

sound in an orchestra destroys the other tones and qualities of sound which are produced. In the case of the orchestra the human ear can detect each kind of sound among the harmony of all, or he can select one instrument from among the others and especially listen to it. The human eye, however, has not the same delicacy of perception. It can only distinguish the shades and tones of light emitted by one instrument, so to speak, and it is blind to the vibrations of other qualities of light. And so we find the photographic plate is more sensitive to certain kinds of light than the eye.

From this we gather that while these forces and powers exist, and are evident from their effects, that they interpenetrate and interblend with each other, yet they are not directly perceivable without the existence of a special organism or vehicle of manifestation. And all this is true of the finer and subtler gradations of matter which exist in a state of interpenetration with the earth and afford scope for higher ranges of evolution than we can easily conceive.

And all this is true also of the higher aspects of mental forces, of the powers such as Love, Wisdom, Truth, Justice, described as abstract, and of the states and conditions of human consciousness. These things are all real, but no one can *know* that, realize it fully, until he has developed within himself the faculties by which such powers are controlled and cognised. Controlled, first, for a man learns to see, to walk, to speak, to think, before he is able to describe these processes, and the faculties of the higher planes are only to be acquired, similarly, by use and practice, and not by theorising or believing, or hoping, or wishing for them. "Faith, without works, is dead."

The means of manifestation of these powers on lower planes are ephemeral, for a day, as St. Paul says. The dynamo will wear out in a little while, but the electric energy is exhaustless. We must cultivate more permanent vehicles of consciousness for ourselves. We must develop the inner life. We must realise that the outward waste of the body will very soon necessitate the

birth of a new one if we are to continue our evolution. We must gain the results that are to be had from becoming metamorphosed (Romans xii : 2) by making the mind anew, and building into it the more durable principles of the Unseen and the Age-abiding.

FIVE MINUTES ON THE HARP OF GOD.

There is scarcely any symbol of the Christian system that has been so much derided by septsics and misconceived by believers as that of the harp. The picture in the Apocalypse of the "victorious" standing on the sea of glass, the purified astral plane, "having harps of God," means little to the ordinary church-goer but an interminable series of symphonies on incorruptible car-gut. Like the Psalmist, however, the theosophist can say: "I will incline mine ear to a parable: I will open my dark saying upon the harp."

No symbol in any Scripture is without its meaning; and the harp, one of the most ancient, and found in many religions, is another link connecting Christianity with earlier faiths. To the Greeks it was known as the Heptachord, or the Lyre of Apollo, and is honoured as a constellation. Its seven strings denoted the seven principles from which the Sun-God, Apollo, or the Christos, drew forth the divine music of the spheres. We have considered the development of the various septenary aspects of the Universe, in the Earth, and in man, as copies of the greater organisms. The Breath of the Holy One on these harps of life, like the touch of Æolus upon the harp so-called, arouses the chiming harmonies of the Cosmos. As man advances stage by stage in his evolution, he adds one by one the throbbing chords of life; knowledge and wisdom, gained through repeated births, attunes them to Nature's key, and the perfect man presents himself at last "in full accord with all that lives," the Harp of God his instrument of praise, and he himself the Master of the Song.

"Listen to the Song of Life," says one. "Its utterance is not, as you that