

should be as sweet if sung at odd intervals. This was well known to the Indian poets, who had composed their music on this principle. We do not know whether such is the case with western music. What we see in the western music is mostly emotion if not kama (desire); it makes a man dance in his heart if not in body; while the Indian music has tunes more of a tranquillizing nature which makes the mind more peaceful than emotional or kamic. It is to be regretted, however, that a mania is raging among certain class of native poetesses (sic), who do not know even the a-b-c of higher music, to write songs in English tunes. I say poetesses advisedly because these composers cannot be classed among Kalidasas and such others. These songs are sung by young people on various occasions, in season and out of season, on European instruments, and the pure Indian music has been gradually dying out. People do not know what effect the former music would have on the surrounding men and nature; and so far as the so-called "leaders" and "guides" are concerned, everything goes on with their sanction and approval. None knows what colors these sound vibrations produce, and what harmony they bear in relation to the higher nature. While the Western science of Sound is approaching nearer Occultism, it is necessary to examine this question from that standpoint. Sounds can be seen, it is said, and colors heard. Sir Isaac Newton's theory was that the impulse upon the nerves of the eye produced by color is similar in kind or degree to that produced upon the ear by sounds. It is the assimilation of sound and color which produces impressions while a man can see sound and hear color, as in the case of the blind man, who, on being asked for his idea of scarlet, replied that it was like the sound of a trumpet. Such people can see colors in the sounds of musical instruments, few of which are said to be as follows:—

Wind instruments; Trombone, deep red; trumpet, scarlet; clarionet, orange, oboc, yellow; bassoon (alto), deep yellow; flute, sky blue; diapason, deeper blue; double diapason, purple; horn, violet.

String instruments: Violin, pink, viola, rose; violoncello, red; double bass, deep crimson red.

The instruments mostly used by the native followers of the Western music are generally violins, pianos, harmoni-

cas, pianettes, etc., and it is to be investigated whether the colors correlated with the sounds of these instruments are in harmony with the color of man's higher nature.

Again the tunes preferred are generally of a low nature, mostly dances, which produce discordant vibrations—at least discordant to a refined ear. Many might have observed that this sort of low music leads men gradually into the sphere of emotion and passion. If we require a higher music we must cultivate it, and develop it to the height of higher Nature; but to cultivate it we must have knowledge of real music and its bearing on a higher Nature than we know of. We have to find out the true keynote of Nature. "It is a well-known fact in physical science, as well as in Occultism," says H. P. B., "that the aggregate sound of Nature—such as heard in the roar of great rivers, the noise produced by the waving tops of trees in large forests, or that of a city heard at a distance—is a definite single tone of quite an appreciable pitch." Prof. Rice considers this tone to be the actual tonic of Nature corresponding with the Fa, and Prof. B. Silliman also held it to be the middle Fa of the piano; which may be taken, therefore, as the keynote of Nature. It now rests with the composers and singers of songs to carry on their work further on this line. But there is another great fault. And it is the trade which they carry on of this music, which is also one of the reasons of lowering the art of music. The art of music is one of the noblest in the world; and in music, as in all other arts, bargaining is a curse. The art should be cultivated for the arts' sake only. Unfortunately, however, singing parties are engaged for the trifle of a dinner, and it is not wise of the mark to say that in the near future these parties will have to work on remuneration. This is most deplorable.—N F B. in The Theosophic Gleaner for November.

Non-resistance on the physical plane is the only solution to our social and other troubles. Generation after generation has tried force and coercion, and men have died gladly in battle for liberty. Are they prepared to die in the bloodless battle of non-resistance? Hunger-death is harder than sword or bullet-death. Can we die that way for liberty, if necessary?