as it begins to express something of the higher or spiritual side of life, it appeals to the heart or to the higher love nature in man. I feel sure that the music which awakens the deepest emotions in life must affect the whole man, spiritually, mentally, and physically. I believe any action that awakens man's higher emotional na-

ture lends itself, also, to a greater mental perception and increased mind activity, as well as to a renewing and strengthening of man's physical organism. When this knowledge comes to be an accepted fact, people will strive more and more to awaken their higher emotions; for the real perfection and strength of life must come through such renewing.

Some may contend that the music which awakens the spiritual or intellectual activities has but a momentary effect, lasting only while one is listening to it; there may be very full enjoyment for the time, but when the music ceases, the effects are soon lost. I do not for a moment accept this as truth. I believe the effect of the music has become a real and permanent possession of the listener, a part of those riches that are stored away in the subconscious mind; furthermore, if music will induce even a temporary state of thought and feeling, temporary states may become permanent. When, through thought and feeling, there is once established a definite habit, it becomes comparatively easy to retain the impression which then sets up a new rate of vibration in man's spiritual, mental, and physical life. Listening to such music a number of times will tend to make the vibration permanent, for, when the life of man vibrates from the emotional to the mental, and from the mental to the physical, then such a condition sets up causes which result in perfect health of mind and body.

Music has not as yet been given its proper place. When we come to understand it aright, we shall know that there is no one other influence in human life that can be so effective for good; that, through its aid, the very highest aspirations can be called into being, and the latent power in man developed and used to a far

greater degree than man has as yet dreamed of. In fact, there are possibilities to be disclosed through the influence of music that man as yet has not even conceived, but in the near future he is going to realise many of these hidden powers, and use them in directing his own life. When the influence of music is brought to bear in a direct way for the accomplishment of definite ends and purposes, then we shall realise something of the real power that music exerts upon life. In the near future, music will be made to soothe and comfort the weary, both of mind and body; it will uplift the sorrowful, bring hope to the despondent, inspire and encourage to action, and cause people who are spiritually and mentally blind to see and to open their ears that they may hear.

I have referred in the beginning of this chapter to varying planes of consciousness. The man or the woman on any one of these varying planes of consciousness whose feelings are not affected by music, has not lived life in a vital way, neither can it be said that such people have entered into the real joys or pleasures of life, since rhythm, melody, and harmony are all necessary to every plane of living and the one who has rounded out on any plane, from the physical up, must have entered into the joys and sorrows of life as conveyed through the medium of music. It is not in living the partial life that one is able to enter into and appreciate life at its full; the well-ordered life is rounded out by the ability to enter into and get good from everything.

Whatever we know ourselves to be deficient in, that is the one thing we should try to cultivate. Life can only be understood in a whole and in a complete way through knowing it and living it. We may say that

we can profit to some degree by the experience of others, but after all it is only the one who has lived who really knows, and life is intended to be lived to its full, not in some things but in everything that will make for harmonious living. In striking the keys of life, we shall not always produce harmony; but it is through the constant practice that the real knowledge and harmony is attained. We should remember, too, that whatever we bring to life we receive from it again. The discords we create for others come back to us redoubled. The harmonies we are able to bring to brighten and uplift our fellowmen are returned to us in an increased way to bless and to comfort our own lives. This is the law, and all may reap the joy and the gladness of life, the love and the hope of life, if they so will. We come to know and understand things or people aright only through learning to love them. It is through loving understanding that the clouds of life are dispelled and the real appreciation of any thing or person comes; so, if any person be lacking in what some term the musical sense, let him desire to know, to understand, and to feel music, and through such desire must come the love and the appreciation of music, and this in turn will tend to the enlargement of his mental and spiritual horizon.

Sometimes we speak of people as being discordant. A discordant person is one who is not attuned, one in whom the melody, rhythm, and harmony of life are absent. To produce accord it will be necessary to establish all three. While each individual is a unit, the unit may be said to have three phases through which it expresses itself: soul, mentality, and sense. Love and the deepest feelings of joy, faith, hope, and peace

are all soul states; logic, imagination, thought, reason, and judgment are all mind states; while the five senses are most closely allied to man's physical organism. As all three fulfil their purpose, man strikes the major chord of his being. If he is using mind and sense alone, the two only make an incomplete chord. The great object of life must ever be to produce a full chord and, having done this on any scale of being, man is preparing the way for the sounding of a new chord on a still higher octave or plane of being.

The fundamental note of the highest music in life is love. It is like the white ray which when broken up discloses the seven prismatic colours. So love, when differentiated, expresses itself through faith and hope, through peace and joy, through goodness and gentleness, and all these give to life its real character, and its rhythm, its melody, and its colour. Life is a constant process of development. One step taken in the right direction brings with it the necessary vision for still another. The ideals we hold in mind are always a little beyond our performance, and with every effort we make to live life in the best possible way the ideal is ever enlarging. We never arrive at any ultimate end, for what seems to be the end of one phase of living is only the beginning of another. Progress is eternal.

Soul-satisfying music must come from the soul. For only in this way can music become the universal language that can be heard and understood by all people. The thoughts expressed through words, whether those words be spoken or sung, do not necessarily tell their story to ears unfamiliar with the language used; but when heart speaks to heart from the depths of inner feeling, then none are so deaf but that they may

hear. Music may be made such a potent factor that it will awaken the very highest feelings in the life of man, and through the awakening will come a life such as he was intended to live from the beginning. The whole life will become a vibrant melody filled with the real joy of living. If we could only realise that as life progresses there is an ever-increasing wonder of music and colour, but that only through inner development can come the appreciation of it, then we should look forward, not with doubts and fears to sorrowful, or painful, or evil consequences that may befall us in the future time, but with pleasurable anticipation to the greater joys that we know await us.

The greatest of all music must be the product that comes, as it were, directly from the soul—music that is coloured by the highest emotions. All music that changes and passes away is of the purely superficial emotional kind which may produce disturbances of mind and body, but never affects man's soul for good or for ill. As the soul can only recognise the real in the music of life, the more we use the highest and best music we already have, the more shall we be able to enter into that higher consciousness from which all divine music is drawn. Every great composer, poet, painter, or sculptor has, at one time or another in his life, done certain work that, in a way, transcended that which his mind was able, in a sense, to conceive. It was as though something else worked within him to will and to do, that his work was more an expression of his deepest feelings than his best thought. Although his thought was necessary to the giving of form to his work, nevertheless, the work held far more of what he had felt than of what he had thought. We call this inspiration, and inspira-

tion is drawn from one great Source. It comes through the soul, the individual being brought into contact with the Universal Soul. It is through such contact that the highest state of feeling in man's soul is brought into activity; and, in turn, this activity becomes the factor that is going to renew the mind of man, and through this renewing power will come the true outer expression of whatever one is doing, be it music or poetry, painting or sculpture. The expression takes its form from the new and living ideal that has entered the mind from the divine Source of Being. It is told that Fra Angelico gave himself up to hours of prayer before he began to paint, and one need only to look at his pictures in order to feel something of that sanctity and ideality he was able to put into them. Michael Angelo, too, must have been inspired when he painted the wonderful frescoes of the Sistine Chapel, and his "Last Judgment;" also when he sculptured the incomparable statue of Moses. Beethoven's symphonies, at times, seem to have been inspired by something which transcended the mind of man, and Wagner, in certain parts of his operas that have to deal with the more spiritual side of life, is able to appeal to the very highest and deepest within the life of man.

Every original production, if it be truly great, is drawn from universal consciousness, and is as much a product of what is called inspiration as the sacred writings are. In the Cosmic Consciousness is contained every plan and every ideal that is later to become expressed through man and take form as a thing of power and beauty on earth. It is in this way that we become the channel through which God works, and the great work, in so far as it is perfect, is the

work of God expressed through heart, and mind, and hands of man. Its imperfections are solely occasioned by man's limitations. Those who are ready to receive inwardly and to express outwardly all they receive are the people who will be in line to receive the still greater ideals. It is always through the use of the knowledge and the power of which we are in possession that we prepare ourselves to receive still greater knowledge and power. The worker, no matter in what field he may be engaged, should always seek to give expression to the very highest within him, and it will be through doing this that his greatest joy in life will come. Talented composers should cease writing all music that panders to man's lower instincts. But again I say, if there were no demand for such music, it would not be written. The public gets what it asks for; when the world demands the best, it will get the best. There are some countries—where the people want to listen to the best music, consequently, when they go to the gardens, parks, or public places where music is to be heard, they get the best. As yet, in our own country, the great mass of people are satisfied with music that is elemental in nearly all of its characteristics, and such music cannot be expected to uplift either spiritually or mentally. There are many engaged in trying to cultivate among people a greater love for good music, but what with the trashy music written by those who do not understand the first principles of music, and the people who are content to listen to it, the way of the reformer is both a hard and a difficult one, and our composers derive but little incentive from the public in the way of real appreciation of their work. One of our most talented, as well as idealistic composers, Edward McDowell, up

to a very recent date, was more fully appreciated abroad than in his own country. We have too few composers in our country to neglect any of them. Why should Americans not become great in music as well as in so many other avenues of life? I know quite well some of the objections to be met with: first, that we are utilitarian and commercial in our tastes and desires, that a deadly realism prevails the country over, that the sense of symmetry and beauty is very largely deficient; but surely there are enough idealists in this great country who are unwilling to prostitute their idealism to prevailing materialism, who, working unitedly together for a higher order in every walk of life, could create new desires and new tastes in the public mind so that the love of beauty in art, drama, and literature might become the greatest factor for mental, moral, and spiritual uplift. Ideals rule the world, and the few who stand true to their ideals will eventually see the multitude coming out to learn of them, just as surely as the multitude of people went out to John the Baptist in order to learn of him when he was living in the wilderness.

Life only becomes grand and beautiful when we bring the grand and beautiful to bear upon it, when we make a courageous and persistent effort to give expression to the highest ideals we are capable of receiving. The value of such ideals may not at once be recognised by an indiscriminating public, even though we work our hardest to express them. It is difficult to make the world see anything that is close at hand; the perspective of years is needed before people are ready to build monuments to the great souls who have lived true to their ideals, and who have given far more to the world than they have received from it. But

compensation, whether it comes in one way or another, is absolutely sure of coming to the one who lives up to his highest conviction of truth. The life that is lived with the one object of giving to the world the highest and best it has to give, is doing far more for its real development than could possibly be done in any other conceivable way. To the one who seeks to impart of his riches, greater riches are always being added. It is the privilege of the composer or the musician to give what he has to give to the world as fully and as freely as he has received it; and in the doing of this, his soul is being kept open to a continual influx of music from the realms of life and light so that, finally, he becomes attuned to all the wonder and the glory of rhythm, melody, and harmony that is in the great Cosmic Consciousness.

CHAPTER XV

MUSIC, BEAUTY-RELIGION

"To that cathedral, boundless as our wonder,
Whose quenchless lamps the sun and moon supply:
Its choir the winds and waves, its organ thunder,
Its dome the sky."
—EMERSON.

"Then I said, 'I covet Truth;
Beauty is unripe childhood's cheat,—
I leave it behind with the games of youth,'
As I spoke, beneath my feet
The ground-pine curled its pretty wreath,
Running over the club-moss burrs;
I inhale the violet's breath;
Around me stood the oaks and firs;
Pines, cones, and acorns lay on the ground;
Above me soared the eternal sky,
Full of light and deity;
Again I saw, again I heard,
The rolling river, the morning bird;—
Beauty through my senses stole,
I yielded myself to the perfect whole. —EMERSON.

I BELIEVE that most people have a mistaken idea as to what constitutes a religious life. To some, it is a mere observance of outer forms: going to Church, attending the weekly prayer-meetings, and conforming in a general way to the rules and regulations of the religious body to which they may belong. With others, it goes a step farther than this, and considerable thought is given to the effort of suppressing outer manifestations of inner desires and passions, and to such people this seems to represent self-control. Again, with others, asceticism, with strict regulation of diet and frequent fasting, sometimes with prayer, but more often without it, constitutes still another phase of re-

ligion. The above illustrates to a degree, what the majority of mankind believes to be religion. But there is nothing in such religion that will make either for the beauty or the harmony of true living. All such religion retards rather than aids natural progress. It would seem to me as though real development must follow along natural lines, and any departure from this would cause some to miss and others to overshoot the mark. The different phases of religion I have enumerated have in them comparatively little of the rhythm, melody, and harmony of life, all of which should be essential parts of the religion of life. The truly religious life must become all three, because the fundamentals of music are also the fundamentals of human life. The so-called religion of today, instead of being beautiful, is rather a gruesome affair. The only hope to be derived from such a condition as exists is that the average person no longer believes such teaching necessary to the living of life. The theory, or the shell of it still remains, but the substance is practically gone. We may have been miserable sinners in the past, enshrouded by the gloom of fears and doubts, or worms of the dust that disfigured God's beautiful earth; but the substance of such belief has vanished. People in their services may mumble over the words, but they are no longer awed or frightened by them. The old forms and creeds are passing away to make room for a new religion that shall be filled with brightness and hope, a religion of joy and gladness that will really proclaim peace and good-will to all men.

Joy and gladness have their hidden source in the depths of the soul. Joy and gladness, peace and goodwill will find expression in life's new song. When in

the religion of the future the soul is awakened to its own potential powers and possibilities, music will wield a larger influence than any or all other factors. Empty forms, ceremonials and creeds will be replaced by soul-satisfying music. The dry sermon and the shallow prayer which the priest or clergyman offers up for the enlightenment of his fellow-man, or the direction of the Supreme Power, shall pass away, and in place shall come a mighty chorus of voices engaged in praising God in a grand symphony of song that will do more for the spiritual development of those engaged in singing or listening than a thousand prayers or sermons could do uttered by man.

Who has not been more impressed by the religious spirit in the music of "PARSIFAL" than by any dozen sermons ever delivered? There is no way known to man that will reach and touch his highest nature so effectively as the highest music that comes to him through the medium of the voice of his fellow-man.

In life, everything done in the right way is a religious act; and everything done in a wrong or a discordant way is an irreligious act. We know that when rhythm can be introduced into work or into play, it not only makes for ease and grace of movement, but it gives pleasure to the one using it; and we might say that the pleasure in turn became melody, and because of the rhythm and melody living in and being expressed through the life, one becomes in the most harmonious way related to one's environment. After all, what more is there in life, what is there to call for any greater attention than the inner rhythm and melody of life, and the outer harmony and beauty of life? Do not these cause one to reach up and beyond everything that is unreal and untrue? Does not such a

state resolve itself into goodness from first to last? If there be any departure from goodness, surely it must be the result of the temporary failure to live the rhythmic life from centre to circumference. I use the word "rhythmic" here advisedly; because if we leave rhythm out, it would not be long before all the melody and harmony would be gone, too. Once the religious life is founded on music, the burden of sin will be lifted and the effects of sin, which we call disease, will be removed. For rhythm, melody, harmony and beauty can never introduce fearful, discordant or unwholesome things into life: the same source does not send forth sweet and bitter waters. I know that many will take exception to some of the statements I have just made, and will argue that if my statements were true it would be impossible for professional singers or musicians so often to be discordant and inharmonious themselves; surely, if music were the panacea for all our mental and physical states, we should get some full expressions of its benefits from those who are most actively engaged in it. This looks, on the face of it, a reasonable argument. I think, however, it can be shown that it in no way disproves my statements, because much of the music of the present time is not written with the object of calling out the best that is in man. In fact, in some cases, it would seem as though composers wrote their music to appeal to man's lower or elemental passions, and this, to a degree, will explain why so many singers and musicians lead what might be called unmusical lives. They are under the spell of a subtle hypnotism that exists in certain kinds of music and acts almost like morphine to deaden one's sensibilities, so that nothing is seen in its right proportion. Consequently,

people under the influence of such music become mentally and morally unbalanced.

It is generally found to be the case that musicians are very sensitive, that they respond either to good or to evil influences more quickly than do most people, and perhaps this is one reason why people are more lenient in their judgment of them. They say: "Oh! it is the musical or poetical temperament," and that is explanation enough; as though the musical or poetical temperament should be one means of leading people astray. Granting that the sensitive temperament is necessary, it does not follow that it need be a source of weakness: in fact, when this temperament is fully understood by its possessor, it becomes one of the greatest elements, not only for self-protection, but for the development of all that is highest and best in life. It is only that too often the sensitive temperament is appealed to by the false and superficial emotions, which the unclean mind of the composer has put into his music. We should understand that a principle which can produce the greatest good, may when prostituted to an evil end or purpose, produce the greatest evil. I would not, for a single moment, think of saying that the varying kinds of music that we have at the present, could be made to serve any high or holy end; but I do think that there could be selected no end of music already written that would supply the needed stimulus for a truly religious life, and if our musicians and singers were engaged in singing and playing such music, we should not only have better mentally and morally balanced lives, but be more spiritually enlightened as well.

When the public demands the highest and best of music, it will find that composers, singers, and instru-

mental musicians are ready to give it. When, too, the great composer comes to understand that he is a prophet sent of God to help impart God's message to man, then he will try to compose in a way worthy of his high office. He will not be swayed by earthly consideration, so that at one time his music is prostituted to ignoble ends and purposes, while at another time, through the inner melody of his life, his music carries with it something of the breath of heaven; perhaps something that the angels of God have already sung. The composer attuned to universal consciousness heard and caught the strain; and because of this, he was able to impart through his written music something of that spirit that he had felt, something of the melody he had heard before he was able to give it form. Too many of the great composers have had to live under such conditions as made it next to impossible for them to become imbued with the deepest and highest consciousness, a consciousness they might have realised in greater fulness if it had not been for all their worries and anxieties concerning their daily lives. When we think of such a man as Schubert, of how much he gave to the beauty of the musical world and how little he received for it in a material way, the only wonder is, that song could sing through his life with such a wonder of tenderness, and such sweetness of love and beauty. The world owes a debt of gratitude to Schubert that it can never repay, and what I write of him is equally true of many composers who have lived in the last three hundred years, composers who have been hindered and hampered on every side, without sufficient to supply their daily needs, yet who, in spite of all, have produced music that has, perhaps, done more to make the world a better place

to live in than any other one factor in life. When people read Wagner's autobiography, they say he was an extremely selfish man in that he wanted others to furnish him with home and food, and the necessary things of life; but suppose that we look at the matter in this way: even if that had been done, humanity would still be the debtor to Wagner because he gave ten thousand times more to the world than the world ever gave to him. He was conscious of having a message, his one and greatest desire was to give that message. Anything that hampered or interfered with the giving of it, caused him a degree of impatience and irritation of mind. People may say that he received money from his operas and this should have proved sufficient compensation for his work. We know that it was nothing of the kind; that for years he was in debt; and how he wrote the wonderful things that he did, considering all the disadvantage he laboured under, is really a marvel. No great composer should ever have to barter for the product of his genius or even to think how his daily needs are to be supplied. He is more essential to state and nation than the greatest general of the army, or the greatest statesman of the nation. He is the high priest who is in more direct relation with Cosmic Consciousness and has a greater message to give to the world than any other living man. At the present time, we have our great monuments for the great warriors who worked death and destruction on earth, while we reserve our little monuments for the great composers who have brought light out of darkness and who were God's chosen instruments to show man how to establish His Kingdom on earth.

I believe that there is a direct correspondence be-

tween rhythm, melody, and harmony—the trinity in music—and religion, philosophy and science—the trinity that goes to form consciousness in man.

Rhythm corresponds to feeling. We "feel after all that is highest and best." The Bible speaks of man "Feeling after God"; and Jesus, speaking of God, said: "God is Love." Love is a state of feeling. Love in the life of man responds to love in the Universal Life. This is what might be called religion in the first degree.

Melody is sound in rhythmic motion. It gives an expression of rhythm through ideals. Again, philosophy in the life of man is an attempt, through the written or spoken word, to give expression to inner feeling, to try to define that which seems almost indefinable.

Harmony in music is the relation that one chord bears to another; so that all music may have harmony of form. In the same way, science is an externalised demonstration of what man has thought and felt. His inner feeling and vision becoming actualised in his outer world. Religion is, therefore, first of all, a state of feeling, then thinking, and lastly one of expression. To sum up, when man lives a life of law and order the first expression will be rhythm—feeling—the intermediate state will be idealistic melody, and later this rhythm and melody will take form through right action. This, then, should constitute the real religion of life.

There is still one other quality that should result from living these three: that is, the development of *Beauty*. Beauty is the overshadowing radiance of a full and complete expression of all three. Inner passion, idealistic thought, and right action can never be separated from living beauty, but all are inseparably

bound together by it. Beauty serves to awaken the inner life and call out, as it were, a still greater love for the beautiful.

The importance of the love of beauty cannot be over-estimated. Neither is it possible for any one to realise how much it brings to life, how much of joy and hope, how much of gladness and sunshine, how much it colours one's speech, how much it gives expression to one's acts. We cannot measure its worth; we cannot count its value. It lifts a rich man out of a sordid state of satisfaction with worldly possessions, and endows the poor man with a wealth he could not buy with all the world's gold. We do not purchase God's gifts. The sun shines alike for all. All men breathe the air, but one man may enter into the enjoyment of the sunshine and the vibrant breath of the fresh air in a way that another knows nothing about. Not that any gift of God's is withheld from any one, but all gifts must be appropriated, must be used in order to be enjoyed. Therefore to those who seek beauty for the sake of beauty she will be found; and the seeking and finding of anything in the highest sense should be in order to use it. No matter how good a thing may be, it must be used in order to fulfil its real purpose; and if one has it in possession and fails to use it, it becomes a hindrance rather than an aid to development. While God is the giver of every good and perfect gift, yet this much is expected of the individual, that he shall lay hold of the gift, make it his own, and then use it for his own highest good and the good of others. An increasing knowledge of the beautiful will cease, when having entered into a degree of knowledge and appreciation of the beautiful one fails to impart of his riches to others.

A man is justified in using his own ways and means in giving. He is justified when he withholds from those who have no desire to receive what he has to give, he is also justified in withholding where there can be no real appreciation of his gift, but he is never justified in withholding from those who are ready and desirous of receiving. If he would grow in possessions and add to their value, he must do so through the giving of whatever he may have to give. Only through the use of one's blessings comes the still greater blessing.

When a man feels the wonder and the beauty of the Presence of God in his life he must seek to transfer the inner feeling into beautiful ideals, and these ideals in turn should colour his spoken word and his every act, so that there may be that oneness of life which radiates from the centre to the circumference in a perfect, rhythmic way from all that one feels, from all that one thinks, and from all that one does. This is the fulfilling of the perfect Law of Life.

In one's quest of the beautiful, the eye should be kept single so that the whole body may be filled with light. We should never dwell upon, or allow our minds to picture anything that is not beautiful. It is not necessary to have contrast in order to understand in a more perfect way anything of which we may be making a study. In the subconscious mind we have all the contrast needed to form a background for any or all of life's pictures. It is, indeed, in no way necessary to seek evil in order to understand good. But let us remember that every manifestation that is lacking in grace and beauty is only a partial expression, and expression which has not as yet fulfilled its design but which, in the process of evolution, will take its place as a thing of beauty.

All true criticism should mean, not dwelling upon and magnifying anything that is lacking in beauty but rather the showing forth of whatever beauty the subject possesses and suggesting how still greater beauty may be added to it. People do not need to be told their faults in order to be shown a way for overcoming them. We draw out the hidden beauty that exists in another life only through the full recognition of whatever beauty of thought, feeling, or action it is already expressing. That which lives in anyone's life is constantly seeking to awaken the same quality in the lives of others. Whatever of beauty the heart is feeling, whatever of beauty the mind is thinking, whatever of beauty the hands are doing, all become examples for others, an aid, an incentive to a loftier conception and a truer expression of beauty.

Some say that this is a utilitarian age and that real beauty is not appreciated, that the world of to-day is in quest of money, of everything that will make for physical comfort, rather than the unfolding to the higher planes of life, therefore any effort that is put forward to help humanity to a greater knowledge of the beautiful is lost. I do not think this is wholly true, but even if it were true, there would be the greater necessity for the prophets of the ideal and beautiful to give expression to their ideals, to show the loveliness of them, and so induce others to set forth in the quest of what they themselves have learned to love.

One of the prophets of old has said that the people perish for lack of the vision, so, he who is in possession of this vision, the vision of higher ideals, the vision of more beautiful states, or even the vision of beautifying the external world through artistic ex-

pression should give his vision so that the people may not perish but rather be quickened and renewed. Ideals rule the world. The world to-day is hungering and thirsting after the beautiful; it may be that this hunger and thirst will bring new prophets of the beautiful, for wherever desire exists, there exists with that desire the material necessary for its fulfilment; wherever there is demand there must of necessity come the supply.

The world is ready for another renaissance in sculpture, in music, in painting, in all that adds to the beauty of life. Art must keep pace with science. Art must keep pace with religion. And so we may be even now in the springtime of a new art, the morning of a new day, when the world of man's activities shall be enlarged, brightened, and cheered by the new manifestations of those living ideals which even now are beginning to illumine the world of soul and mind; a new day when the world shall be made to blossom as the rose. This new beauty will bring with it the true joy of living, for the sense of beauty will always awaken the kindred sense of joy. The ardent desire, the fervent prayer, the beautiful ideal entertained and lived by any individual will always help in bringing to fruition a new world of beauty which shall eventually be disclosed to all who have eyes to see or who have ears to hear. He who seeks to give expression to his highest ideal is not only enriching his own mind, but is helping to enrich the world.

In his ideals there is always something that is beautiful in vision and thought, waiting only to be disclosed in outer form, and the effort after true expression brings with it an ever-enlarging ideal, an ever-increasing beauty. It is always through knowing and

doing that we grow. All true effort to express something beautiful brings with it an increasing appreciation of beauty as well as an ever-unfolding life and a greater power of expression. The New Testament tells us that love is the fulfilling of the law, and the fulfilling of the law is not that which is unfinished or partial, but only that which is whole and complete. In the spirit of love one always seeks to give of the best or to do the best that lies in one's power to give or to do.

Wherever the spirit of love is, there is the fulfilment of life's laws, and with all such fulfilment beauty is to be found. Every person who is living outwardly his inner ideals is expressing the divine ideal of being. Into all the religion of righteous living there enters the element of beauty. The Supreme Architect fashions everything even from the least of things to the greatest in a beautiful way, giving to each thing a peculiar beauty that is all its own. Beauty is the great high priestess of religion. But there can be no beauty apart from rhythm, melody, and harmony because all external creation is dependent upon all three for its existence. Because through their aid there came into being all forms, and with their withdrawal or ceasing to be, all forms would pass away. While this is true, yet it is impossible to separate beauty from any one of the three. Rhythm is expressed through beauty of feeling, melody through beauty of ideal, and harmony through beauty of expression. So we build our temple of pure and undefiled religion four square, and the foundations are laid on rhythm, melody, harmony and beauty; and the temple will not be whole or complete if any one of the four corners should be left out. But if we are using them all, then

we are building our house upon the eternal rock of truth. A temple that is "not made with hands" but one that is "eternal in the heavens," one that has existed before the foundation of the world, but one that man has to discover for himself in order to know the truth of his own being. For countless ages the quest has gone on, for countless ages man has sought to find out the hidden mysteries of being. He has thought his life to be one of ceaseless conflict wherein the evil is always arrayed in opposition to the good; not realising that good was all, and that good lived in his own life; that his so-called evil was only a necessary shadow to make the realities of life evident to him; that all power had been given him to overcome, to replace the partial or the incomplete with that which is whole and complete, to allow the true rhythm and melody of life to flow into and, I might say, to overflow his whole being. He has not known that this is what he sought, and he will not know it until he realises it within his own consciousness. But because he is seeking he shall find, and because he knocks, the door shall be opened to him. After all, it is concentrated effort that counts. The realisation of what life means, that its inner ideals must be fashioned into outer forms.

Some people have thought that a religion which should meet with the acceptance from many people could be portrayed by beauty alone. But the difficulty would be that beauty could only be perceived by the one who had awakened to a love of the beautiful, and might not have as much of an appreciation of beauty as one might have of rhythm or melody. It seems that rhythm or feeling must always be first, that melody or ideal must follow, and that harmony or

outer expression must exist before one can grasp, in a full and complete way, the true nature of beauty. But in all four the whole religion of life may be summed up. Such a religion would know only God as its Founder, would be devoid of everything in the nature of creed, would make in an irresistible way for the brotherhood of humanity. From it there would come a new birth for the world. I believe the prophets of old foresaw the coming of such a time when they said: "Ye shall go out with joy, and be led forth with peace: the mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap their hands"; "the desert shall rejoice, and blossom as the rose"; and "righteousness shall cover the face of the earth as the waters cover the face of the deep."

It may seem to the musician or to the lay reader that the writer is taking an exaggerated view of what music might be made to do; but if music can be made to appeal to man's inner feeling to a far greater degree than anything else, and if the highest feeling in man's inner life consists of love of God and love of man, then surely music is going to draw us closer to God and our fellow-man than anything else that we know of can do. Music and love, colour and beauty, harmony and expression, will give us the real religion of the deepest feeling; a philosophy of the highest thought, and a true science of right living. Right living being the product of inner feeling and true thinking, when this comes into the life of man, then his pessimistic religion and philosophy will pass out and he will have what the poet Milton dreamed of:

"Divine Philosophy!
Not harsh and crabbed as dull fools suppose,
But musical as is Apollo's lute,
And a perpetual feast of nectar'd sweets
Where no crude surfeit reigns."

And we may rest assured that in the time to come, we are going to do everything in a truer and a more beautiful way than we have ever done in the past. Because of our quest and desire for truth, life is going to render up to us the greater joys of being. The happiness and contentment that we now dream of are to be fully realised in our every-day life. The new must supplant the old.

In the religion of to-day there is comparatively little that is making for spiritual, moral, or mental uplift; because there is so much in it that is fundamentally wrong, so much in it that can never be made to appeal to the hearts and minds of men. No religion need expect to last that is not founded and grounded in the eternal laws of life. Man feels the absolute necessity of religion: something to love, reverence, and worship. These feelings in his life, unless they find full and free expression, keep his mind in a state of unrest and longing desire for something he has not yet attained. Why should the deepest thing in life find its expression in an unlovely exterior? The greatest number of the religions of the world have failed to hold the hearts and minds of the people because the externals of religion have seldom represented in any true way, the real religion of life. That which is beautiful at the heart of life, should express something of the inner beauty when it takes form in outer symbols; for it is only thus that it becomes a true expression of religious feeling. It should ever be man's object to portray the wonder and beauty of

the inner life in every effort he makes to express himself in the outer world. For man's inner consciousness of thought and feeling must eventually find full and free expression in his outer world. True religion should be expressed in joy and gladness, it should be the brightest and most beautiful thing in life. If God has created a universe and endowed it with untold beauties that are rhythmic, melodious, and harmonious, that have colour, grace, and symmetry, a universe filled with living music where everything from the tiniest flower with its head uplifted to the sun, to worlds, and systems of worlds and suns are all engaged in singing the praise of their Creator, surely it would seem as though man, the most highly developed of all God's creation on this earth, should praise Him in a more beautiful way even than all other things of His creation. The whole vast universe is not only filled with melody and harmony, with grandeur and beauty, with energy in motion, but with law and order as well; and a religion that does not contain all of these need never hope to live in the hearts and minds of all people. The divine way is the only way, and just as soon as man takes knowledge of that way and begins to consciously co-operate with God, will he have begun to live a truly religious life, a life that will make for the joy and the happiness of his mind, and for the health and strength of his physical body. He must leave the old ways and means behind. He must cease conforming merely to the letter of the word, and come under the spell of the Spirit and be guided by it in the Way, the Truth and the Life. For only by so doing can he free himself from the law of sin and death, and consciously become a son of God.

CHAPTER XVI

MUSIC AND CHARACTER

"The man that hath no Music in himself
Nor is not moved with concord of sweet sounds
Is fit for treasons, stratagems, and spoils."

—SHAKESPEARE.

"The harp the monarch minstrel swept,
The King of men, the loved of Heaven,
Which Music hallow'd while she wept
O'er tones her heart of hearts had given,—
Redoubled by her tears, its chords are riven!
It softened men of iron mould,
It gave them virtues not their own;
No ear so dull, no soul so cold,
That felt not, fired not to the tone,
Till David's lyre grew mightier than his throne!"

—BYRON.

IF there is any one question of more importance than another in life, it is certainly that of character building; because character or the lack of it makes or unmakes the man. Man has the power within himself to feel, to think, and to act; and it is the use or misuse of this power that makes for character or the lack of it. The ideal man is one who is thoroughly rounded out, who has used to the full the attributes of soul, the faculties of mind, and the physical senses, and who through their use has developed soul, and mind, and body to their fullest extent. When we say that a man has a strong character, we mean that he is living life in a strong, true way, that he has strength of mind and purpose, and that he is able to carry both into his daily work. Such a man commands the respect of his fellow-man; but the weak, characterless man, the man who is negative in all his thinking and

doing, is neither respected nor trusted by his fellow-man. It is character that counts in life. The man who is independent and self-reliant, who thinks clearly, and who acts from conviction, brings a far greater influence to bear upon life than could any number of weak, negative-minded people. If character, then, is so necessary to life, it should be the part of wisdom, not only to desire it, but to work for it, because character, like everything else, has to be worked out. None of us in life receives anything that is worth having save through working for it. Yet we all know that two men may do equally hard work and one far outstrip the other, both as regards the quantity and the quality of the work. Now what constitutes the difference between the two? It will be found that one man is putting greater intelligence into his work, and because of this is getting larger results. A man may be strong physically without being able to accomplish much in the world; a man may be mentally and physically strong, and succeed in accomplishing much more; but the man who is *spiritually,* mentally, and physically strong, will be the man who will do the really great things in life; for when a man is developed in all three aspects of his nature, he is thoroughly equipped to do the things that come to him to do. Let me explain: the spiritual is the inner emotion or feeling, it is the dynamic energy of life; mind is thought and reason, it perceives the form that things should take; the body or physical organism is the plane of expression belonging to both soul and mind, where thoughts and feelings later take form and are expressed. As heart and mind and body all work in harmony with each other, man is able to do his complete, his perfect work. Character, then, is developed through the

use of all three, and no one can become fully rounded out unless he is functioning on all planes.

If a clear mind and a strong, healthy body are fundamentally necessary conditions to harmonious living, the question that will naturally arise is how may these two ends be attained? The athlete will tell you that the body may be strengthened and perfected through a wise course of physical training, and that intelligence must be used so that all parts of the body may be equally strengthened, but his theories in and of themselves can never make a weak man strong. It is only as a person puts into practice the theories he may have derived from another, that he can hope to gain his physical health and strength. In other words he gains his power through the use of power; he receives his energy through the expenditure of energy. For everything we receive a price is exacted before we can call it really ours. Everything in life depends upon this great law of reciprocity, of giving and receiving; and so, we give of our possessions, and through doing this enter into larger possessions. Nature exacts of us no indiscriminate giving, but a wise, orderly, righteous giving that considers both the object and the end of the giving. In the building up of the body all excess or intemperance in exercise, instead of making for greater health or strength, takes from both. There is a wise way of doing everything, and if that way is known and followed we get the best results. The body is strengthened and renewed when the mind chooses exercise of a normal, natural kind to strengthen alike all parts of the body. In this way the salvation of the body is being worked out, and it is being saved from weakness, pain, or disease. That which holds good as regards

the body holds good in a larger way concerning man's mind. The weak or negative minded person need never hope to develop a strong, vigorous mind as long as he continues to allow his mind to dwell upon the negative things of life. If he would bring strength out of his weakness, it must come from a continuous effort toward clear, concise, positive thinking. Strength of mind can only come through a real use of the mind. Mental work is as necessary for the strengthening of the mind as physical work is for the body. He who uses his mind each day and hour of his life, in an effort to deal in a true way with everything he may have to do, giving thoughtful consideration to his every act, will have far less reason to regret the things done or left undone than the one who goes ahead blindly without taking thought. People who fail to use their minds to think and to reason, usually form what might be called biased opinions of almost everything in life; and because of this mental condition they are constantly making mistakes, which interfere not only with their own welfare but with the welfare of others. It is necessary that each one should make a mental effort to see all sides of any given question; for the one who does this is far better able to judge, not only what is going to be best for his own interest in life, but also to respect the rights and interests of others. No one need ever expect to attain any lasting success in life, if such success is the result of some one's loss; for reciprocity—giving and receiving—is the real law of living. Character is founded on righteousness; that is, feeling, thinking, and acting in the right, in the best way, and each one forms or develops his own character. If there is only one way to develop character, then all people,

sooner or later, must take that way. If each person has to work out his own salvation through his own effort, the sooner he knows it and sets himself to the doing of it, the sooner will he accomplish the desired end; but that end will only be reached through rightly directed personal effort. One may profit by accepting the advice of others, but in the end the individual must do his own thinking. For if anyone is going to see and know life as it is, he must bring his own thought to bear upon it, and not the thought of by-gone ages, not even the thought of those whom a man may regard as better thinkers than himself. He may be thoroughly conversant with the thought of the past, and he must be willing to listen to, and be tolerant of, the thoughts of others, but in the last analysis he must fall back on his own highest and best thought; only in this way can be hope to strengthen his mind. He can no more grow mentally strong by proxy than he can grow physically strong by having another do his physical exercises. So mental health and strength are worked out through exercise of the mind; and the mind frees itself from all sense of sin and sorrow, when all its faculties are being used in a thoroughly natural way.

Now we come to a third step in the progress of life, which is more essential than either of the others; and that is the development of man's spiritual nature; this again is accomplished through individual work, but work of an order that is more subtle yet more effective. In working out the physical, man dealt with the physical. It was a work which, while under the direction of the mind, was nevertheless of a thoroughly objective nature. In his mental work, while less objective, he was able to form in mind thought-

pictures which in turn dealt with the objective phases of life; but when man comes to develop his spiritual nature, he has neither the physical nor the mind's more refined pictures or ideals. It is quite as if he were entering a new world when he enters into the spiritual realm of his being; for in this state the old consciousness is left behind him, that is, the consciousness of objective life or the mental consciousness composed of thoughts and ideas that partook of his objective life. The new consciousness consists of what a man feels; that great world of feeling which has many names for its different states, such as faith, joy, hope, love, gentleness, etc. Now one might say that it is easy to work on the physical or mental plane, but how can one work on a plane where all seems to be so ethereal, so transcendental? But it is on this plane that the master workman comes into being. On the first two planes everything is largely of a transient nature. The work we did there was always having a beginning and an ending. Now the new consciousness knows nothing of beginning or ending. It is the consciousness of being; it looks neither backward to the things of the past nor yet forward to the things of the future; it lives in the eternity of the present. How exercise or how develop in a still larger way this consciousness? Through a constant use of feeling by relating feeling to thought so that each thought we think is made beautiful because of the melody, colour, and rhythm that comes from feeling.

> "All thought begins in feeling—wide
> In the great mass its base is hid,
> And, narrowing up to thought, stands glorified,
> A moveless pyramid."

Feeling is the soul of all music; and it can truthfully be said that only as we enter into the everlasting consciousness of love have we entered into the Kingdom of God, and become attuned to the music of the spheres. Why is it people always think of the angels as being clothed with white and singing or playing on harps? Why should we identify music with angelic beings and heavenly places? Simply because music is an expression of the divine in man and he must, of a necessity, associate the most wonderful and beautiful things of this life with any heaven he may expect to dwell in at some future time. The white is symbolic of purity. Man has a larger conception of what he should be, than he is as yet able to express; he places his ideal heaven in some future time, failing to realise that heaven is a state of consciousness, and that he may have his heaven here and now if he so wills it. Heaven is not dependent upon environment, but upon the love of rhythm in his own life, for when once the inner melody is established, the outer harmony takes permanent form, not in a hard or set way, but rather in a plastic way that leaves it possible for one to make new and harmonious adjustments wherever and whenever in his life there exists the necessity for so doing.

Sir Oliver Lodge, in one of his books, says that there are two great facts that the scientific world is absolutely agreed on. The first of these is energy and the second motion. Energy is a state of ceaseless motion, but there is a third factor quite as important, and that is, that energy is ever in a state of rhythmic motion, so that the waves produced by sound, colour, electricity, and light vibrations are definite rhythmic waves which can be mathematically measured and

counted. Energy, rhythm, and motion pervade the whole universe. They constitute the creative and sustaining principles in life, principles that affect every part of the visible and invisible universe. If law governs the whole, then law must govern the part. If energy in rhythmic motion creates all form, then the body of man can no more be exempt from such creation than any other form or forms in the universe. All proceed from one Source; all are the results of one Law. We may designate by different names the different degrees of the workings of law, but that in no way changes the law. Universal law and order prevail throughout the universe. We sometimes talk of atmospheric sound vibration which has beginning and ending; and again we speak of etheric vibration, such as the vibrations of electricity and light, that have neither beginning nor ending, and we might superficially reason that here are two entirely distinct kinds of vibration; that one is a ceaseless state of vibration apparently without beginning or ending, while the other has both beginning and ending and is only of temporary duration. After all, what seems to be a difference of kind is only a difference of degree. The difference in kind arises solely from man's limited consciousness, his inability to see and to know things as they are in reality. There is just as much an eternity to sound vibration as there is to light or electric vibration, but man, in the present stage of development, is limited to the hearing of approximately seven and a half octaves of musical sounds, and there are three and a half more octaves of sound that he has as yet been unable to translate into music. Undoubtedly, however, as he continues to unfold to his higher powers and possibilities, his ears will become

attuned so that, by degrees, these different octaves of sound, note by note, shall become music. Moreover, in their becoming there shall be disclosed to his hearing still other octaves of sound that he was unable to hear before, and these, in turn shall become music; and what is true concerning music will be equally true concerning colour. The writer is convinced in his own mind that there are far lower and far higher rates of sound and colour vibration than the ear and the eye of man have as yet heard or seen. If for more than seven octaves we are able to hear musical sounds, and after that we have still three octaves of what we now term unmusical sounds, surely it is because our ears are not attuned to their vibration. It does not follow that they are unmusical, but that as yet we are unable to translate them into music. For all sounds that are heard from the very lowest to the highest must produce music when in a state of rhythmic vibration, whether we are able to hear that music or not.

But as man unfolds to his higher powers more and more of these sounds will become musical to his hearing. It is a scientific fact that in the last 200 years there has been an increase in pitch, and that the concert pitch of to-day is higher than it was less than a hundred years ago, also that we see far more of colour than we did fifty years ago. There is an ever-ascending scale of being, and we are daily and hourly engaged in climbing the heights of being when the inner and outer life are attuned through the rhythm and melody of the inner, and the beauty and harmony of the outer. It is a wonderful thought that through the aid of the divine music that lives within us, we are trying to give expression to a new song of life.

Elsewhere I have said that the body of man is a

whole orchestra of musical instruments. Some poet has said:

> "Strange that a harp of a thousand strings,
> Should keep in tune so long."

Every string in this harp can be made to respond to universal vibration. Furthermore, not only is this true, but when we consciously begin to apply to life the underlying principles that go to produce all music, the harp will yet come to be consciously tuned by the musician so that it need never get out of tune.

Our own earth in its movement around the sun, in its turning on its axis, in its response to the energy given out from the sun, must be making music, and the very atmosphere in which it moves must have an octave of music all its own which, however, may be only one of the notes in the grand harmonies of creation. So the body of man which epitomizes, in a small way, the planet, may be an octave of music which in turn forms a note in the harmonies of humanity. Of course we must ever see that the body is only the instrument or instruments which the musician uses, and that the real music of the body must be the rhythm, melody, and harmony which proceed through soul and mind, finally producing its music in and through the physical organism, so that soul, mind, and body are in perfect unison with all music throughout creation; all blending, as it were, in one grand symphony of rhythm, melody, and harmony.

Ideals in mind are themes which have to be wrought into music. They form, as it were, the architecture of music, they are the harmonies of symmetry and form. Back of these lie the rhythm and the colour which will beautify, glorify, and bring into being the living music of life.

In the past, character has been builded to quite a degree on what might be called the externals of life; outer actions, things that one did or left undone, temperance in eating and drinking, and many other things which, while good in themselves, were, at best, but a washing of the hands or a making of the platter clean; the letter of the word that was too often lacking in the spirit. Character that would be evolved through the instrumentality of music would have to go much deeper; it would deal, first of all, with man's inmost feelings; it would take form in his ideals, and last of all would be expressed in his actions, thereby reversing the whole process of life. The soul in man receives its music from the Universal Soul, but it does not always follow that man through his mentality or his physical organism, is able to give out that which he possesses potentially, therefore it is necessary that others, who are able to express through musical composition, the voice, or musical instruments, should use what they are in possession of in order not only to advance their own development but to call into living expression the latent music in the lives of others. Some years ago, I was acquainted with a blind man who could use his voice in such a way as to make musical instruments respond to it. I knew of another person who, while singing in a room in which there were half a dozen Venetian glasses, touched some tone with her voice that caused all the glasses to sound in unison with it. I use these illustrations to show how music may be made to call out the music that lives, but is, as yet, unexpressed, in the lives of others; to bring about, as it were, a regeneration of life.

The new birth can come only when the whole order of life is reversed; that is, we must stop this vain

search after increased life, health, or happiness in the outer world and go to the Heart, the Source of Life, and there get a new consciousness which is "not of blood, nor of the will of the flesh, nor of the will of man," but the consciousness which is of the Spirit, which is rhythmic, melodious, and harmonious. In this way, and only in this way, will character be established. There is but one gospel which will proclaim the way of life for people of all creeds, and all people of no creed, who have "eyes to see or ears to hear"; a gospel that will make for physical, as well as spiritual, regeneration. For, unto all people is given the power to respond, not only to the music that comes to them through other lives, but to the celestial music, and through such response they become spiritually enlightened, mentally renewed, and physically strengthened. So that the whole life is saved from discordant, inharmonious conditions. Said Robert Louis Stevenson: "We live in an ascending scale when we live happily, one thing leading to another in an endless series. There is always a new horizon for onward-looking men, and although we dwell on a small planet, immersed in petty business, and not enduring beyond a brief period of years, we are so constituted that our hopes are incessant, like stars, and the term of hoping is prolonged until the term of life." Yes, Stevenson was right when he said we live in an ever-ascending scale when we live happily; and his simile is a good one from a purely musical point of view, for the whole tendency of the upward life is in the direction not only of a higher understanding, but of a higher musical pitch; indicating to us that slowly, but surely, we are translating sounds into music; that we are coming, as it were, under the

action of a higher rate of vibration, and, in the course of our development, new octaves will be added, bringing with them new melody and harmony of song.

Music will, in the time to come, not only free us from our physical ills, but will cause our sins to pass away under its divine influence. Why is it that in both the Old and the New Testament, when any great events are referred to, they are associated with singing? At the creation of the world "the morning stars sang together, and all the sons of God shouted for joy." We are told that when the Christ child was born, a great host of angels appeared suddenly in heaven, who sang, "Glory to God in the highest, and on earth peace, good will toward men."

"Love, which is sunlight of peace,
Age by age to increase,
Till anger and hate are dead
And sorrow and death shall cease:
'Peace on earth and good will;'
Souls that are gentle and still
Hear the first music of this
Far-off infinite Bliss!"

A new song that will lead us through the gates of eternal day and bring us to a time when time shall be no more and the shadows of sin, disease, and death shall be left behind forever.

The effect of music upon character-building and the calling out of that which is highest and best in us, is perhaps greater and better than anything else in life; because it speaks directly to the heart, awakening the best impulses; and this, in turn, gives truer thought and better action. Music is filled with the optimism of the Spirit. Not only does it bring to us joy and happiness in our every-day living, but it can be used to unfold the mysteries, the wonder and beauty of

another, a new world of consciousness. At any time one may leave this old world and enter into the new realisation. It is this which makes it possible to live life as it should be lived even when surrounded by an environment that is materialistic. The new world is open to all who are seeking the higher way of attainment, to all who desire new vision in order to lead more idealistic lives. One may enter into the secret places of the Most High when he has prepared the way, when he has brought his mind into full control, when he is able to still all the thoughts and unreal emotions of his every-day consciousness. "Enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret; and thy Father which seeth in secret shall reward thee openly." This is the injunction of One who knew that there is a heaven resident in every soul, and when one has prepared the way, he can enter into that heaven and taste of its joys just as much in this world as in any other, just as much in the present as at some future time, for the kingdom is within and all who have the key may enter at will. For the way of life eternal is not withheld from any one who is willing to enter and walk therein.

CHAPTER XVII

MUSIC AND EDUCATION

"And music of her woods—no works of man
May rival these; these all bespeak a power
Peculiar and exclusively her own.
Beneath the open sky she spreads the feast;
'Tis free to all—'tis every day renewed;
Who scorns it, starves deservedly at home."
—COWPER.

"You call me a dreamer.
Dreams are linked with truth,
For what the soul most dreams of, most desires,
Shall lead her up or down. Some day forsooth,
I shall be that to which my soul aspires." —WHITTIER.

"Music resembles poetry: in each
Are nameless graces which no methods teach,
And which a master-hand alone can reach." —POPE.

IT is sometimes amazing to grown-up people to find to what a degree imagination is developed in the minds of children. This is especially noticeable in their play. In the enjoyment of relaxation one would think that there would not be much mental activity, and yet that picturing faculty of mind is awake in them to such a degree that one innovation after another is made a part of the play; and there is a spontaneousness about it that is seldom, if ever, found among grown-up people. Many parents try to discourage the growth of imagination in the mind of the child. Often they look upon it as a lack of truth when the little one tells of a wonderful thing seen or heard. Because of the discouragement children receive from their parents, and later from their school teachers, the imag-

ination which once lived in their minds is either dulled or ceases to be, and the idealistic, imaginative child grows into the prosaic, materialistic man or woman. So little appreciation have we for the greatest faculty of mind we are endowed with! Said Napoleon Bonaparte, "Imagination rules the world," and, beyond all question, he must have lived in his imagination, the great battles he fought and the great victories he won, long before they were either fought or won.

The imaging faculty comes into play in planning and giving form to whatever we intend to do, before ever we begin doing the outer work. If this faculty can be developed so as to picture in the clearest, most concise and thorough way the things that one wishes to do, then each thing one tries to do will be done, not only in the shortest time, but in the best possible way. In our Kindergarten schools there is put forth an effort to develop imagination in the minds of the children, but the training of the imaging faculty ends with the ending of that brief stage in education, and the steps that follow in the higher education do far more toward deadening the imagination than ever it was quickened under the Kindergarten training. The real elements of education are too often lacking in our schools, colleges, and universities. Education becomes largely a matter of cramming the mind with some things that are useful, but also with a great deal that never has had or can have any real value to the one who may have acquired it. Into every life is written divine knowledge as to how that life is to be lived so as to bring to the one living it the full development of every power and every possibility that is potentially resident in it. Real knowledge of life consists in man coming to know

himself, in man becoming acquainted with what he is and what he desires to be. Education should have for its object the revelation of man's hidden knowledge and the calling out of this inner power.

The materialism of both the past and present have so interfered with natural living that the greatness of life has been overshadowed by what we might call the bigness of things. Apparently every country has at one time or another to pass through a state where bigness comes before greatness. We have our big country, our big universities, our big trusts, our big canals, our big railroads, our big buildings, but they are all big rather than great. Ancient Greece was far more concerned in having things great, in endowing them with a beauty that would awaken and kindle the imagination of man so that still greater excellence and beauty should be the natural outcome of their work. The soul and mind of man are not automatic machines for the reception of a thousand or a million facts. All the outer should be made to serve in calling out that which man already possesses, but is unable to use because he has placed so many obstructions in the way of his using it. If he could carry into his mature life something of the spirit of the child that lived in his early life, many of the problems which in the present remain unsolved would have been solved long ago. It was because the Greeks were able to do this that they were able to work out a democracy the like of which never existed before, so far as we know, and has never been duplicated since. We may well ask the question: What made that one small country of ancient times superior to any other from whatever point of view we choose to look at it? Because of its ideals. Its ideals ruled its world.

Everything in order to be good must be made to disclose the beautiful. Beautiful living ideals conceived in the mind of her greatest people found their true expression in the many and varied forms of her creative arts. Back of all her ideals there must have been something even greater than the ideals themselves that caused the ideals to blossom in mind. There are many people living to-day who do not look upon the Greeks as having been a strictly religious people; but the tree is known by its fruits, and the fruits of the tree are but outer manifestations of the inner life. So it must be equally true that all the many, varied and beautiful forms expressed by Greek art were due to an invisible life of which the outer forms constituted only the product or fruit. Back of it all was the underlying rhythm or feeling that lived in Greek consciousness, and the outcome of it was the real music of life made manifest through beauty of form. As far as we know, the ancient Greek people, with the possible exception of the ancient Egyptians, were really the only people who used music as a fundamental necessity to right living. Music and education, music and the drama, music and architecture—in fact, music as the one supreme underlying factor in life. Some of our own philosophers have had visions or dreamed dreams of music not only entering into human life but also finding expression through the human mind in outer forms. Emerson wrote:

"There is no architect
Can build as the Muse can;
She is skilful to select
Materials for her plan;
Slow and warily to choose
Rafters of immortal pine,
Or cedar incorruptible,
Worthy her design.

"She lays her beams in music,
In music every one,
To the cadence of the whirling world
Which dances round the sun;
That so they shall not be displaced
By lapses or by wars,
But, for the love of happy souls
Outlive the newest stars."

The Anglo-Saxon race, as represented by the United States, England and her colonies, have done comparatively little in the way of creative music; in fact, these countries have had the power of expression through many other avenues that would make for world power and riches, yet in the higher idealism and beauty of life, so far, they have largely failed. If an individual or a nation chooses to make material gain and wealth the chief end and purpose of life, and works perseveringly with that end in view, the individual or the nation will succeed. Men cannot worship God and Mammon. The individual or the nation that chooses, first of all, to live its highest ideals to the full, may lose something of worldly riches and power, but will gain infinitely more in what may be termed the true growth and development of life. Perhaps the time will come when, satisfied with the accumulation of material wealth, the Anglo-Saxon people, as represented by the countries referred to, will come to see that mere wealth or power over other people does not compensate for what they are losing in a hundred other ways.

We have had few great prophets of music, because, through materialistic thought and expression, we have made it impossible for a prophet to arise under such conditions. Our civilisation of the present bears no kind of comparison to the civilisation of ancient

Greece. We are behind them in everything save in the power to accumulate material riches. And even those seem to serve no good end, because people who own riches are filled with worry and anxiety in their efforts to retain them, and others who are not in possession of them are equally anxious and worried in their desire to gain them. So on every side capital and labor, instead of cooperating, are in a state of antagonistic opposition to each other. Class is arrayed against mass, and mass is arrayed against class. And because of this we can have no true idealism wherein man will work for the good of his fellowman, or wherein the many will work for the good of the needy ones. How can music, which is the very soul of life, express itself under such conditions? We may give of our wealth and bring the singer or the instrumental musician from other lands to cheer and brighten our lives for a little time, when we are not engaged in a life and death struggle for pounds or for dollars; but we are unable to present the right conditions for the development of our own people who might become great composers, singers, or instrumental musicians. Because London and New York can pay large sums of money for opera and other musical entertainments, both cities have it. But both cities are lacking in a musical or a thoroughly artistic atmosphere of any kind. The consequence of all this is that our people who would like to take up music or art are compelled to go to the countries that still continue to love art for its own sake; and the people who have no desire for art in any form, stay at home and ridicule those who have some little God-given desire to express something of their own soul life. This may seem like a strong indictment; nevertheless it is

absolutely true, and no class of people knows it so well as the musicians, painters, and other artists, who are struggling to present higher ideals through their work, and yet are meeting with discouragement on every side.

In the educational world, comparatively little is being done to awaken the inner life so that the imagination may be quickened; all the qualities which go to make men and women of true refinement lie dormant in the life of student and teacher alike, and men and women are becoming as automatic as the machinery they have to manipulate. The civilisation of to-day has given us our railroads, our great steamships, our telephones, wireless telegraphy, and all kinds of mechanical contrivances for labour saving, but it has not given that impulse which makes for happiness or joy of living, nor that idealism which uplifts man above the world and the things of the world, and makes him a Godlike being. This civilisation of to-day has not kindled that love of beauty so necessary to all true development. The civilisation of to-day has builded structures of iron, stone, brick, and mortar, higher than the ancient tower of Babel; its materialism reaches almost, as it were, to the heavens, as though it were possible for a man to climb heavenward in this way; and the souls and bodies of men have been destroyed in order to establish a civilisation that is utterly without a soul. We often hear people express themselves concerning soulless corporations, but the little corporation only symbolises that vast corporation which we call civilised society. A stream cannot rise higher than its source, and if the source has its rise in iron and stone, mortar and brick, then the whole structure is of the earth earthy. Deplore

it as we will, the facts remain the same and the foundation upon which this structure rests is made up of the souls, and minds, and bodies of men, women, and children. It is really terrible to think of, but it is terribly and awfully true; and if the society and civilisation of to-day be truly a representation of Christian thought, then the sooner we find our way back to the thought and feeling of ancient, pagan Greece, the sooner shall we become Godlike men and women. Even if our eyes and our ears and our minds were opened so that we could see, and hear, and know, it would not be possible for us to lead ideal lives in this present generation. The subconscious mind of society is so steeped in the materialism of the past and present that it would literally be held in bondage to it, whether it wished to or not, and our greatest hope could only be for the rising generation and the generations yet to come. But all this should be no reason why the idealist and the lover of beauty should refrain from trying to bring spiritual uplift to the world. No, the condition of things as presented makes it imperative on the part of those who know to bring all they have of the inner riches of life to overcome the darkness and poverty of materialism and to try to make this world a better place to live in than it is. This is the night of the world, but joy cometh in the morning. The morning of the new day may not come in this generation, but men and women who have the love of humanity at heart may hasten its coming through wisely directed effort to implant idealistic thought and develop musical feeling in the minds and hearts of the little ones; thereby laying the foundation upon which will be erected the real temple of God which shall be a true expression of universal music.

"Truth is within ourselves: it takes no rise
From outward things, whate'er you may believe:
There is an inmost centre in us all
Where truth abides in fulness."

To this end, then, cultivate imagination in the mind of a child, in such a way as to direct its imaging power into the most beautiful channels. Impress the mind of the child with the thought that his ideals take form in his mind, and help to shape his life and the things he does in life. Explain to him how a painter makes his beautiful pictures; that first of all he has a canvas and paints of different colours, and if he is painting a landscape, with the use of his eyes and mind, he gets a mental picture of what he wants to depict on his canvas. Then he takes his brush, using some colours alone, mixing other colours, and he combines all these to make a picture that looks like the one he is now seeing. And after a time the painter has finished his picture, and later he begins to paint still another one, and so his work goes on. If he desires to do better all the time in his work, each picture he paints makes it possible for him to paint a better one next time.

Tell the child that he too is painting a picture of life by using his heart and mind, and if he puts love and kindness, good will and joy, and gladness into his picture and if he tries to live all he is doing, then he is giving expression to a true picture of life. The child may ask how he can give expression to his picture, and you can tell him through kind words, through generous acts, even through the pleasant look or smile, that in this way he is just as truly giving expression to his picture as the painter does with his brush and colours. By using such illus-

trations, the child becomes more interested and more likely to follow your suggestion, and the story part of it aids in awakening the imagination in a healthy way. Children often have unhealthy imaginings, and frequently it is found that they are caused by the nurse or others who have the care of them telling them gruesome stories and filling their minds with unreal fears, so that they are stimulated in a false rather than in a true way. Talk to children about nature, of how the plants grow, and the trees blossom and produce fruit; or one may talk in an intelligent way to a child about music, and how even a child life may become musical. Explain to the child how rhythm makes everything beautiful, and how easy it is through the use of rhythm to work and to play, and how it produces a soothing influence of mind and keeps his body in a restful condition. Tell him to listen to the running of the brooks, the singing of the birds, and to hear the beautiful melodies that are to be found in both; that if he will only listen with his ears, he will find wonderful melodies coming from nature that possibly no one has ever heard before. Explain to him how rhythm and melody are of his soul and mind, but that he has to make harmony in his outer world, and that harmony comes through adjusting his little life to the lives of his playmates and others with whom he may be living, and that all real music has in it rhythm, melody, and harmony. In this way you will get him interested in music more quickly, and help to lay a sure foundation for his life. One of the world's greatest philosophers, Plato, has said that "music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life

to everything. It is the essence of order and leads to all that is good, just, and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form."

"To know,
Rather consists in opening out a way
Whence the imprisoned splendor may escape
Than in effecting entry for a light
Supposed to be without."

Let the composer of the present cease catering to the morbid, gloomy, vicious, and materialistic thought and sing his song of hope that shall gladden and rejoice the minds of those who are able to receive it. Let the singer and the instrumentalist give of their very best, selecting such compositions as will inspire to courage, and everything that is grand and beautiful. Let all those idealists who can form in mind a true appreciation of the world's needs, in so far as in them lies, bring of the best they have to satisfy a real hungering and thirsting after the ideal. Because the world is hungering and thirsting, and this is typified the world over by unrest.

"O Music! sphere-descended maid,
Friend of Pleasure, Wisdom's aid!
Why, goddess, why, to us denied,
Lay'st thou thy ancient lyre aside
As in that loved Athenian bower
You learn'd an all-commanding power.
'Tis said, and I believe the tale,
Thy humblest reed could more prevail
Had more of strength, diviner rage,
Than all which charms this laggard age.
O bid our vain endeavours cease;
Revive the just designs of Greece;
Return in all thy simple state!
Confirm the tales her sons relate!"

The world is seeking to find something that will satisfy, and in the end such a quest shall not prove in vain. The world of nature is filled with grandeur and beauty of every kind and description, but man can only appreciate this as he unfolds to the great and the beautiful that exists in his own life. Only then will come the full recognition of that which is grand and beautiful in nature. The real education is the unfolding or becoming conscious of our God-given qualities, the becoming enlightened by the spirit of love and wisdom, so that the mind becomes filled with a new and living idealism; and this idealism, in turn, is expressed in all man's outer work. Living such a life is music from first to last; music that makes for the real rhythm, melody and harmony, or the full measure of a man. The letter killeth; the Spirit alone giveth life. The world has lived the letter too long; it has brought no real profit. Let it begin to live the life of the Spirit, and we shall have a new renaissance that will bring with it all that goes to make life worth living. The nine Muses will bring of their hidden riches and bestow them on the world; possibly even in a greater measure than may have been done in the past; and the world will pass from darkness into light, and the whole earth will rejoice and be glad.

CHAPTER XVIII

A REFINING INFLUENCE

"My soul is dark—Oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmurs o'er mine ear.
If in this heart a hope be dear,
That sound shall charm it forth again:
If in these eyes there lurk a tear,
'Twill flow, and cease to burn my brain.

But bid the strain be wild and deep,
Nor let thy notes of joy be first:
I tell thee, minstrel, I must weep,
Or else this heavy heart will burst;
For it hath been by sorrow nursed,
And ached in sleepless silence long;
And now 'tis doom'd to know the worst,
And break at once—or yield to song." —BYRON.

"Then music with her silver sound
With speedy help doth lend redress."
—SHAKESPEARE.

THE value of true refinement cannot be overestimated, although the world at large is lacking in a real appreciation of its worth. Many people who are highly educated have little, if any, real refinement. The refining influence of life comes from within, but it expresses itself through every spoken word, kindly look, or generous act. A gentleman is not such because of birth, education, position or money, for the combination of all these would not necessarily make a gentleman of anyone.

To refine is to make pure, to eliminate the dross; and the gentleman is made through the refining and the

purifying of his own nature. It is a process of being, a state of becoming. While true refinement comes from within, nevertheless there is much in man's external world that may be used as a means to stimulate this inner growth: intercourse with refined people and an effort to see the beautiful in nature or in art. It might seem, at first sight, that refinement acquired in this way would prove only of a superficial nature, a veneering that simulates rather than something real. To a degree this may be true, for one may begin with imitation, but any effort expended even in this way helps to call out potential qualities that are resident in all people; so outer things may become rungs in the ladder of progress by which we mount to higher states.

All the beauty, rhythm, and harmony we are able to perceive in our outer environment acts on us somewhat like a magnet to call out or to attract the living melody, rhythm, and harmony that lie within, and when the inner is awakened, then we perceive still greater beauties without; so that the outer acts on the inner, and the inner on the outer to produce an ever-expanding life.

Often there is a very real development going on in life so gradually that the person may be all unconscious of its taking place, and even when he becomes conscious that such development has been going on, he may find it difficult to account for. One may listen to a wonderful musical composition without apparently being affected by it, but through coming in contact with others and listening to opinions expressed by them about the composition, the next time he hears it he brings something more to it than he did at first, and becomes conscious of a beauty of melody and

harmony that he was unable to perceive in the first place. Intercourse and exchange of ideas with people tend to enlarge our mental vision. Sympathetic understanding on our part will call out sympathetic understanding from others. Constant interchange of thought and sympathy with others aids much not only in bringing about true relationship with other people, but also in helping to develop our lives. Illumination comes from within, but the outer thing may be the match that serves to light the lamp that is within. So, at times, even the little things in one's outer life speak to and call out the inner thought and feeling. The refining process of life becomes one of daily desire and effort. Desire to know and effort to do. In it knowing and doing are inseparably linked, as all knowledge that is acquired is intended to be put to some definite use. Refinement comes through a constant effort to give expression to one's ideals. Now the ideal is always ahead of one's performance, but through the effort one makes to give expression to it, the ideal goes on enlarging, and because of this one need not excuse one's self by saying that if one knew better one would do better; for knowing comes through doing. He who does the best he knows will never lack in knowledge for still better doing. There are many little courtesies and kindnesses that we appreciate in others, but often fail to cultivate in ourselves. I do not think that we should expect from anyone else that which we refrain from giving, or are unwilling to give. If one gives of the best one has to give, the giving becomes a magnet, as it were, to draw out the best from others. It is through giving that one receives. The more one can bring to life the more one will get from life in return. The smile on

one's face will bring the smile to the face of another. The harsh word will call out resentment and be followed by harshness in return. We are so actively engaged in all the externals of life that we become forgetful of the highest self. If people could be made to understand that it is through knowledge of the subjective or inner life that they become best fitted to live the outer, then they would pay far more attention to the development of their inner lives than they do at the present. Let me illustrate it in this way: A man is anxious to do as much work and get as great return from that work as it is possible for him to get. He applies himself in a diligent way, but after a time he finds that he is either so mentally or physically tired that it is only with the greatest effort that he can continue his work. If he keeps on making such effort, eventually there comes a nervous or physical breakdown, and for the time being he becomes incapacitated for further work, and perhaps during that time all the material means he worked so hard to gain are lost to him. This is a very common experience in life. Now, if such a man could know that there are easier and better methods, both in thinking and in working, so that he could accomplish as much work with half the expenditure of energy and get the same result, then he would be very foolish not to employ such methods. The writer is assured beyond the possibility of a doubt that one can not only acquire a better and easier way of doing everything, but also be always in possession of a reserve energy, and therefore ready to meet any unusual emergency; but one can only succeed in doing this through an understanding of the innate powers and possibilities of one's own inner life. There is a natural way of liv-

ing, and if we follow this way we shall never have any reason to regret it. If we desire greater health and strength in order to do the work we have to do in life, then such desire is the first step toward bringing us the fulfilment. Whenever we desire with heart and mind at-one, we create a magnet to attract to us the object of our desire. Man's prayers are not intended to please God, but to bring his own life into right relationship both with the Source of Life and his outer environment. When we enter the secret place of the Most High, we do not do so in order to bring gifts to God, but rather to put ourselves in right relation to Him, so that we may receive gifts from Him. This inner life, then, is the real source of supply. The outer life is the plane of demand. In order to keep the source of supply open for the influx of every good and every perfect gift, we must have the inner rhythm united with melody, in order that the mind may be illumined by visions of ideal beauty; for the soul of man may be likened to a harp on which all the divine emotions make music. Music can be made to sing through the life of man and bring with it new revelations, not only of the deepest, but of the highest things of life. And from this inner revelation there will come not only a refining influence on the whole life, but such a radiance as will enable the life to impart to the lives of others something of its own joy and brightness. When man's inner life is made to sing, then all his outer work is expressed through rhythm and harmony, and there is not only an ease in doing his work, but a real pleasure. One who has not experienced does not and cannot realise the pleasure and joy that come through doing real creative work. Creative work con-

sists in the divine vision or ideal taking form in mind and being followed by the effort on the part of the one who has received it to give outer expression or form to the inner ideal. One never tires of such work. There is no undue haste or loss of energy because, where rhythm, melody, and harmony are being truly expressed in action, there can be no mental or physical tension, and therefore no useless expenditure of energy.

In listening to music or poetry, one should endeavour rather to feel their beauty than try to use the mind in thinking about it; because such listening, in order to serve its true purpose, should awaken the inner feeling. In the development of the life of man everything external to himself should be used simply as a means to an end for the full and complete expression of his own life. Some might claim that such a proceeding would end in extreme selfishness, but just the reverse of this is true. Said Pope:

> "God loves from whole to part,
> But human souls must rise from individual to the whole.
> Self love but serves the virtuous mind to wake,
> As the small pebble stirs the peaceful lake."

It is only through self-development that a man can come into right relation with his fellow-man. It is only through soul development that the self at last comes into conscious relationship with the Source of Being from whence it took its rise. There is what might be termed an unconscious selfishness where the self seems solely engaged in its own preservation. This is one of the necessary stages in life, because the one who has never cared for himself cannot come to care for any other self, since everything must begin with the self and work from that self outward. The part,

as it were, reaches out to establish at-one-ment with the whole. Through learning how to care for and protect one's self there later comes the power to care for and protect others. Selfishness and unselfishness are varying degrees of the same thing. The first is personal desire for happiness, pleasure, and self-protection. Later this is all used for the happiness, pleasure, and protection of others. If one had never lived the former part of it, one could never know how to live the latter part of it. In the grand economy of nature, nothing is ever lost. Everything fulfils some purpose. What we call our lower nature is only the laying of the foundation for something that is larger and more enduring; but from first to last it is all necessary, and, consequently, it is all good. Because each individual man is a member or part of humanity, it follows that whatever makes for his highest and best good must also be working through his life for the good of others. Because no man liveth unto himself, his feelings, thoughts, spoken words, and his actions all exert an influence upon his fellow-men. The kind of influence he exerts is solely dependent on what he himself is. If his life is filled with melody and harmony, then he is showing a way of escape to those whose lives are monotonous and discordant. While each person is of necessity bound to work out his own salvation, yet the value of the light and help that may come from another life is almost incalculable. We may not carry the burdens of others, but we may lighten those burdens through showing them easier and better ways of carrying them.

The person, then, who is trying to purify and refine his own life is aiding the world at large probably as much as he could in any other way. Later there will

come a stage where he will lose all concern for his personal will, where he will concentrate his time and attention on feeling, thinking, and caring for others. That time comes only when a man becomes conscious that he is at-one with God and his fellow-man; the part becomes, as it were, merged in the whole, the personal will becomes displaced by the Universal, and the man is consciously co-operating with God.

The question often arises in the mind of an individual as to how he can best cultivate his mind and develop his life; and too often he makes the mistake that such cultivation can only be attained through what might be called materialistic ways and means which give no lasting returns. I know that many people will take exception to the advice or suggestion I am about to give, saying that if they were followed out they would unfit the man or woman for practical, every-day living. Now I know that there are two sides to life—the side that should be thoroughly idealistic, and another side that should be as thoroughly practical. But I assert that there should exist no antagonism between the two, that true idealism should always be expressed in a thoroughly practical way, that the idealistic life is not necessarily made up of dreams that can never be realised, but rather of visions of things that are to be. The world could never make any progress if it were not constantly receiving new ideals; therefore, in the truest sense of the word, it is not the layers of brick or the hewers of wood who are the creators of the world's beautiful, artistic buildings, but the architect who first wrought out the structure in his own mind. Were it not for the inner vision the world would perish. An early English poet wrote:

"My mind to me a kingdom is;
Such present joys therein I find,
That it exacts all other bliss
That earth affords or grows by kind."

Now, if the mind is devoid of beauty of thought, there can be no beauty of expression. If we are to enter into the enjoyment of our own minds, then the inner must necessarily be filled with something for us to enjoy. I have said this by way of preface for what follows.

A person may be so busily engaged in his every-day work that he may not have very much time to give to anything outside of it; but if he can do his work more easily and better because of giving some little time to the improvement of his mind, and if he is to find satisfaction and joy in his own mind, then he must be willing to devote as much time as he can in order to obtain the best results. He should cultivate the love of music, and he should cultivate his singing voice preferably to some musical instrument. If he can cultivate both, so much the better. He should learn to discriminate between good and indifferent music, and never select the poorest when he can have the best. I do not mean to say that the person who is just taking up music should become absorbed in the classical or higher order of music, but there are many degrees, or, we might say, planes of music, where even the most simple music may be good or indifferent. Select, then, the best music of its kind, whether for the voice or instrument. Remember that music is the greatest power in the world to awaken the inner emotions, and not merely the elemental passions of life. Try to feel its rhythm and melody within the self; then seek to give expression to it,

in so far as you are able. Make the life musical, and the mind will become stored up with delightful memories of the music you have listened to. After music read the greatest poets. Next to the composer of music comes the composer of verse. In a lesser way he may be said to be putting the things of the spirit into tangible form. The writer can remember times in life, many years ago, when, feeling despondent or gloomy, he could take up one of the great poets and become so thoroughly absorbed in reading that after fifteen or twenty minutes he would find all the gloom and despondency dispelled. The reading of the poetry was, in fact, a mental treatment that made for a healthier and brighter outlook on life. The poet, too, like the composer, is very close to the soul of life and is able to interpret something of the joy and gladness, something of the faith and hope, that live eternally in the soul. In other words, it is the composer of music and the composer of verse that help to bring us in closest relation to the soul of healing. People cannot make a study of one or the other without its having a direct action upon their inner lives to call out more of sweetness and light, to act as a refining influence upon the external life. Thus we not only lay the foundation for a beautiful life in the present, but are storing up the riches that shall last when this present life is no more; for as we brought nothing in the way of material things into this world, so when we leave it, we take nothing with us save the love and wisdom we have acquired while here in this world. This constitutes our real capital of life, no matter where we are.

There are some people who never like to be alone. They are constantly craving companionship or excite-

ment of one kind or another. It makes them lonely and nervous to be left by themselves. This condition illustrates lack of culture; they have failed to develop their own minds, consequently can feel no companionship with their inner thoughts and feelings, and without excitement or company they are at a loss to know what to do with themselves. Again, other people may so enjoy the companionship of their own thoughts and ideals that it becomes almost in the nature of a recreation to them to be left, for a season, to themselves. Everyone should know how much his own happiness is dependent upon real communion with his inner self and how much his outer life requires of this inner self, in order to make that outer as perfect as the inner. The supreme object of life is to develop the whole man—soul, mind and body—to purify and refine the whole life. It is not a question of development in one direction or another, but an all-around development that affects the whole man. There is within us a higher consciousness than that consciousness which consists of the world and the things of the world. Through this cultivation we come at last to recognise that heaven is a condition of mind, that the kingdom of God lives in us, that we possess it and are possessed by it. Potentially, every human being has this kingdom within himself, but many are unaware of it. They are lacking in true consciousness concerning it. There are many steps leading up to its discovery. We may use many things as aids to help us in the way of attainment, to bring light to enlighten our way.

Music and poetry can be made to unlock the gates of Heaven, so that the inner glory and radiance are mirrored by the mind, and the whole life is quickened

and renewed. Through the constant use of music and poetry, there come new visions and a new outlook upon all life. Everything in the outer is translated into terms of beauty. We see, hear, and feel nature through her rhythm of melody and harmony. There comes, as it were, a new appreciation of nature; so that while we see an infinity of diversity of forms and an infinite variety of beauty, yet we have the consciousness that all the variety and diversity are necessary to one complete whole. That "All are but parts of one stupendous whole, whose body nature is and God the soul." It is in this way that life takes on new meaning and that the mind, instead of being filled with the strain and stress of living, becomes optimistic and buoyant. It is in reality a new birth wherein everything seems as though it were made new; and the individual who has found such a life, and knows that he is a part of it, will consciously ever after seek to keep his life in accord with all inner and outer life. If we desire to refine and make our lives harmonious as well as beautiful, we should be willing to take the one way that will give us not only the surest and the most direct, but the best results. A worldly minded person might say that the following out of such a course would be fatal to what he calls success in life. But success is not measured half so much by what a man has in the way of possessions, as by what a man is in the way of development. Life cannot be measured by things that are temporary, by things which change and pass away. Life can only be measured by the things which endure. Material possessions are for the moment, spiritual and mental possessions are for eternity. Worldly ambition too often stands in the way

of true success. "For what shall it profit a man, if he shall gain the whole world, and lose his own soul? Or what shall a man give in exchange for his soul?" We may have worldly riches and yet, in passing from this world and entering into another, we may find ourselves in a state of real poverty, lacking everything necessary to real life and living. The real riches of life must be acquired some time and somewhere, so why defer the day? Why not see that the present time is the accepted time? Why not lay up treasure while it is to-day, and prepare the way for a still greater life, and a still greater happiness in the time to come? For the truly successful life is the one which by its own fulness of love and wisdom is able to impart love and wisdom to others.

CHAPTER XIX

MUSICAL THERAPEUTICS

"Music the fiercest grief can charm,
And fate's severest rage disarm:
Music can soften pain to ease,
And make despair and madness please;
Our joys below it can improve,
And antedate the bliss above.
This the divine Cecilia found,
And to her Maker's praise confin'd the sound.
When the full organ joins the tuneful quire,
Th' immortal pow'rs incline their ear;
Borne on the swelling notes our souls aspire,
While solemn airs improve the sacred fire;
And angels lean from Heaven to hear.
Of Orpheus now no more let poets tell,
To bright Cecilia greater pow'r is given;
His numbers raised a shade from Hell,
Hers lift the soul to Heav'n." —POPE.

IN any new departure from the prescribed or conventional order of things in life there are always those who seek to put obstacles in the way. They are the people who say, "Let well enough alone, our fathers and forefathers did what we are doing, and what was good enough for them is good enough for us." Such argument, for a time, carries more or less weight with that large body of people who never do any thinking for themselves. It is not to be expected that the healing done through music and colour will meet with approbation or even approval from all sources. But if it is true that healing can be best accomplished through the use of music and colour, then in the end the truth shall surely prevail.

One might easily enumerate the various objections

that are likely to arise from those in opposition to its use. The chief objection would be that while it might prove of some benefit to a nervous-minded person, yet it could never be used to heal real physical diseases. How is it possible that such abstract qualities could be made to affect a concrete physical body? Such people reason as though the body were something separate from the soul of man. Why, the very repetition of a sad tone or tones will tend to lower the pulse and oppress all the vital functions, while a bright, cheerful tone will have exactly the opposite effect. Now if that is true, and it is something that is susceptible of demonstration, how can anyone sing without producing an effect upon the whole physical organism? I am certain that the physical well-being of the body can be more influenced by man's inner emotional nature than by any or all other causes; that the best music does more to awaken that inner nature than almost anything else in life; and that harmonies of sound and colour may be so used to act upon the emotional nature that through such action the whole body may be quickened and renewed. Every one knows how the emotions affect the circulation, either to quicken or to retard it. Harmonious emotion also tends to set up a rhythmic action of the breath, and this rhythm produces a still further rhythmic action of the whole body. It will be found, too, that the breath not only becomes rhythmic, but that there is a decided increase of the quantity of the air breathed in, and therefore the body receives more oxygen and other life-giving properties from the without. All people must be conscious, too, of the disturbing effects produced on the body by the false and unreal emotions of anger and hate; how both these emotions

set up un-rhythmic and discordant movement throughout the whole organism. If King Saul was soothed and charmed by music so that his evil passions were overcome, surely music could be used for the overcoming of unreal conditions to-day just as much as in that far-away day. We all know, if we would only stop to think, how worry and anxiety leave their lines on the face, and how vice writes its tale of disease and death daily upon the countenances of men and women. The people who fret, scold, and grumble, not only breed moral pestilence, but eventually undermine their own health. They poison themselves and the atmosphere in which they live. To harbour anger and hate against another not only poisons the mind, but the body also. Anger and hate produce more disease than all other known causes. Anything, then, which tends to overcome or eliminate anger and hate must be productive of great good, since it must act not only as a mental regenerative, but also as a health tonic to the body.

All musical tones, whether made by the voice or by an instrument, produce not only emotional and mental changes within the life of the one making or listening to them, but also structural changes of the body. Take a person who feels rhythm and loves music, and you will find such a person expressing a rhythm of movement through his whole physical organism. With the aid of music we can set up habits of correct physical movement so that after a time it becomes, as it were, automatic; and these right habits, when once established, have a reflex influence both on the mind and the body. That is, if one consciously establishes a rhythm in walking or any other movement, after a time, even if one is mentally out of rhythm, the habit

of rhythm will have become so established in the body that it continues automatically, and not only this, its reflex action on the mind will tend to call back again mental rhythm. There is more of real magic for human good in beautiful tones produced either by the voice or a master player of some instrument, than in any belief in creeds or observance of forms. They serve to call out more of the religious element in man than any or all external religious ceremonies. They conceal within themselves a power capable of producing the deepest emotions in the listener. While under the spell of beautiful music all the functions of the body are exhilarated and harmonised. We know, too, that the emotions, when dominated by the spirit of love, joy, and faith, constitute the greatest influence toward higher living; and this, of a necessity, must have its direct action upon the physical organism. Let me cite here an incident connected with the great Italian singer Farinelli: "When Farinelli first visited the court of Philip V., King of Spain, where he became afterward so great a favourite, that monarch was labouring under a total dejection of spirits, which rendered him incapable of attending council, or transacting the affairs of state; and had the still more singular effect of making him refuse to be shaved. The Queen, who had in vain tried every common expedient that was likely to contribute to his recovery, determined that an experiment should be made of the effects of music upon the king, who was extremely sensible to its charms. Her majesty contrived that there should be a concert in a room adjoining the king's apartment, in which Farinelli, who had never as yet performed before the king, should sing one of his most captivating songs. Philip appeared at first

surprised, then moved, and at the end of the second air, called for Farinelli into the royal apartment, loaded him with compliments and caresses, asked him how he could sufficiently reward such talent, and assured him that he could refuse him nothing. Farinelli, as previously instructed, only begged that his majesty would permit his attendants to shave and dress him, and that he would endeavour to appear in council as usual. From this moment the king's disease abated; and the singer had, ere long, all the honour of effecting a complete cure."

The case of King Philip is only one of many similar cases that have been recorded from time to time. Some might say that this illustration goes simply to show the power of singing to overcome mental dejection; but this mental dejection, we are told, made it impossible for him to transact affairs of state, so that the result of his mental state was to interfere with his physical ability to work, showing that just as soon as his mind was right his physical organism responded as well.

Every tone we make with the voice, whether it is a speaking or a singing tone, contains within itself a power for good or evil, because of the action it sets up in the life of the one making it, or its effect upon the lives of others. How often we feel, without stopping to think or reason why, how the voice of one person produces a discordant effect upon us, and how the voice of another brings peace and harmony. The tone quality of a voice depends entirely upon the emotion that causes it. If produced by the highest emotion then there will be found in it something of purity and beauty of tone. For the tone quality of the voice can never be made to lie in the same way that

we may use words to tell an untruth. Every tone has its own particular tone quality, and the person who understands tone values can never be deceived by anyone else who may be saying one thing and feeling or thinking another. Each tone is filled with a definite meaning that appeals to a corresponding latent quality or tone in the soul of the listener. Yet if one is only listening to the words he may be all unconscious of the tone of the speaker, and thereby fail to get any understanding other than the mere words convey. The tone qualities of the voice which produce emotions in the lives of others can only result from the same emotions in the mind or the heart of the speaker. The one, therefore, who recognises tone values can of a certainty tell whether the speaker is sincere or only trying to convey in a superficial way a true impression. It makes not the slightest difference how one may try to hide or cover up that insincerity, each tone has its own tale to tell. The power to produce a soothing or a quieting effect through sympathetic tones cannot be done by those in whose minds there rankle the elements of jealousy, anger or hate. As the faculties of man's mind develop through thought and feeling there comes also the fuller development and the strengthening of the particular organ of the body that corresponds to each faculty; because, each organ of the body only symbolises a faculty of the mind. I assert, therefore, that all natural development of one's highest emotional nature, and the use of all the varying faculties of mind, makes for physiological changes, and that such changes are recorded throughout the whole physical organism. If the same time and study had been given to the action of man's emotions and thoughts upon his physical organism that have been

given to the study of morbid anatomy and pathology of the body, we should long ago have had a system of healing erected upon a safe and sure foundation. But the materialism that places cause in the physical, and that can never see beyond the mere senses, has prevented the professors of healing from seeing beyond the merely physical organism, and the food and drink, and other material things that enter into that physical organism. The whole science of healing, then, as it has existed and does exist, is as far from the real truth as it is possible for it to be.

When soul and mind are functioning as they should in mutual harmony with one another, we may rest assured that the body will become the faithful mirror of both, and will bear the outer record of the inner harmony. Through the aid of music and colour those inner harmonies can be established. Let me refer once more to a little incident in regard to Farinelli to show how much variety of music is needed for the purpose of calling out the higher emotions.

"When Farinelli was at Venice, he was honoured with the most marked attention from the Emperor Charles VI.; but of all the favours he received from the monarch, he used to say that he valued none more than an admonition which he received from him on his style of singing. His Imperial Majesty condescended to tell him one day, with great mildness and affability, that his singing was, indeed, supernatural, that he neither moved nor stood still like any other mortal; but 'these gigantic strides,' continued his Majesty, 'these never-ending notes and passages, only surprise, and it is now time for you to please; you are too lavish of the gifts with which nature has endowed you; if you wish to reach the heart, you must take

a more plain and simple road.' These few words brought about an entire change in Farinelli's manner of singing; from this time he mixed the pathetic with the spirited, the simple with the sublime, and by these means delighted as well as astonished every hearer."

Very often it happens that the music which is well suited to one person is ill suited to another. There is no emotion that cannot be awakened through musical appeal of one kind or another. For music is adapted to every phase of human growth, from the elemental stage to the very highest phases of spiritual development, and in not one of the arts can there be introduced that multiplicity of variety that music may be made to carry to the minds and hearts of its hearers. The effects attributed to music in the cure of diseases for several thousands of years, seem almost miraculous, but there are so many cases so well authenticated that it is impossible to question the truth of them. Martinus Capella assures us that fevers were removed by song; and that Esculapius cured deafness by the sound of the trumpet. Plutarch says that Thelates, the Cretan, delivered the Lacedæmonians from the pestilence by the sweetness of his lyre; and many others of the ancient writers speak of music as a remedy for almost every malady. Different kinds of instruments have been especially recommended, at times, for different forms of diseases. Let me cite a few cases, to show the marvellous effects of music in the healing of the sick. The Phrygian pipe is recommended by several of the ancient fathers as an antidote to sciatica; and, indeed, according to some writers, every malady has, at some time or another, yielded to the power of music. Modern writers also furnish numerous instances of the

effect of music on diseases. In the "History of the Royal Academy of Sciences" at Paris, for 1707, a very remarkable case of this kind is related. "A musician, who was very proficient in his art and famous for his compositions, was seized with a fever which gradually increased; and became at last accompanied with alarming paroxysms. On the seventh day he fell into a very violent and almost uninterrupted delirium, accompanied with shrieks, tears, horrors, and a perpetual want of sleep. On the third day of his delirium, one of those natural instincts which are commonly said to prompt animals in distress to seek for those herbs that are proper for their case, made him desirous of hearing a small concert in his chamber. His physician did not consent to the proposal without some reluctance. It was at last, however, agreed to, and the cantatas of M. Bernier were sung to him; no sooner had the soft melodious strains touched him than his countenance assumed an air of sweetness and serenity, his eyes became calm, his convulsions ceased entirely, he shed tears of joy, and was more affected with that particular music than ever he had been by any before his disorder, or any that he heard after his cure. He was free from the fever while the concert lasted; but when it was at an end, he relapsed into his former state. The use of a remedy whose success had been at once so happy and unexpected was continued; the fever and delirium were always suspended during the concert, and music became so necessary to the patient, that, during the night, he made a relation of his own, who very often attended him, sing, and even dance to him. This relation being himself much affected, paid him such pieces of complaisance with reluctance. One night, when he had no other person but

his nurse with him, a woman who could only blunder out the harsh and inharmonious notes of some country ballad, he was obliged to be contented with her music, and even found relief from it. A continuance of the music for ten days cured him entirely, without the assistance of any other remedy, except once taking some blood from his ankle, which was the second time the operation had been performed on him during his disorder." To the power of music, however, his cure was attributed.

A work in the early part of the last century on this subject cites a number of curious facts, which are adduced as proof that the most serious disorders, after having resisted every remedy, have at length yielded to the charms of music, and that the most acute pain has been mitigated by listening to pathetic melody. The author asserts, that in cases of hemorrhage, the most astonishing effects have been observed.

M. de Mairan, in the "History of the Royal Academy of Sciences, France," speaking of the medicinal power of music, says that "it is from the mechanical involuntary connection between the organs of hearing and the consonances excited in the outward air, joined to the rapid communication of the vibrations of these organs to the whole nervous system, that we owe the cure of spasmodic disorders, and of fevers, attended with a delirium and convulsions."

Dr. Bianchini says he has witnessed many instances in which music has been applied with great effect in cases of acute and chronic diseases. Dr. Leake says that music produces its salutary effects by exciting a peculiar sensation of the nerves of the ear, which communicate with the brain and general nervous system. He says that its sovereign influence over the mind

cannot be disputed; that it is balm to the wounded spirit, exalts the soul above low-thoughted care, and wraps it in elysium.

Dr. Cox relates a case of the power of music on insanity, in which "great benefit was obtained in the cure of a soldier by the music of a fife; but the fife evidently produced its effect by breaking through the train of disordered ideas, and introducing new associations from the recollection of past scenes in which he was warmly interested."

If such cures as I have described in the foregoing incidents have been obtained from music, then it behooves us to think why still greater cures may not be obtained when the use of music with colour added to it becomes a thoroughly scientific method of healing. Music has been truly described as the mother of sympathy, and the handmaid of religion, but it will never exercise its full effect, as the Emperor Charles VI. said to Farinelli: "Unless it aims not merely to charm the ear, but to touch the heart," and when it does this, it is ready to go a step farther and heal the mind of grief and sorrow, and the body of disease and pain. And this is the high and holy office that music will eventually fill. The composer is yet to come who shall devote his life solely to the production of music which shall free mankind not only from the burden of sins, but from physical infirmities as well. Said Sudermann: "The greatest and highest thing one possesses in this world is his life melody. A certain strain that ever vibrates, that his soul forever sings, waking or sleeping, loudly or softly, internally or externally. Others may say: 'His temperament or his character is so and so.' He only smiles, for he knows his melody, and he knows it alone." Said Lanier:

"Music means harmony, harmony means love, love means God." If we can get closer to God through living melody and harmony in a thoroughly rhythmic way, then surely God must become to us the real Source of health and power. There is a bread of life which comes to us from the soul of music that is more necessary to our well-being than physical bread. Said the Master: "Man shall not live by bread alone, but by every word which proceedeth out of the mouth of God." And he also said: "God is love." And love is both the fundamental and the dominant note of being. He who is inspired by the Spirit of love will not only be able to receive his melody from the Soul of Life, but will also be able to impart of his divine melody and harmony to others. The emotion of love sets up a rhythmic vibration in the soul and moves out in never-ending rhythmic waves to influence and inspire the souls of others. Love is without beginning or ending, and when one is able to consciously draw from the Source of Love and then express that love through the singing or the speaking voice, the inner vibration continues ever after to make itself felt.

"He prayeth well, who loveth well
Both man, and bird, and beast.

"He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all."

The loving vibrations of a Jesus or a Buddha as expressed through their lives while they lived on earth are without doubt the greatest inheritance that the world is in possession of to-day. Because in all the years that have elapsed since they lived in this world,

the loving vibration set up by them has gone forth from them and has united itself with the love in the hearts and minds of those people who have become attuned, as it were, to the love that lived in the Jesus and the Buddha, a love that lives in a far greater way in the world of the present than it has ever done in the past, a love that is being expressed in thought, in word, and in deed by all those who believe in them.

Music filled with the love spirit has greater power to stir man's highest emotions than anything else in life. Such music can colour and give power to the life of the one who becomes attuned to it, and this love and power can be transmitted as was the love and power of the Jesus and the Buddha to the lives of others, and the melody flowing from it can be produced, not only through the singing voice, but the speaking voice as well; so that the whole life may come to find full and complete expression through love and beauty in tone and colour, and thus man may become a true revelation of God on earth.

CHAPTER XX

ALIVE TO COLOUR AND MUSIC

"And the slender sound
As from a distance beyond distance grew
Coming upon me—O never harp nor horn,
Nor aught we blow with breath, or touch with hand,
Was like that music as it came; and then
Stream'd thro' my cell a cold and silver beam,
And down the long beam stole the Holy Grail,
Rose-red with beatings in it, as if alive,
Till all the white walls of my cell were dyed
With rosy colours leaping on the wall;
And then the music faded, and the Grail
Past, and the beam decay'd, and from the walls
The rosy quivering died into night." —TENNYSON.

"A truth, which through our being then doth melt
And purifies from self: it is a tone,
The soul and source of music, which makes known
Eternal harmony, and sheds a charm,
Like to the fabled Cytherea's zone,
Binding all things with beauty;—'twould disarm
The spectre Death, had he substantial power to harm."
—BYRON.

WHILE I am optimistic in my belief that music and colour will eventually become the greatest agents for the healing of the sick and the sorrowing, yet I in no way underestimate the difficulties to be overcome before such a desired end can be fully realised. There are so many things to be taken into consideration, so much that at first cannot be otherwise than experimental that time must necessarily elapse before any system can be perfected. The music and colour used to heal one man might prove, not only of no benefit to another, but irritating, and, possibly, harmful, in

its effects. The question of temperament naturally would play an important part in all healing. What might prove one man's food might prove another man's poison. People are in different stages or degrees of development. Some people have outgrown, and have no longer any use for, the things that other people may still enjoy. In healing then, the needs of the individual would have to be thoroughly studied, and the effects of music and colour upon each patient carefully noted. It is very doubtful whether music and colour could be used, at first, to heal numbers of people at the same time, although later this might be accomplished, providing that the people were largely animated by the same desires and hopes so that there might be that unison necessary to the establishing of a receptive condition of mind.

I have often been impressed when listening to the music of a great church organ with a sense of peace and serenity of mind, and a feeling that the cares and anxieties of life, for the time being, were all removed from me, and really formed no part of my life. And sometimes, looking at the faces of those about me, I have been impressed by the thought that my own condition of mind was being also experienced by many others in the congregation. The musical church service, if of a good or high order, has always given me a greater spiritual uplift than any or all of the other services combined. I believe, however, that the best course to follow to demonstrate the healing value of music and colour, will first of all consist in individual treatment. If such treatment can once demonstrate its full value in a small way, then later it is bound to be taken up in the larger way. I think it most certainly might be made a very decided aid in the large

institutions for the sick without going into the matter in a definite, scientific way. In such cases, however, it would be necessary to use good judgment in the selection of the music to be played, music that would exhilarate without exciting, music with brightness and cheerfulness, and music that would quiet and soothe. It would be necessary to avoid music of an exciting nature, or any kind that was morbid or sad.

I believe that one of the greatest mistakes being perpetuated in the hospital life of to-day is the use of white. White may be of the greatest value combined with colour, but when the eye catches nothing but white in every direction, the tendency of white is toward excitement, and not restfulness, because the white wall reflects back at least 70% of light. I know that the underlying thought in the use of white is that of cleanliness, and I am thoroughly convinced that the people who favour its use think that they are doing the wisest and best thing. A habit once established is difficult to get away from, whether it concern the lay mind, the semi-scientific, or the scientific. There is an underlying desire for permanency in everything that man does, and he hates to be pushed out of the beaten track. It would not be such a difficult matter for hospitals and other places where the sick are treated to do a little experimentation in the use of colours. Take two or more wards in a hospital, using white in one, and green or light greys in the others. In connection with the grey, some little colour might be used to brighten it up. If possible, have the same class of patients in all three wards, and then watch and see the different effects produced upon the patients; I am sure that the end of it would show that all white does not make as much for the health

of the patients as is usually supposed. The eye needs colour in order to satisfy the mind, and the mind that is filled with monotony caused by its surroundings cannot make as satisfactory progress toward convalescence as the mind attuned, at least in a degree, to its outer environment. Many times have I heard people say that the white glare in the ward had made them almost distracted; for the awful feeling of monotony, day after day, made the hours seem days and the days seem weeks. Such a mental condition cannot conduce to rapid recovery. The white, too, of the ward is usually intensified by the number and size of the windows for the admission of light. If the room were a dark one, then there would be some real justification for the use of white; but surely with the great use of light there should be something other than a white surface to absorb more of the light. Our hospitals and sanitariums have made very decided progress in many ways. Why not make a careful investigation as to the introduction of some colour to satisfy the eye, and discover whether colour may not, even in a small way, prove beneficial in the healing of the sick? I do not underestimate the work of all kinds that has to be done in large hospitals, but sometimes even that which seems to be extra work may help make for an improved mental and physical condition, and instead of adding to, in reality lessen the work. If a state of restlessness in a patient or patients could be replaced by restfulness, it would not only act for the benefit of the patients but for the nurses as well. Supposing, for instance, that curtains or draperies were used during the lightest hours of the day and were removed later, it would take time to do this, but might there not be a compensating gain in other

ways? I can well understand that it would not be wise to keep such curtains and draperies up permanently, because of their becoming infected with bacteria. That, I suppose, would be the chief medical objection to their use; but such an objection could be very easily overcome by occasionally subjecting them to heat or some other means that would destroy the bacteria. These are days of innovation and change. Too often the changes are not attended by the hoped-for results; nevertheless, that is no real reason why humanity should not try to overcome bad conditions with good ones, and go on from good to better, until the very best shall be obtained. Harmonious outer environment is certainly necessary for the well-being of those who are strong and whole, how much more necessary is it to those who are weak, to those experiencing pain and sorrow? Notwithstanding all the progress that has been made in the healing of the sick, I believe that not one-half the attention is given that should be given to the production of harmonious environment for the sick and diseased either in public or private institutions, or even in the homes of people. Sometimes a great deal of care is given to the question of temperature and food, without the slightest attention being paid to the things that attract the attention of the eye of the patient. In the healing of the sick it will soon be acknowledged the world over that the mind is the greatest factor, and that, if it can be kept in a state of rest and hopeful expectation, much has been accomplished toward ultimate recovery. I do not wish the reader to assume that in what I have written I wish to be either fault-finding or antagonistic toward those in authority in our institutions of healing; my intention is rather to suggest ways and means that

should prove beneficial alike to the patients and those in charge of them.

Criticism that is solely antagonistic or destructive will never be productive of good. But one should never refrain from the criticism that points out the possibilities of new ways and methods of doing things better than they have been done. In the suggestion I have previously made, concerning coloured curtains or draperies, I should like to modify my statement by saying that anything that would give the desired colour necessary to the restfulness of the eyes would probably prove as effective and might not have to meet with the same objections; but that more colour is needed in our institutions for the treatment of the sick is beyond all question, and I venture to say that the hospital that resorts to both music and colour as an aid in the treatment of the sick, will be more than repaid by the results. I am fully aware that in institutions generally the heads are loth to make any radical change and look with disfavour upon innovations that will in any way tend to disrupt the old order of things. The world is demanding new and better conditions of life, and our hospitals should seek to keep abreast of the times. Many of the greatest medical authorities realise that drug medication has had its day; that the healing of the sick will have to be accomplished by other ways and means. The psychology of the cause and cure of disease has been too much overlooked, and greater attention will have to be paid to it from this on. Surely there must be a thoroughly scientific method both for the prevention and the overcoming of disease, and when such a method is once fully established, then the body of people who are the professors or representatives of that system need have

no fear of being displaced by any other system of practice carried on by outsiders. For their own preservation, the medical doctors should not decry or set aside any new effort looking toward a greater advancement for the healing of the sick. As it is at present, the exponents of the art of healing are divided into many camps. Each possessing something that is good, but all lacking any full or complete system or method of healing. Innovations and changes must come, otherwise the present schools must go, because they do not by any means meet the full requirements of the age. The most successful healers, medical or otherwise, will be those who are most alert in their endeavours to seek out new and better ways, who are not content with simply accepting the old order of things, but will also ask that every new way or method shall be tested and proved, so that whatever is false or untrue may be discarded, and only the good remain. Many things may have a partial good that should not be cast aside, because they are more or less incomplete. The system of healing that is yet to come will not cast aside everything that has proven itself to be good in the past; it will only seek to add new good in every possible way, so that eventually the science of healing may be as sure and certain in its results as the other sciences of our day.

I shall not attempt, in this book, to give any list either of vocal or instrumental music to be used for the healing of mind or body. In the chapter on colour healing I pointed out something of the analogy between sound and colour, and I would say here that analogy between music and colour would be safer to follow than any decided contrast between the two; although, in certain cases, I can well understand how

environment contrasting with musical sounds might prove of benefit. That, however, would have to be determined through experiment. But where the outer environment can be made to fully harmonise with the music, I think, in a great majority of cases, such conditions would prove the more successful. I believe that in a time to come, far more attention will be given to the prevention of disease than is paid to it at present. It is an old saying that an ounce of prevention is worth a pound of cure, it is also a very wise saying, but not one to which people in general pay much attention. Consequently, the prevention of disease does not occupy the attention of the public mind to the degree it should.

When anyone becomes irritable and easily disturbed mentally, it should be recognised that this shows some loss of vital energy, that something is wrong which should be made right; by this knowledge weeks or even months of sickness might be saved. Nineteen times out of twenty the danger flags that tell of trouble ahead are up, but the individual pays little, if any, attention, and in the end he must pay the price of his heedlessness in sickness and pain. Sometimes, when tired and worn out in mind and body, a person, while not denying himself anything that his physical appetite calls for, will deny himself the pleasure of listening to good music for an hour or two, or of getting away to the park, or the woods, for entire change of thought, because of the time and the expense involved in doing it; frequently later he has to pay the medical doctor many times the price of what might have prevented the sickness in the first place. We are all so constituted that we need a frequent change of thought and a certain amount of relaxa-

tion for health of mind and body, and if we are deprived of these, we suffer in consequence. But people are constantly establishing habits which, though they may seem to be good habits, often produce a fixed way of doing or living which gets them into ruts and eventually takes from them the real joy of living. We should keep our minds and bodies as elastic as possible, and this can never be done through a rigid way of thinking and acting. People should remember that stagnation means death, that the real goal set before us is that of constant progress, a continual influx of new ideas and adaptation to them, as well as a continual adjustment and readjustment to our environment. Gladstone was an embodiment of this, and through constant effort toward new thoughts and ideas and their outer application, he was able not only to do great work, but also to retain health and strength of mind and body to an advanced age. The man who is able to introduce something new into his life each day, something of a bright uplifting nature, is not only using a preventive of disease, but is increasing his years on earth.

The very worst thing in life that can happen to a man is to get into ruts or fixed ways of living, for in the doing of this he ceases to be his own master and becomes the slave of his own habits. Such a man is neither an inspiration to himself nor to anyone else. No matter how much work he may be accomplishing, he has little more of mind or soul than an automatic machine; and no matter how much of this world's goods he may accumulate, he will never be able to enter into the real enjoyment of them, and he frequently stands in the way of others who might enjoy life were it not for the undue pressure he brings to

bear upon them. The ounce of prevention is much better than the pound of cure, but the ounce of prevention must be used, if we are going to profit by it. The prevention of a morbid or a despondent mind is a much easier thing than its cure. The prevention of pain and disease of body will usually not take half the time that the cure takes. By renewing the mind and filling it with the real joy of life, with rhythm and melody, harmony and beauty, one may go on doing one's work, possibly increasing it day by day, and yet not wear out; because it is not work that wears us out, but the wrong way in which we do it. When we can put a joy into our work, the hours speed by rapidly, but when we work in a mechanical way, we watch the hours and the day is long. Will humanity never learn that there is a God-given way of doing everything, and practise that way? or must it go on indefinitely doing everything in the hardest possible manner? At present, civilised humanity lives either in the past or in the future, and gets little out of the present. Few people have made the discovery that the present offers to one all that one is capable of entering into and enjoying; and when once understood, one has really entered into the eternity of true living. The only thing that really concerns us is to know how to live to-day, and the living of to-day in the best way we know how, will aid us when the morrow comes to a still better way of living. Life as we live it now is too often filled with unrealities, negative thoughts, and negative actions. What we need is to be alive in every part and to live life as the Almighty intended His children to live—in a free, joyous, happy way. Better be a beggar and be able to enter into the joys of nature, to feel attuned, as

it were, to the world in which one lives, to enjoy the blueness of the sky, the green of the earth, and the colour of the flowers, the beauty of the trees, to enter into and feel the heart-throbs of nature than be the prince or the millionnaire, who has all the world can give and yet is not able to enjoy that which he has. Life is not a state for the mere accumulation of material riches, but a state of consciousness, and anyone who is filled with the pure joy of life, and is trying to impart it to the lives of others, is in possession of the real riches, and to him life is worth living. Humanity needs a tuning up to a higher key than that to which it is living. What is the use of living in the slums, surrounded by everything of a degrading nature, when one may live on the mountain tops? We can best fit ourselves for true living by bringing every refining influence to bear upon our lives: music, poetry, painting, architecture, the best of drama, the literature of history, travel, romance, etc.; in demanding the very best, we consequently get it. Through following such a course, the whole inner life is awakened and one begins to live. There is too much of the just existing to no particular end or purpose. It is better to make mistakes than to drift purposeless through life, for people often profit by their mistakes, but there is no profit in drifting. Life was intended to be lived every inch of the way from the lowest elemental savage to the fully developed saint. One should never be satisfied to go through life eating, drinking, sleeping and being clothed. Such a life is profitless, being filled with no endeavour to be or to do, to become all that one wants to become, to do in the best possible way all that one desires to do. Fill the mind with creative desire, desire that has purpose and

object in it, and then go confidently ahead and live the desires of heart and mind. The beauty of music and colour may be made to fill the mind and the heart with high, true, pure desire. Why not use it to overcome the old habits, the old desires, the old obstacles that stand in the way of real accomplishment? We can overcome when we will to overcome. In the past we have been satisfied to say that things are well enough, that we have no desire to improve upon them; let us see that nothing is ever well enough, that new departures and new and better ways should constantly be entering into life, that when we have achieved one end, we have only fitted ourselves for still greater achievement. It is always through doing that we grow, and when the heart and mind are filled with a sense of the beautiful, then everything is going to be done in one's outer work in the most beautiful way. Life can bring to us whatever we will to have it bring; and it is the one who is rhythmic, melodious, and harmonious in action who will reap the strength, the beauty, and the perfection of life.

In the study of life we find a law of contradiction. In logic, when the absolute truth of any theory is ascertained, then anything which in any way contradicts that truth is held to be false or untrue. In our every-day life we lose sight of logic and, consequently, go on believing many things to be true and believing their contradictories to be true also. In our every-day life, hate seems to be as true as love; doubt as real as faith; despair as real as hope; disease as real as health; sorrow as real as joy; death as real as life; and we might go on indefinitely enumerating these contradictions of life, love, and truth. Mankind is not yet able to see all this in its true light; if love,

faith, and hope, etc., constitute living the realities of life, then whatever contradicts them must of necessity be false and untrue. To a degree, people see this, but only in the most limited way. No one, unless he were very ignorant, would affirm the reality of darkness; he might say that darkness had an existence, but its existence was wholly dependent on the absence of light, and at any minute by the turning on of the light, the darkness would vanish. Neither would anyone claim that ignorance was something in and of itself, but would tell you that with the coming of knowledge the ignorance would be dispelled; that ignorance simply indicated a lack, and with the supply of that lack, ignorance would cease to exist. That which is true concerning one contradictory is, from first to last, true of all contradictories. The introduction of truth into the mind eventually dispels everything that contradicts it. One of the most important things to which I would call attention is that man's life on this earth, from first to last, is a process of overcoming. A New Testament writer says: "The last enemy that shall be destroyed is death." There is also a promise made in the book of Revelation: "He that overcometh shall inherit all things; and I will be his God, and he shall be my son." We overcome darkness with light; we overcome ignorance with knowledge; we overcome hate with love; and so on; all the way through life we encounter unreal states of consciousness in order to replace them with real ones.

Now, music was given to us to help us overcome all the unrealities of life in the easiest and best way. Wherever true rhythm is lacking, music supplies it; wherever melody is lacking in the life, music brings it; where discord exists, harmony overcomes it. The

sick, the diseased, and the sorrowing are all out of tune; their conditions are as unreal as any of the contradictories of life that we have just enumerated. All such conditions, whether of mind or of body, have an existence but have no reality. Why should the wild animal creation be almost entirely free from disease while with man diseases go on multiplying? The superior knowledge possessed by man should do more for him than the very limited intelligence or instinct of the animals, and yet we find quite the reverse of this is true. The Founder of Christianity once said: "If thine eye be single, thy whole body shall be full of light." The eye has not yet become single and mankind is living a double life. Part of his life is that of a god and the other phase is that of a devil. At one moment he acts one part, and at another he may be acting the other part. The god-like man is positive in his thought, harmonious in his actions; he is a creative man, always doing, always accomplishing, ever pushing forward toward the light; inspired from within by the universal Spirit; but when he loses this consciousness he reverts to what he was in the past, and for the time being comes under the control of all the old passions of his former elemental life. We say he loses his temper, but the condition is a reversal to a temper that controlled him possibly in a distant past; all the elemental activities of his animal nature come into the ascendant, and man in this condition is a devil incarnate. Instead of being creative, he is destructive; instead of being courageous, he is fearful; instead of living the positive life, he is living a life that is made up of negatives. This is the life that has to be so fully overcome that it will be impossible for the man ever to revert to it, or be con-

trolled by it again; this is the life that music and colour in harmony of beauty as the light bearers of truth are to overcome. We give reality to all the old consciousness, but the truth is not in it. The old, the partial, the incomplete must be superseded by a consciousness of the divine that makes for perfect self-control. When the full consciousness comes, "then that which is in part shall be done away." Man is the son of God, having dominion and power over, not only his own life, but all things. He has not yet reached in his consciousness the fulfilment of this, but he has, in some cases, felt the prophecy of it and in a confident, expectant way is looking forward to the time when he shall realise the full measure of true manhood, when he shall have passed from death unto life to "the glorious liberty of a son of God."

Rhythm, melody, harmony, and beauty combining in the life will make it God-like, will free it from sin, pain, and disease, will bring to life the joy that shall dispel the sorrow, the light that shall overcome the darkness, the love that shall overcome the hate.

"Then, through the silence overhead,
An angel with a trumpet said,
'Forevermore, forevermore,
The reign of violence is o'er!'
And like an instrument that flings
Its music on another's strings,
The trumpet of the angel cast
Upon the heavenly lyre its blast,
And on from sphere to sphere the word
Reëchoed down the burning chords,—
'Forevermore, forevermore,
The reign of violence is o'er.'"

This will regenerate and beautify not only man's inner life, but also his outer world; for as man grows into a knowledge of love and wisdom, as he realises all the rhythm and colour of life, he will beautify his outer world so that the desert shall be made to blossom as the rose. The time is near at hand when all this shall come to pass. All lovers of music and of colour can hasten the coming of the new time by doing everything within their power to interest and impress others with this vital necessity for music, with the vital necessity for beauty, until at last the whole earth shall sing its new song, and life shall have gained its triumphant victory over death and the grave; then the ears and the soul of man will have become attuned to the celestial and eternal music of the spheres; then there shall be no more night, neither shall there be any more sorrow, for "God shall wipe away all tears," and to His Name shall be attributed all honour and glory forever and ever.

CHAPTER XXI

EYE HATH NOT SEEN

"From harmony, from heavenly harmony,
This universal frame began:
When nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high,
'Arise, ye more than dead!'
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And Music's power obey.
From harmony, from heavenly harmony,
This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in Man." —DRYDEN.

"I held it truth, with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things."
—TENNYSON.

MAN, in a progressive state of growth, finds that he has constantly to let go of old things in order to lay hold of new. The old may have served for stepping-stones to reach higher things, but if he is to be in a constant state of progression, he must, in the nature of things, be engaged day by day in leaving behind him the stepping-stones which have served their end. Only in this way may he become truly related to life. Things are only good in their right place, time, and way. Real happiness comes always as the result of right adjustment between man's inner life and his outer environment, and each person makes

such adjustment according to his degree of development.

It is not to be expected of anyone that he shall live beyond what he knows or can comprehend. A man on a purely physical plane of being may be, in a way, living more truly the knowledge he possesses than another who has developed far beyond him. To whom but a little has come but a little is required. Greater knowledge requires greater achievement. We are all held accountable by our ideals; that is, our highest ideals, when there is failure to live them, sit in judgment upon us. In fact, they constitute the one and greatest judge in life. We can often be at perfect peace in our own minds when others judge or condemn us; but no one can ever be at peace when he feels that he is violating his highest ideals. Right judgment, then, according to one's ideals, is the one thing necessary in life; but as we proceed in life with such adjustments, our ideals are ever enlarging, and the adjustment of to-day is not going to prove sufficient for the morrow.

There is a process of daily dying in order that we may daily enter into a new and larger life. Things useful only at one time in life, if still held to, would retard man rather than help him in his upward way. That which may be considered a virtue in the savage is not necessarily so in the highly civilised man. Character, goodness, and virtue will all cease to be good when they cease to be progressive. One height attained in life should only disclose new and greater heights to be attained. There is no ultimate. Eternal progress that leads man ever upward and onward is the order of life. The people who have reached a state of contentment with what they may have accom-

plished in life, have with it reached a state of stagnation where growth and development have ceased. There are always better ways of doing everything, and we enter into the new and larger life only through the constant effort we are putting forth to do everything in a better way than we have done in the past. The old has served its purpose, push forward to the new. Leave the shadows behind and press forward to the greater realities that lie before. Make life what it should be: joyous in its melody, perfect in its rhythm, and thoroughly adjusted in its harmony.

Each plane of being has its own music that can best be understood and assimilated by those living on that plane. One must become thoroughly attuned to the music of one's own development, before he will be able to enter into the real enjoyment of music of a higher order; but there should be the tendency or desire that continually makes for whatever is best in music. Music that, at one time, may have cheered or brightened the life of man, comes to a place where it has fulfilled its purpose. It may have been perhaps only of the most elemental kind, but having served its end, such music is no longer necessary to his life. For there comes to him the appreciation of a higher music and there can never be any retrograde movement or the giving up of this higher order for a return to the lower, without loss to the one taking such a course.

The question of adjustment enters into the listening to music. If the mind of the listener is in a high state of activity, he can never get the best from music, because music has more of emotion in it than of mentality. One must listen with the heart far more than with the mind. The mind may become engrossed with the form given to music, but after all is said,

heart must speak to heart, and it is only in this relation that we may realise fully or truly appreciate the value and beauty of music. There is a state of mind that is to be regarded as neither mental concentration nor spiritual meditation, but which comes, as it were, between the two—we might call it contemplation—a state wherein the mind and body are both relaxed and one feels rather than thinks. It is in this condition that the greatest good is to be derived from music, whether it be vocal or instrumental.

In playing or singing, the performer should be using heart and mind. He may be said to be in a concentrated, positive condition, and thoroughly absorbed in what he is doing; while the listener must ever seek to be passive in order to benefit by the music. We might call it a state of passive receptivity. It is only in this way that he can have any real appreciation of the music to which he is listening.

Often in reading musical criticisms one wonders at the diversity of thought expressed by the different critics, some arguing for and some against, and frequently one is inclined to question the competency of the critics to pass judgment on the composition or its rendering. Musical critics who are possessed of a thorough technical knowledge of music often allow their minds to become so active in listening to music that they are unable to render a truly musical criticism, because they have paid so much attention to the form that they have missed the spirit of the music. Beauty of form is necessary, but it is by no means the greatest part of the music. I must emphasise right here that it is only by becoming passively contemplative that the listener becomes truly receptive and enters into the soul of the music.

"To every spirit, as it is more pure,
And hath in it the more of heavenly light,
To it the fairer body doth procure
To habit in, and it more fairly dight,
With cheerful grace and amiable sight.
For of the soul, the body form doth take,
For soul is form and doth the body make."

Too often unjust criticism comes through the failure of the critic to make harmonious adjustment. The time is not so far past when the majority of musical critics declared that Wagner's music consisted solely of a blare of trumpets, the beating of drums, and the clanging of brass. Later, when they were able to understand something of the underlying motive in Wagner's work, they learned to reconstruct their criticisms. Too often we will find that the failure to recognise good comes through lack of adjustment. Let me give a little illustration out of my own life: Some years ago, I was in the city of Montreal. The day was hot and the streets were dusty. The work and the traffic produced what seemed to me all kinds of discordant noises which served, in turn, to make me feel very much out of sorts with myself, with everything, and everybody. In this frame of mind I took a carriage to Mount Royal, and, when I got there, I went out to the farthest end of the little park that overlooks the city, and sat down on a seat. I had been there but a very short time when I felt a soothing influence, and a little later became conscious that all the discordant sounds of the city had united in such a way as to bring out harmony similar to what one may feel from the wind moving the branches and the leaves of trees, or from water running over pebbly courses. Now there is no question that all this harmony came from what people would call discordant

noises, and the whole question was really one of relationship or adjustment. I was not adjusted mentally to the noises of the city, so could not detect their melody or harmony; but with the new adjustment there came something that I had been unable to get before. I might illustrate this in two different ways: a person may be in a very small room listening to a great piano or some other instrument, and, because of his nearness to the music, fail to get anything satisfactory from it. Perhaps, more than this, he may become visibly disturbed, and the music, instead of making for a harmonious condition of mind would make for a discordant one, while in a much larger room or a hall the same instrument would have given him only pleasure.

Again, a person sitting very close to a hot fire, instead of enjoying the warmth, the colour, and the glow of the fire, might feel only the greatest discomfort; while another sitting at some distance might derive the greatest enjoyment from the warmth that it conveyed, from the flame and the glow. So we shall find all the way through life that the question of adjustment is one of the greatest importance.

Harmony in life is exactly the same as harmony in music. It is a mental effort to establish true outer relation for inner rhythm and melody. Harmony is the outer setting for the inner feeling. The more beautiful that setting can be, the more it will be able to represent the inner music of life. Harmony in the outer relation of life is indicative of true adjustment of the inner rhythm of life. There are many people in the world who do know something of the melody of life, but who are unable to express that melody through harmony; so that they neither understand

others nor do others understand them, and without understanding there can be no true adjustment to environment. It is not enough to have inner feeling, even when combined with beautiful ideals. The feeling and the ideals both exist in order to become fully expressed. Harmony, therefore, is necessary to all true expression. It constitutes the outer evidence of the inner life. Harmony may be called the science of life, because science is an outer or practical demonstration of some inner truth. God gives us the rhythm and the melody of life, in order that we may use it and express in our outer world the divine ideals which we receive from the Fountain Head of Life. With our minds and our bodies we are working out all that is written within. There is an inner book of life that each person must learn to interpret and then give it form through spoken or written words, through voice or instrument, through brush or chisel, in a great variety of ways; for each man must express to the degree he knows, and all this expression, in so far as it is thoroughly harmonious or scientific, is a record of the inner kingdom which is taking form on earth. It is God speaking to men through rhythm and melody, and each man having heard, should try to interpret to his fellow-man that which he has heard. This, then, is living the musical life. Being attuned to God, so that both the inner eye and the inner ear may hear the celestial tones and see the heavenly colours. If people could only realise how much more health and happiness would be theirs by living the truly musical life, surely they who knew this would seek, not only to live this life inwardly, but to give full expression to it outwardly. What a wonderful place this world would be if each soul in it was trying to carry out the

divine plan of living in so far as it was able to know and understand! All humanity joining together in one great symphony into which, from the lowest elemental note to the highest spiritual note, would come the wonder of melody and the beauty of harmony. But the individual may say: the world is not yet ready for such an upward step. Granting that what he says is true, there is nevertheless another side to the question. Everything comes first through individual effort. The ideal set up by the soul comes in time to be the one held by the many. Each person is expected to give to the world whatever he may be in possession of, and through his doing this, the world becomes enriched and the giver also derives new light, so that he may continue on in his giving. Let the individual live as though the coming of the kingdom of God on earth depended on his own efforts, and it will not be long before he will find that others have become related to him with the same object and purpose in view. The individual who lives in a rhythmic, melodious, harmonious way, and lives it to the full, becomes a mighty magnet to attract, not only all the forces needed by himself for the successful carrying out of the work in which he is engaged, but also to attract others who will aid him in such work. The vital power to inspire his outer work must come from within, but to one who lives the fulness of such a life there will come all the means necessary for the outer work. Because all things do work together for good to those who love God, and there is no truer way of loving God than by becoming harmoniously related to man and trying to make the world a better place for people to live in. When man learns to love and serve his fellow-man, then he is drawing close to God. Through love and

service, love to inspire and service to express, shall man enter into the kingdom of God. No one who is in possession of a living ideal should refrain from giving an outer expression to it because he stands alone. He always will stand alone if he hides his light under a bushel. Energy in rhythmic motion is the great law of the universe. From it come all the forms of life. "Whatsoever thy hand findeth to do, do it with thy might." Every problem of life has to be worked out. Action is life; inaction is death. More people pass out of this world because of inaction than because of too much action. People seldom if ever recognise the importance of being rightly adjusted to their work. If work is a hardship and we bring to it a grumbling or fault-finding disposition, we shall find it difficult to do anything in the best possible way. If we take pleasure in our work, and give it our best thought, we shall not only do it quickly and well, but it will become a true expression of the idea that exists in the mind of the worker.

If one can use harmony in one's daily life, one will get from it not only quality but quantity as well. For harmony is necessary to all true expression, whether it be in music, in work, or in one's relation to one's fellow-man. Each person has the power within himself to produce the harmony that is necessary to live life in a lawful, orderly way. Each person must make his own harmony. No one can have it done by proxy. His life will become just as great and as beautiful as he wishes and wills it to become. He can make his mind receptive to the inner rhythm and melody through a constant effort on his part to make that rhythm and melody thoroughly harmonious in his outer life. Humanity is one great body of which each

individual is a part. Each part must realise its relation to the whole, and through such realisation become harmoniously related to the whole. The part owes this to the whole, and when it has established true relationship, then it becomes responsive to all the strength and health and power that exists in the whole. The full attention of the individual must first of all be directed to forming his true relationship to the grand body of humanity. And when that is once fully established, there will come all the receiving that is in any way necessary to the part.

In the past, the individual thought of himself, not only as being separated from the Power that brought him into existence, but also separated from his fellowmen, having to stand alone, as it were, entirely dependent upon himself and his own resources. In the last few years there has been a gradual change from that way of looking at life. New ideals are entering the minds of men and women. Intellectually they are beginning to perceive the great, all-inclusive brotherhood of humanity. Only in a minor way have we begun to feel that brotherhood; for thought without feeling is never productive of great results. But if we can think and even feel a little of this brotherhood, then we are on the right road, and eventually there must come the fuller feeling and the larger thought. Each person whose mind is filled with this ideal of brotherhood may hasten the day of its coming by trying, in his limited way, to live that which he feels and thinks. He must live that which he feels and thinks so that he may become a living example of what true brotherhood should mean in the world. His heart should be imbued with lovingkindness and good will. His every effort should be directed toward

a full and free outward expression of all that he feels and thinks in his inner consciousness. In following this course, he not only becomes a light to the lives of others, but he is in an ever-ascending scale which will carry him from one height to a still greater one. Through blessing the world he is blessing himself. Through giving happiness he is receiving happiness. His life has become a never-ending melody. He is leaving the dead things of the past behind and is pressing forward to those things which lie before.

> "But life shall on and upward go;
> Th' eternal step of Progress beats
> To that great anthem, calm and slow,
> Which God repeats."

In conclusion, let me briefly sum up a few of the benefits to be derived from music and colour. Let us take, in the first place, the healing of the body of man. When the body is sick or diseased, a diagnosis will show that its molecular vibration is unrhythmic and inharmonious; the circulation of the blood is so disturbed by this condition that there is too great a flow to some parts of the body and not sufficient to the other parts; consequently, the body is not evenly nourished in all parts. If the harmony of rhythm could be again established, without doubt the body would resume its normal or healthy condition. Through the production of rhythm, melody, and harmony of musical sound there would be set up in the body exactly the same kind of vibration as that produced by the music, because whatever may be the original kind or quality of vibration, it continues to the end. Such musical vibration, then, of a consequence produces molecular musical vibration of the body, and restores it to its necessary harmony. Again, in

a certain, yet in a much finer way, harmony of colour vibration would act on all the atoms of man's body to produce harmonious atomic vibration. In the restoration of the body to its normal physical health and strength, the one important thing to know would be the kind or quality of music and colour necessary to set up the harmony of molecular and atomic vibration. It will be found that the heart and the mind of the patient must be, as it were, attuned to both, because the body is only the instrument upon which vibration acts, and if the heart and mind are not attuned to vibration, it cannot produce other than temporary results. In other words, in order to maintain the rhythm and harmony of molecular and atomic vibration it becomes necessary that heart and mind should undoubtedly become attuned to sound and colour vibration, and in this way a habit be established; for a habit once formed tends to make permanent any condition, whether it be of mind or of body.

A step farther brings us to a still more important matter. Man is a little cosmos, summing up in his physical body every element in the physical universe, and in his spiritual nature every quality that exists or has its being in the Universal Soul. His physical body being a part of the universe and being more alive than any form on earth, must respond in a greater way to vibratory energy than does any other. But the degree to which any form may be said to be alive, must be dependent upon the life and consciousness that animates it. Only the occasional man in the past has been alive or conscious of his relation to the whole, of his at-one-ment, not only to the universe of form, but the universe of spirit as well. Without such realisation or consciousness, the life does not know how

to establish the rhythm and harmony that must exist between the part and the whole. For the part must eventually come to beat in conscious rhythm, melody, and harmony with the whole. Everything necessary for this exists potentially in the soul, but man in his mentality has not awakened to it, and consequently, is not using all his innate powers and possibilities. But music and colour may both be made to cause the inner chords of life to vibrate in unison with the great Cosmic forces of the universe, and when this is brought to pass, man will have attained consciously to the life everlasting.

"Upward the soul forever turns her eyes;
The next hour always shames the hour before;
One beauty, at its highest, prophesies
That by whose side it shall seem mean and poor;
No God-like thing knows aught of less and less,
But widens to the boundless Perfectness."

Therefore man's mental, spiritual, and physical life is dependent on his receptivity to the inner rhythm and outer harmonies of music and colour. And through such receptivity he becomes responsive, giving out of his own life all the rhythm, melody, and harmony that lives within it. And because of such giving, he enters into a still greater realisation of the wonder and beauty of life. This is the only way of the upward trend that leads from earth to heaven, that leads from humanity to divinity, and it is in this way that the brotherhood of man and the fatherhood of God will become a living realisation. Then shall all humanity mingle their voices in one grand symphony of song which shall unite with and become one in Rhythm, Melody, Harmony, and Beauty with the music of the spheres.

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