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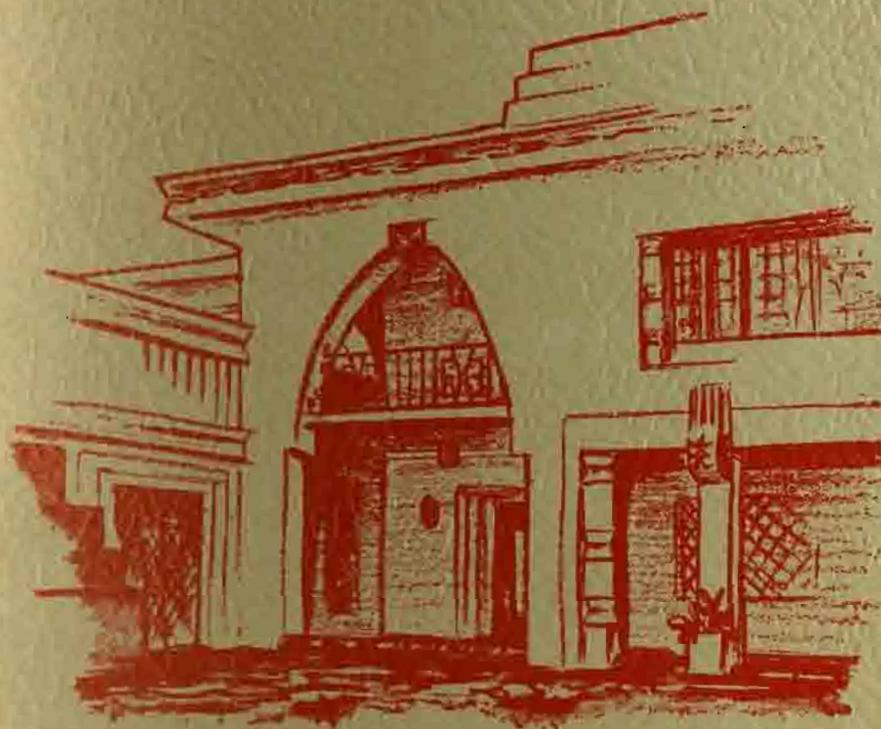
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HORIZON



JOURNAL OF THE
PHILOSOPHICAL RESEARCH SOCIETY

AUTUMN 1957

Published quarterly by Horizon Publishing Co., 3341 Griffith Park Blvd., Los Angeles 27, Calif.
 \$1. a Copy, \$3. a Year. Two Subscriptions, Your Own and a Gift Subscription, \$5.
 Foreign Subscription \$4. a year. Two Subscriptions \$7.
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AUTUMN
 1957



ISSUED
 QUARTERLY
 Vol. 17, No. 2

Journal of
 The Philosophical Research Society, Inc.

HORIZON LINES
 AN EDITORIAL

THE HABIT OF CONSTRUCTIVE THINKING

(LECTURE NOTES)



WE ARE told that a habit is a custom or practice acquired and strengthened by repetition and resulting in an increasing facility to perform a certain action, hold a particular attitude, or become involved in a certain sequence of events. Habits can be positive or negative; that is, they can impel to greater attainment or they can lower resistance and cause the individual to become more easily addicted to an unreasonable or destructive pattern of conduct. To a large degree, we are all creatures of habit, finding it easier and more convenient to drift along on the surface of our inclinations. Resistance to habit decreases in ratio to the strengthening of habitual procedures, until finally we find that the resolution or energy necessary to break a habit is no longer readily available. It is obvious, therefore, that the cultivation of good habits is valuable and necessary to successful and adjusted living.

Each person is born with basic tendencies which contribute to individuality and result in the diversity of human achievements. Our present concern is the mental and emotional balance which must be developed if proper habits of thinking and feeling are to become instinctive. It may be assumed that humanity divides into two groups. One group is composed of persons naturally inclined to positive and constructive attitudes. These are broadly referred to as cheerful and optimistic. The other group is made up of individuals whose psycho-

logical integration is essentially negative. We know them as suspicious, fearful, and critical, and we refer to them as doleful or pessimistic. Both these groups live in the same world, face the same problems, engage in similar occupations, and are sustained by the same nourishment. It is not fair to say, therefore, that the more fortunate are the more cheerful or that the more unfortunate are the less cheerful. Disposition arises within the person and is sustained by his own resources. For the most part, optimism and pessimism result from habit-patterns which gradually take over the interpretation of events and conditions.

Environmental circumstances undoubtedly contribute to the forming of habits, and by the time the individual reaches maturity, his inclinations are well defined. If, for any reason, he is dissatisfied with himself or with the world around him, it is advisable that he analyze his dominant habit-mechanisms in order to discover the causes of his unadjustment or maladjustment. It is only when he realizes that he has developed a poor habit that he will also recognize the difficulty of correcting a negative point of view or an undesirable tendency. He will probably discover that his habits have become the masters of his life, and that breaking or changing them demands a real and continuing effort. The probability that the average person will make a conscientious endeavor to change his basic characteristics in middle or later life is not great. He generally finds it easier to suffer from old ways than to cultivate securities which he has never actually known or experienced.

Constructive thinking is a term to designate the positive use of mental energies for the attainment of worthy ends and purposes. We usually associate this term with a happy and optimistic point of view. The character is sustained by hope, faith, and love, and these convictions are immediately accessible when emergency arises. All happenings are interpreted as contributing to ultimate good. Problems are seen as lessons rather than as afflictions. Reverses invite to strength, presenting opportunity for the active revelation of potential. Convinced that we live in a good world, under the sheltering protection of a divine plan essentially just and right, we face the future with quiet confidence and gentle determination. To enjoy such a benevolent state within ourselves, we must have developed patience, tolerance, kindness, generosity, unselfishness, and a degree of impersonality. The only way to strength these gracious attributes of character is through habitual use, and this becomes a matter of self-discipline.

We may borrow some useful ideas from the concept of conditioned reflexes developed by Dr. Ivan Pavlov, celebrated Russian physiologist. Let us suppose for a moment that a person has developed a strong mechanism of intolerance. By degrees he has allowed a habit to take

on dictatorial proportions—the habit of assuming himself or the group to which he belongs to be superior to other selves or other groups. Such an individual may instinctively look down upon a less opulent neighbor, feel uncomfortable in humble surroundings, measure success only by worldly attainments. He may also take a negative attitude toward the religious belief of those who do not agree with him. Perhaps he will develop powerful race prejudices, and ultimately reach a condition of such egotistic intensity that he alienates friends, family and associates. Because he is unpleasant and lacks personal warmth and sympathy, he may well face economic and social reverses. These he will almost certainly blame upon the objects of his intolerance, for negative attitudes have a tendency to blind the individual to his own mistakes.

Dr. Pavlov conducted extensive researches bearing upon the association of ideas. His findings have been transferred to the psychological level with considerable success. There is no doubt that many negative attitudes which gradually develop into powerful antagonisms and antipathies arise from the generalization of particulars. The human mind is conditioned by unusual patterns and events, especially if these have strong emotional content. The individual is inclined to instinctively broaden the foundations of symbols which directly affect him. If he has an unpleasant experience with a member of some religious, racial, or social group, he is likely to transfer this symbolic incident from the member of the group to the group itself. Thus, if he has difficulty with an Irishman, a Presbyterian, a banker, or a bricklayer, he may permit himself to indulge in collective criticism of all persons with the same race, face, or occupation. He may also be affected by the prejudices of his forebears, who have indoctrinated him with their own antipathies.

In the course of time, our rather unpleasant example suddenly awakens to the tragedy and absurdity of his own position, and he resolves to change his ways. He begins to train his thinking in the direction of intellectual generosity. He is determined to be a tolerant and upright citizen. He then comes face to face with Pavlov's findings. Our self-reformer finds that he has a conditioned reflex. It takes considerable effort to ignore the negative evidence in society around him. Whenever he hears some report or observes some action not entirely commendable pertaining to groups or individuals against whom he has held intolerant attitudes in the past, his total pattern of criticism and condemnation is revitalized. When breaking a negative habit, therefore, relapses are frequent, and one relapse may apparently undo months of patient effort. It requires years to completely re-educate a habit, and until it is re-educated, totally and entirely,

there must be perpetual watchfulness and attention. The new and better attitude must be deliberately cultivated until a new cycle of conditioned reflexes establishes it as a habit.

Against an unfortunate conditioned reflex we can array, however, strong forces of positive thinking. The mind is superior to habit, if its resources are fully used. There is also the matter of extensivity versus intensity. Habits long established can be shaken by powerful incidents which dramatically shatter concepts long accepted or devoutly held to be true. Thus conversion to religion, if sincere and complete, may alter the life pattern of the convert. He finds himself in a personal spiritual environment calling upon aspects of his disposition, temperament, or character, long neglected or ignored. This may be another phase of the conditioned reflex, relating to ideas resident in the subconscious which also originated in early environment or from the pressures of social convention. A serious accident threatening life, a dangerous disease, or a personal emotional tragedy, may emphasize so clearly and deeply the fallacy of an attitude or viewpoint, that it can no longer be tolerated. In such cases, the dynamic of the incident is stronger than the habitual pressure, which is therefore neutralized. There is danger of relapse, however, unless the intensive circumstance is totally accepted and the new values which it reveals are sincerely cultivated.

Fortunately, the average person is neither especially consistent nor intense in his attitudes. His habits are not as completely fixed as we may imagine. They exert only a moderate pressure, the difficulty being that he does not exert even moderate resistance to negative habit-impulses. Thus, self-improvement is not subject to prodigious obstacles, nor can it be easily frustrated. The important thing is to realize that we can never be better than we are until we know more. Solution always lies on a higher level of mental-emotional function. Thus, for example, better understanding will result in a natural inclination to correct faults and improve disposition. Even the selfishness in us can often be turned to good purpose. We desire to be happy, to have friends, and to be recognized as reasonable and intelligent. We know that our success in life depends upon our ability to gain and hold the regard of our fellow men. The moment we realize that our mental and emotional habits are interfering with our projects and programs, we have powerful incentives to change our ways.

Philosophy and religion, because they stand for codes of conduct generally admired and almost universally accepted, are of great service in these matters. We cannot truly believe in the fatherhood of God and the brotherhood of man and remain intolerant. Nor can we acknowledge the importance of ethics without a strong impulse to be ethical in our dealings with others. As we enrich the inner life with

positive values, negative patterns lose their authority. When the old is inconsistent with the new, and we believe the new, we outgrow the old. It is wiser, therefore, to outgrow patterns rather than to try to break them by some violent action of the will. We can never totally escape concepts which we really believe. To be free from undesirable habits, we must give our full allegiance to our constructive instincts. Such progress reveals personal maturity. The individual does his own basic thinking rather than being a victim of superficial notions or environmental prejudices. Nor can we grow alone. Our own improving standard affects those around us and may remind them that they have needs similar to our own.

Thoughts do not energize themselves. The mind is a reasoning mechanism and of itself merely testifies either to facts or to logical sequences built upon true or false premises. The dynamic is always bestowed by the emotions, and these are forever mysterious. We can seldom explain or rationalize our basic likes and dislikes. We *feel* about things, and our feelings are strongly partisan. This we are for, and that we are against, and we suffer from the Aristotelian fallacy that if we are for something we must inevitably be against something. When we have given an allegiance, we serve it with a devotion not always reasonable or practical. It becomes the duty of the mind to justify the decisions of emotion. We cannot allow our likes and dislikes to exist without a measure of defense or support. We require that the mind shall prove our feelings to be correct and shall find various ways of sustaining our acceptances and rejections. Under emotional pressure, the intellect loses its power of censorship. It can no longer report about things as they are, but only about things as we desire them to be or wish them not to be. This means that all constructive thinking must be preserved against negative inroads of emotion. The fearful person will always find something to fear, and will be able to prove that this something is dangerous. The worrier can always defend his position, and the critic can rationalize his criticism until it appears virtuous and commendable. The education of emotion has been largely entrusted to religion, and it is true beyond doubt that faith, bestowing graciousness of spirit, is necessary in the cultivation of constructive thinking.

Although various motives can lead to a better mental perspective, it is generally wise to avoid the Pollyanna formula. An attitude or an affirmation merely memorized seldom changes the basic pattern of thinking. Platitudes are vulnerable, and may be disproved by circumstances. To ignore that which is wrong, is as foolish as to deny that which is right. The individual must find constructive orientation in a factual world. He must be able to enjoy success with modesty and face adversity with patience. In other words, he must attain a level

of moderation in which he can control his own tendencies to excessive reaction to comparatively normal conditions. If he permits himself powerful emotional swings from exhilaration to depression, he may ultimately develop dangerous psychological ailments. By taking a moderate position, he also preserves his perspective and can plan solutions when these are necessary or indicated. We can say, therefore, that constructive thinking arises in a temperate state of man. All his faculties are then available and his emotions are invited to support the greater good for himself and others.

It is always helpful to live from an internal code or concept sustained by conviction and demonstrated by experience. The purpose of such a code is to explain rather than to affirm or deny. If we try to maintain our equilibrium by closing our minds to unpleasant realities, we will soon regret our ways. Occasionally we hear people say that they want to "get away from it all" and find some fabled paradise where no one will hurt them anymore. These sensitive souls are merely nursing wounds and have no real intention of facing realities constructively. We can never get away from the consequences of wrong thinking because it is part of ourselves and will accompany us wherever we may go. Nor is it profitable to toss our pennies in a wishing-well. If we create a concept of happiness which depends for its fulfillment upon an impossible state of society or an improbable change in the attitudes of persons around us, we are simply deceiving both our minds and hearts. Everyone wants to change the world, but our first duty is to live well in the world as we know it today. Fantasy only contributes to discontent. The more we retire into a dream-life, the more impossible factual existence appears. Constructive thinking, therefore, deals with realities, and not fantasies. We must come to view life as we would a beautiful painting, and accept the lights and shadows essential to the perfection of the work.

The negative thinker is usually adroit in concealing from himself the pleasant things that have happened to him, the kindness of those around him, and the advantages which he enjoys. If he becomes a confirmed neurotic, he will become suspicious of everything that appears to be good, and will attribute ulterior motives to all who attempt to serve or assist him. He may even develop an attitude of martyrdom and actually resent any kindness which seems inconsistent with his determination to be the victim of injustice. If your mental habits are leading in this direction, pause and consider. Your very existence in human society is made possible by the cooperation of countless persons whom you will never know. They are all members of a team, and you, likewise, belong on that team. The moment you fail to sustain your part of the collective morale, you are working a hardship upon others. I have spent many hours listening to the com-

plaints of persons essentially healthy and enjoying economic security, well educated, and served faithfully by friends and relations who are being rewarded with nothing but criticism. The greatest sufferer is seldom the greatest complainer. Most sad stories come from folks who are not busy. They have too much time to think and little that is worthwhile to think about.

Constructive thinking must be positively directive toward some positive end. Small thoughts are seldom satisfied and easily give way to large doubts. We cannot be perpetually unimportant and happy. In our own sphere, we must be significant. We must be contributing to the improvement or pleasure of others, or we can never experience real satisfaction. To the degree that we can plan, we will overcome the negative tendency to plot or scheme. If we have dreams, we must sustain them with practical ideas. If the individual becomes more important than his ideas, he is well on the way to being miserable. Planned self-improvement involving regular discipline and occupying the mind with purposeful projects, contributes to a moderate and acceptable optimism.

Much also depends upon association. It is usually desirable for the person with too many negative concepts to enlarge his circle of acquaintances. This is especially true if we have gradually cultivated a group of discontented, critical, and neurotic friends whom we can endure because they agree with our own convictions. The more people we know, the more difficult it is to remain prejudiced and intolerant. The less contact we have with life, the more delusions we can perpetuate. The world we do not know can be all good or all bad, but the world we do know is filled with moderating factors. We may still encounter objectionable persons, but we shall discover also much nobility and integrity, and our faith in the essential goodness of man will be strengthened.

Many customs and practices of modern living have a tendency to sustain negative thinking. Our newspapers are so burdened with crime that we overlook the fact that less than two per cent of the population is involved in unlawful activities. Our entertainment emphasizes unusual or deliberately fabricated situations of a morbid type. We are constantly reminded that we live in a world that is selfish and mercenary. Naturally, we consider ourselves to be exceptions to all evils, but we should also remember that most other mortals are also exceptions, and that the natural tendency of man is to be kindly and well intentioned. We see this clearly in moments of emergency and in the keen sympathy which arises whenever and wherever there is distress. If we observe in ourselves an inclination to negativity, we should do all that we can to become honestly informed about the good things that are transpiring everywhere every day. This does not

mean that we should blind ourselves to crime, poverty, or disease, but we should learn that endless conversation without any remedial action is a total loss. No one has ever been better by being drowned in pity, but if solicitude impels us to make a positive contribution to the good of others, then we are thinking constructively.

A major problem of wide concern centers on the meaning of life itself. Is it opportunity, or is it responsibility, or is it a compound of both? Most negative persons are without any concept of vital purpose. They regard themselves as simply suffering through a span of years, with little to look forward to but the inevitable end. Obviously, such a concept can lead to nothing constructive. Life presents rich opportunities to all members of society on all levels. It is only when we close the door of opportunity that we can accept misery. Unfortunately, self-improvement through increase of knowledge or the broadening of the field of experience, is not attractive to neurotics. Yet in this direction lies their salvation.

Constructive thinking is based upon the dignity of facts. What some philosophers have called "the thing as it is" is always rich in promise. The truth can never be bad, nor can it be discouraging or demoralizing. It may in some cases appear very difficult because of our own limitations, but this does not justify us in turning from truth to nurse our grievances. Even the gravest injustice should lead to better understanding rather than criticism and condemnation. No one is completely guiltless, nor is anyone completely guilty. All adversity is opportunity in disguise. We learn from everything; therefore everything helps us to grow. Growth in turn helps us to think better and live better, and so we move on along the great pathway of evolution. Trouble always arises in some kind of compromise, the failure to do that which is next, or the sacrifice of principles to personal profit of some kind. Nor is there any consolation in the obvious circumstance that misery loves company and that it has plenty of company. The mistakes of others never justify our acceptance or allegiance, nor do they set examples which we should follow.

Begin to contemplate the wonders of the universe and the integrity of the great laws which govern all things. Realize how bountifully Nature has provided a proper place in which we can live and grow. Remember all those who at one time or another have served you, and be thankful that you live under a pattern of cause and effect in which you can earn for yourself all that is needed for the unfoldment of your heart and mind. Consider the magnificent instrument that has been given to you—a body capable of sustaining your efforts and making possible your contact with other living things. Think of the wonders of your sensory perceptions and your reflective powers. Man

has been given not only a good place in the universe, but potential for creative endeavor for the perfection of arts and sciences and for the contemplation of the eternal truths of religion and philosophy. Man is said to be the only animal that not only can dream of a better world, but can make that dream come true. Nor do we live alone. We can share in the hopes and dreams of others, help the young to find their way and the aged to experience comfort and safety.

All these and many other things we can do. In these benefits we share by divine right, and in the midst of these diversified and abundant privileges, we can be appropriately grateful. We can seek sincerely to know more and to become better. We do not need to try to seem important, especially by depreciating the works of others. We *are* important because we share in a universal life that is eternal. The Divine Power is within us, and in this we can do neither more nor less. We can, however, release that power, fully convinced that this is our duty and destiny. The very energy we use to cultivate and intensify our miseries is the power of God in ourselves. We should find better use for this power, and we should seek not only to release it in our conduct, but to discover and experience it in those around us. Criticism, intolerance, fear, and worry, will then be dissolved by the strong and rightful realization that we live in Eternal Good forever waiting to be accepted by the creatures which it has fashioned.



The Dignity of Leisure

While Demetrius was King of Macedonia, a certain old woman kept presenting a petition for his consideration. Time after time she was informed that the king was too busy to consider her request. At last the woman exclaimed: "If he is that busy perhaps he is too busy to be a king!"

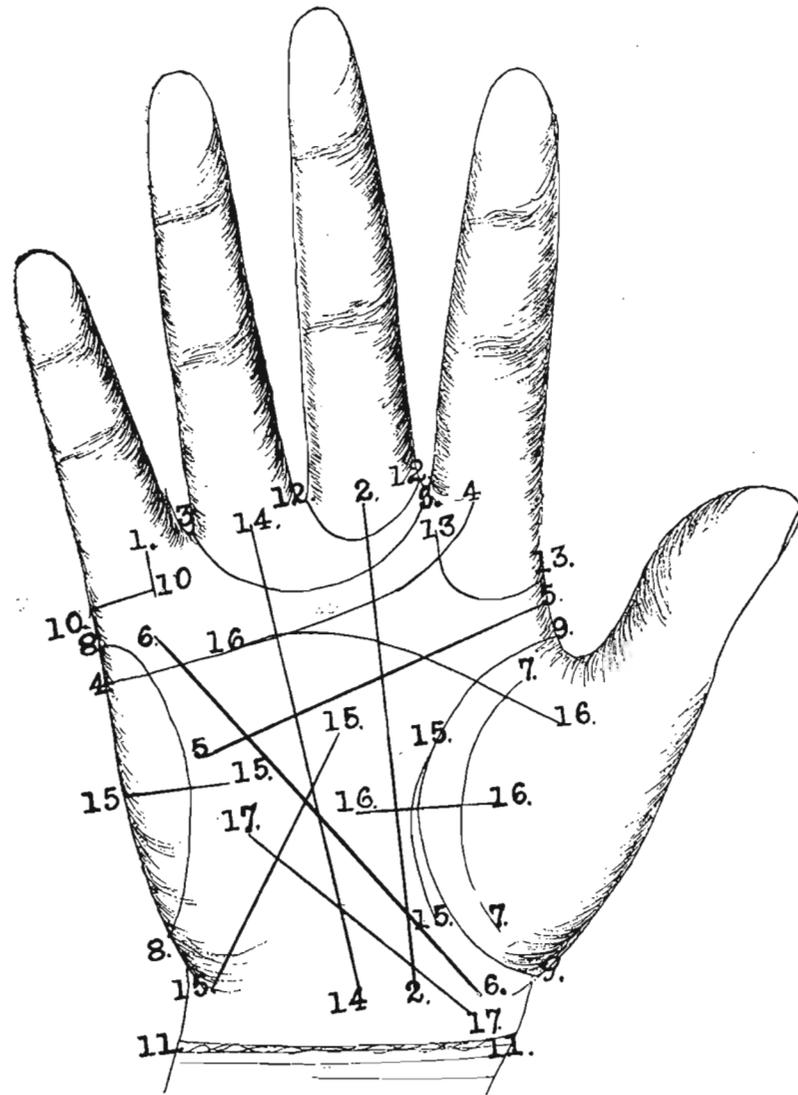
Progress consists in swapping old troubles for new.

The Mental Vacuum

One day while Queen Elizabeth I was conversing with a certain gentleman to whom she had promised numerous benefits and bestowed nothing, she asked him, "Sir Edward, what does a man think of when he thinks of nothing?" The poor gentleman was abashed for a moment, but was equal to the occasion. "Madame, he replied, he thinks of a woman's promises."

It is going around obstacles instead of over or through them that makes men and rivers crooked. — (*Anonymous*)

You never reform a man by throwing stones at him.



—From *A Mirror of Palms*

LINES OF THE HAND (FIG. 1)

The following lines are shown and numbered: 1) Child Line; 2) Fate Line; 3) Girdle of Venus; 4) Heart Line; 5) Head Line; 6) Health Line; 7) Influence Line; 8) Line of Intuition; 9) Life Line; 10) Marriage Line; 11) Bracelets; 12) Ring of Saturn; 13) Ring of Solomon; 14) Sun Line; 15) Travel Lines; 16) Lines of Venus; 17) Line of Emotion.

Studies in Character Analysis

PART II: PALMISTRY

Palmistry, or, to use the more formal term, *chiromancy*, is a system of divination based primarily upon a study of the various lines or markings on the human hand, and the subject has been studied from time immemorial. The lines delineated are the flexion-folds of the skin, which, like fingerprints, differ with every individual. The Chinese are believed to have practiced chiromancy for more than five thousand years, and it is referred to as an accepted art in the earliest writings of the Greeks. East Indian palmists have practiced their profession for ages, and the concept of palmistry is said to have originated in pre-historic times. Thus it is impossible to trace the earlier phases of the art, and we must content ourselves with a few general statements. Chiromancy seems to have attained favor in Europe because of its use by the gypsies, and there is some support for the notion that it originated in Asia, moving westward with many other ideas and commodities along the caravan routes. There is scarcely any civilized race or nation where palmistry is not known, or where its devotees have not attained some measure of distinction for their peculiar knowledge.

Interest in palmistry has been sustained by two valid considerations. First, it is one of the simplest methods for delineating character or predicting the fate and fortunes of individuals. Second, opinions on the subject were integrated at an early date into a series of inflexible rules, so that the readings of various chiromancers were consistent. There was no recourse to auguries or omens, no casting of dice or turning of cards, no element of chance to cause doubt or suspicion. The handmarkings were clear and unmistakable, and the novice could examine his own hands or those of his associates, observe the differences and similarities, and, by consulting a standard text, arrive at definite conclusions.

Palmistry is subject to the same criticism that has been directed against nearly all prognostic arts. There seems to be no generally acceptable scientific explanation for the basic premise upon which the study is founded. The lines in the hand appear to be caused by the natural requirements of grasping or holding various objects. As man

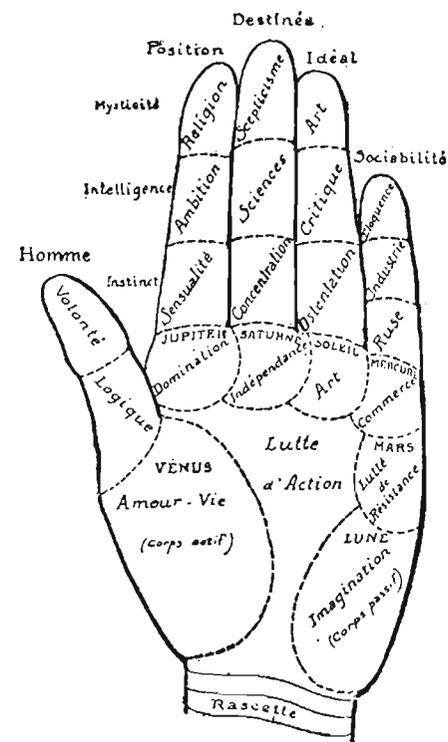
developed increasing sensitivity and his hands became adapted to skillful pursuits, Nature supplied a skin structure appropriately flexible. Of course, the lines are most frequent and consistent in those areas where articulation would naturally require folds in the skin. It is only fair to point out, however, the extraordinary differences in these folds, the texture of the skin, the number of the lines, and the complexity of the lesser attendant markings. I have been able to observe the essential lines in the palm of a gorilla, and although my examination was brief, it sustained the reasonable assumption that the markings would be rudimentary and less developed than in the human hand.

Many years ago, the celebrated palmist Count Louis Harmon (Cheiro) discussed this phase of the subject with me. He said, in substance, that no conclusive physiological data were available, but that it was his opinion, resulting from a lifetime of research, that the hands had gradually come to be closely associated with the mental processes of the individual. Man uses his hands to express in many ways his desires and attitudes and also to accomplish the fulfillment of the projects with which he is concerned. Perhaps, therefore, a psychological factor is introduced, and the sensitivity of the hands to nerve impulse might result in their bearing special symbolic markings. Even functional processes differ with temperament, causing distinct variations in the flexion-folds.

Count Harmon summarized the problem rather adequately when he noted that provable or unprovable, scientific or unscientific, character can be delineated and predictions relating to the future life of the individual can be accurately made. It is inconceivable that highly intelligent nations functioning on elevated cultural platforms could have retained their confidence in a method of analysis purely speculative and completely non-factual. The final proof would have to be the records kept in connection with palm reading. If these were accurate and proved themselves in due time, this in itself presents a strong scientific case, even though the modus operandi may be mysterious.

Like most forms of knowledge or belief, chiromancy has evolved with the passing of time, until today the readings are more complete and conclusive than they were centuries ago. Careful observation has revealed details anciently unknown. For example, it was long customary to read directly from the hand itself, but experience has proved that it is better to use an impression of the hand taken on paper by means of printing ink or one of the chemical solutions now available. These impressions, when carefully made, reveal numerous small lines invisible to the unaided eye. There is also time and opportunity for more exact measurements and for the thoughtful balancing of related factors. When files of these handprints are kept, with appropriate

notations attached thereto, the practitioner gradually accumulates a body of data to which he can refer. The taking of handprints further permits comparison between prints of the same hand taken at different times. It then becomes obvious that the lines of the hand change,



—From *Ce Que Revele La Main*

THE MOUNTS OF THE HAND (FIG. II)

Although the text is in French, the meaning is clear. This Figure gives the key-words for the phalanges of the fingers and thumb.

but the difference could scarcely be recalled from memory. If the flexures are merely for the convenience of grasping and holding, it is indeed curious that the lines, when changing, should be modified in conformity with the changing mental and emotional attitudes of the individual. If the whole matter is mechanical, why should the Head Line change with one person, the Life Line with another person, and the Fate Line with still another? Also, why should these changes,

when read according to an invariable rule, coincide with known alterations in the psychological life of the person?

The study of the hand is usually divided into three major parts. The first is concerned with the size, shape, and texture of the hand, with special emphasis upon the four general types of hands. The second is devoted to what are called the *mounts*, of which there are seven. These are the swellings or *monticuli* which occur in various parts of the palm of the hand, usually separated from each other by the lines, and they differ in relative size with various persons. Efforts have been made to associate the mounts with the planets in astrology. The third deals exclusively with the lines themselves, including the minor markings which are usually composed of groupings of short lines forming patterns such as squares, circles, triangles, or stars. Incidentally, Cheiro believed that delineation by the feet, called *podoscopy* or *pedomanancy*, was also possible. In this, he agreed with the Chinese, who have practiced this method for a long time. There is some scientific ground for believing that diseases can be treated by manipulating or pressing upon nerve centers in the hands and feet. This would support the broad contention held by palmists and several other groups of character analysts.

In studying the organic quality of hands, three degrees of refinement are recognized. The first is the elementary hand. The structure is coarse; the skin rather thick; the fingers blunt and heavy; and the lines few. Frequently this hand is rather large, the palm broad, and those mounts especially associated with the physical propensities well developed. The lines which do exist are clear, deep, and rather broad. The second is the conventional hand, found on persons of traditional or normal attainments in various walks of life. The hand is better shaped, the fingers somewhat longer, the skin finer, and the lines more numerous. The general appearance of the hand is rather square, with the fingers and palm in harmonious proportion to each other. Mounts associated with mental and emotional activities are more prominent, and the numerous factors involved in delineation show greater diversity and indicate more sensitivity, thoughtfulness, and reflection. The third is the hyper-sensitive hand, usually long and slender, the fingers appearing to be of exceptional length. The skin is pale, sometimes giving the impression of semi-transparency. The lines are extremely numerous, pale, and difficult to read, and the palm may be covered with a network of fine lines and markings. Some of the mounts may be exaggerated in size, and there are apt to be a number of the minor symbolic line patterns.

In addition to this classification, four basic groups of hands, identified principally by the tips of the fingers and thumb, are noted. (See Fig. III). When the ends of the fingers are rounded, but conspic-



FIG. III

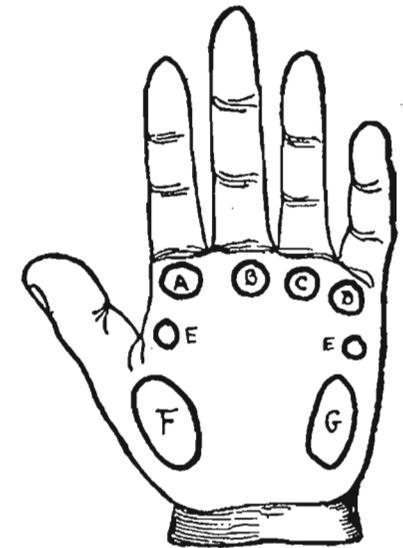


FIG. IV

uously blunt, (III-A), and the rest of the structure conforms, we have the physical type of hand. If the fingers are rounded, but the last phalange is somewhat conical, (III-B), decreasing in width gradually to the tip, we have the mental-emotional hand, indicating moderate creativity and adjustability. The palm is usually narrower, but still gives a sense of modified squareness. Where the ends of the fingers give the impression of being square, (III-C), we have what is called the spatulate hand, associated with the vital principle, especially if this is sustained by the entire hand giving a squarish impression. In cases where the fingers are exceedingly slender and very pointed, (III-D), we have what is called the psychic hand, and the testimony of the fingers is generally supported by a slender hand with numerous lines. In addition to these four types, many palmists recognize what they call the "typical American or Anglo-Saxon hand." This is a composite of the vital and mental-emotional types, some fingers being spatulate or square, and others moderately rounded. Such fingers are usually found on a square hand of good organic quality.

The four fingers, beginning with the index finger and continuing across the hand away from the thumb, were anciently assigned to the four planets: Jupiter ♃, Saturn ♄, Sun ☉, and Mercury ☿, as shown in Fig. III. (The ancients included the sun among the planets.) Thus, the

first finger relates to judgment, authority, and the higher mind; the second, and usually longest, to fate, destiny, and the ultimate termination of enterprises; the third finger to fame, fortune, and prestige; and the little finger, to self-expression, versatility, and literary powers. Special markings upon these fingers, their relative lengths, and their tendency to curve toward each other, all have special significance. The spaces between them when they are extended naturally should also be noted. When the knuckles are smooth and small, the individual is impulsive and versatile. When the knuckles are enlarged (and this is not due to some ailment), the philosophic and reflective aspects of the temperament are increased. If, when the hand is spread as far as possible, the ends of the fingers tip backwards, the nature is more free and inclined to extravagance. If the fingers cannot be extended fully, but have a tendency to curve inward, the temperament is less open, more fixed in its ways, inclined to be possessive and secretive.

The thumb in general signifies will-power, self-control, or self-indulgence. If, when the hand is spread, the thumb forms a right-angle with the edge of the hand, there is strong independence. If it has a tendency to cling to the hand, there is less individuality. If the base of the thumb and the mount located there are exceedingly full, the physical propensities dominate. If the middle phalange of the thumb is highly developed, and shows a waist or narrowing in the center, the mind is keen, the judgment good, and the nature tolerant. If the last phalange of the thumb is remarkably long, the will-power is very strong, individuality may be excessive, and the tendency to dominate others is marked. When the last phalange of the thumb is exaggerated, thick, or broad, out of proportion with the rest of the hand, and reminiscent of a heavy knob, there is danger of criminal tendencies and violence. This, of course, only if the rest of the hand supports the testimony. A short thumb lacks aggressiveness, and if the end tips backwards, the person may be improvident. The fingernails will be discussed later.

The seven mounts are distributed about the palm of the hand as indicated in Fig IV. The large mount at the base of the thumb is called the *Mount of Venus* (IV-F), and that on the opposite side of the hand, running along the outside of the palm, is the *Mount of the Moon* (IV-G). Some palmists recognize two Mounts of Mars, one located above the Mount of Venus, and the other above the Mount of the Moon (IV-E). The other mounts are at the base of the fingers and are identified by the same planetary names as the fingers. Thus, the mount at the base of the index finger is called Jupiter (IV-A), at the base of the second finger, Saturn (IV-B), at the base of the third finger, the Sun (IV-C), and at the base of the fourth finger,

Mercury (IV-D). The large central plane of the hand, which appears somewhat depressed because it is surrounded by the mounts, is called the *Plane of Mars*, or the *Plane of Life Action*. Each of the phalanges of the fingers is also recognized as a minor mount. These can be studied from the general charts accompanying this article.

The mounts are important not only according to their degree of size, but also because those under the fingers especially may shift slightly in location. Also, the principal lines of the hand may rise or end in relation to these mounts, and the minor markings (stars, squares, and so forth) are read differently according to the mounts on which they appear. The Mount of Venus is associated with passions and appetites; the Mount of the Moon, with imagination and idealism; the Mount of Mars, with activity and intensity; the Mount of Jupiter, with honor; Saturn, with duty or responsibility; the Sun, with brilliance and recognition; and Mercury, with versatility and self-expression. If the mounts are low or appear to be absent, the quality which they represent is diminished or lacking. If one is abnormally high, it becomes a dominant pressure-factor in the life of the individual.

Generally speaking, the three primary lines are the Line of Life, the Line of Head, and the Line of Heart (see Fig. V). With one modification, these are present on the most rudimentary hands. The exception is that occasionally the Lines of Head and Heart, which are approximately parallel, may appear as one line. As will be seen from Fig. V, the Line of Life (V-A) arises in the inside of the palm at the edge of the hand and descends in an arc circling the large mount at the base of the thumb. The Line of Head (V-B) arises near or with the Line of Life, and extends across the hand, usually sloping slightly downward and ending at the upper part of the Mount of the Moon. The Line of Heart (V-C) arises at the outside of the hand, below the Mount of Mercury, and crosses above the Line of Head, usually sloping slightly upward, terminating on the Mount of Jupiter or between this mount and the Mount of Saturn. These lines are usually well marked and not difficult to locate once they have been identified on a chart or diagram.

The next most important line is the Line of Fate (V-D). In some hands, this is very strong; in others, only a trace may be found. This line arises near the base of the palm between the Mounts of Venus and the Moon, and ascends normally upward to end on or near the Mount of Saturn. When strong, it intensifies career or dedication to a primary objective in life. Usually, however, it represents a particular or peculiar kind of destiny, as success in ordinary activities may be attained when this line is deficient or even entirely missing. The Line of the Sun, or Fame (V-E), arises also at the base of the hand,

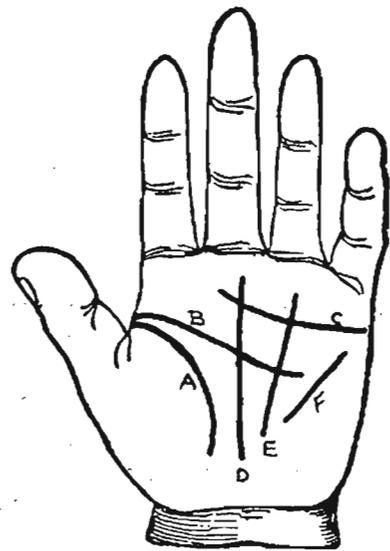


FIG. V

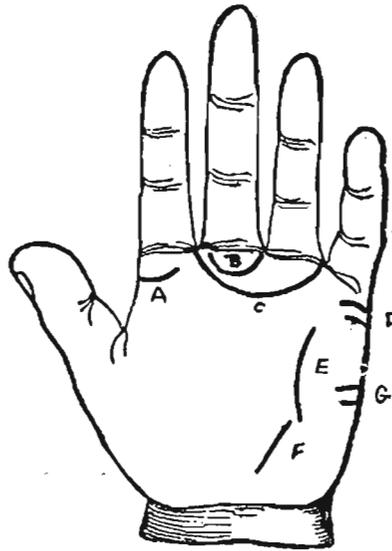


FIG. VI

near the Fate Line, but slants upward toward the Mount of the Sun. This line is usually represented only by short sections or fragments. An oblique line arising either near the Sun or the Fate Line, and extending slightly upward toward the outside edge of the palm, is called the Health Line (V-F), or the Line of the Liver, and its total absence is considered an asset. The stronger it is, the greater the health complications.

In addition to these, there are several small lines which have special meaning. (See Fig. VI). The ones arising on the outside of the palm between the Heart Line and the base of the little finger, and extending but a short distance, are called Marriage Lines (VI-D). This heading also includes intense emotional attachments on a romantic level. There are often two or more of these lines, and if they are equal or nearly so, they indicate by their number the probabilities of multiple marriages. If, however, the area is filled with a mass of small broken lines, there may be no marriage. According to some palmists, very tiny vertical lines falling from the Marriage Line indicate children. This, however, has never been completely proved. A line similar to the Marriage Line, arising on the inside of the palm between the Head Line and the base of the first finger, is called the Ring of Solomon (VI-A). It is uncommon to find this strongly marked, and when present it is associated with grandiose schemes and projects. A line encircling the base of the second finger is called the

Ring of Saturn (VI-B), and emphasizes interest in esoteric and philosophic matters.

A line, usually composed of two or three parts, arising between the first and second fingers and curving to end under the space between the third and fourth fingers, is called the Girdle of Venus (VI-C), and when complete, tends to cause the person to be overromantic or promiscuous. The pattern is not uncommon, but the Girdle of Venus is seldom found complete. When incomplete, its testimony is markedly reduced. Small lines arising on the outside of the hand and extending into the Mount of the Moon, have been called Travel Lines (VI-G), indicating wanderlust and numerous journeys. Many small diagonal lines on the Mount of Venus, or a grill of cross-lines in the area, indicate nervous tension or patterns of emotional disturbance. A line dividing the Mount of the Moon from the central hollow of the hand is called the Line of Intuition (VI-E), and a line paralleling the Health Line, usually near the base of the hand, is called the Line of Emotion (VI-F), and bears upon self-control. There are also what are called the *Bracelets*. These are bands of small lines, linked together like chains, on the inside of the wrist where it joins the base of the hand. Each of these bracelets is believed to indicate twenty-five years of life. The usual number is three, but occasionally four will be found.

In addition to the factors already considered, mention should be made of the fingernails. The principal types are indicated on Fig. VII. A broad, deep, curved nail (VII-1) indicates sensitivity in the throat and bronchial areas. A very slender, almond-shaped nail (VII-2) signifies weakness of the lungs and general delicacy. A broad, shallow nail (VII-3) shows affliction to the heart and an inclination to circulatory difficulties. A triangular-shaped nail, narrow at the base (VII-4), inclines toward afflictions of the nervous system. If the moons at the base of the nail are not visible, the vitality is not good; and horizontal ridges across the nail show a recent period of physical or psychological crisis.

The minor markings which affect the lines and mounts are also indicated on Fig. VII. It should be noted that their placement in the illustration is for diagrammatic purposes only, and not according to the areas in which they may occur. The island (VII-A) occurs on major lines and signifies loss, sickness, or reverses, according to its location. The star (VII-B) is usually fortunate, but sometimes indicates unusual pressure of fate or circumstances adding to responsibilities. The square (VII-C) is nearly always a sign of protection, and is especially helpful if it encloses a break in a major line. The cross (VII-D) is usually unfavorable, indicating "a cross to bear," except when it occurs in the great quadrangle (described in the next para-

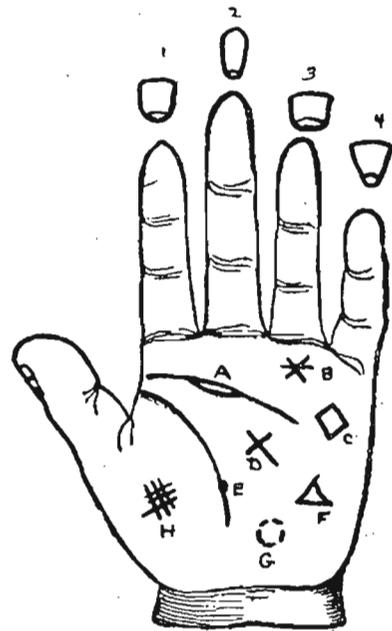


FIG. VII

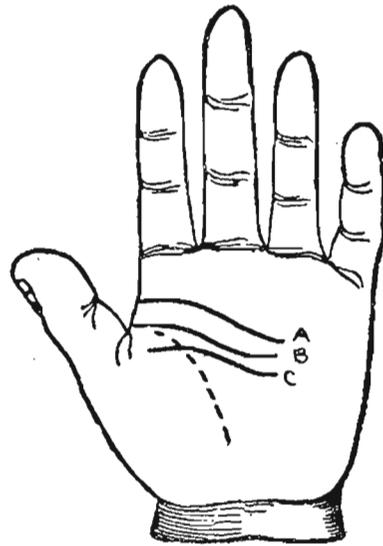


FIG. VIII

graph), where it may represent mystical dedication. A spot (VII-E) on a line or mount shows temporary difficulties; and when on the Life Line, illness. The triangle (VII-F) brings calmness, method, continuity, and order to the area or line with which it is associated. The circle (VII-G) is fortunate only on the Mount of the Sun. Otherwise it indicates danger or limitation. The grill (VII-H) stands for obstruction in the area in which it is placed.

For the Plane of Mars, we must turn back to Fig. III. The central part of the palm is the field of life action—the battle-field of the human struggle. It is usually divided into two parts. The upper part is called the Quadrangle (III-1) and is the space bounded above and below by the Lines of Heart and Head. If the Quadrangle is clear and well shaped, it indicates mental honesty and loyalty. If it is unusually narrow, the mental attitude is narrowed and may be religiously intolerant. If it is too wide, broad-mindedness may cease to be a virtue, through lack of depth and organization. If the Quadrangle narrows too much in the center, this is considered a sign of bigotry. The Triangle (III-2) is formed by the Life, Head, and Health Lines. If the Health Line is missing, this boundary is hypothetical. Although rarely equilateral, the Triangle should be harmoniously proportioned. If it is clear and well shaped, it signifies generosity and sincerity.

If the angles are too acute or obtuse, or the Triangle is distinctly deformed, the person is hyper-sensitive and self-centered. Minor markings in these two fields accentuate the tendencies which they indicate.

DELINEATION

The reading of the hand naturally begins with a general estimation of shape and quality, taking into consideration the basic types of hands, the length of the fingers, and all related phases. It is usual to read the right hand as indicating the personal attainments of the individual, and the left hand for his inherited tendencies and potentials. Some have said that the left hand represents natural endowments, and the right hand, the use made by the individual of these available resources. If the person is strongly left-handed—that is, if he writes with his left hand—then many palmists reverse the reading, considering the left hand as signifying the attainments of the person. Obviously, indications present on both hands are held to be more certain than those which appear only on one hand. In the right-handed individual, it is usual to find this hand somewhat more highly developed, indicating that most people do advance beyond their hereditary allotments.

In delineating character and events from the palm, each major line must be analyzed to determine its origin and termination, the course which it follows, and its depth and clarity. Time measurement is also an important factor in delineation. The significance of the origin and termination of lines can best be studied from the Head, Heart, and Fate Lines, while the problem of time measurement is most clearly illustrated by the Life, Fate, and Marriage Lines. The significance of depth, clarity, and the course of lines will be briefly taken up in relation to the major lines.

ORIGIN AND TERMINATION OF LINES

In general, major lines may originate in various ways. They may arise in each other or together—except the Heart Line—or they may have separate origins, or they may arise inside each other and escape by cutting through. Each of these types of origins has a special significance for the activities associated with particular lines. Tassles, or a group of small lines, may appear at either end of any line. At the beginning of lines, tassles usually represent uncertainty, confusion, or conflict in early life. When lines end in tassles, the breaking up of purposes or enterprises and loss of vitality and intensity are indicated. Forked lines represent divided situations, either at the beginning or

ending of a career. These are not necessarily bad signs, but may mark changes in courses of action.

If Fig. VIII, we observe three points of origin for the Head Line, which begins on the inside of the palm near the thumb. This line may originate under the Mount of Jupiter above the Life Line (VIII-A), indicating strong individuality and independence of mind; it may originate with the Life Line (VIII-B), signifying greater sensitivity and less independence; it may also arise within the Life Line (VIII-C), which tends to indicate conflict and uncertainty in the temperament. If the point of origin is confused or broken, this shows sickness in early life.

The Head Line slopes toward its termination in three general directions, as indicated on Fig. IX. It may cross the hand toward the outside or percussion of the hand in almost a straight course, as *A*. This signifies a strongly factual mind, practical and observing, though perhaps materialistic. It may slope gently onto the upper part of the Mount of the Moon, as *B*, which means a greater degree of imagination and strongly artistic faculties and powers. Again, it may slope steeply onto the lower part of the Mount of the Moon, as *C*, where it signifies an over-imaginative temperament subject to self-delusions, melancholy, and hysteria. If it slopes still more steeply, the neurotic indications are intensified.

Fig. X tells the story of the Heart Line. The purpose is not to indicate forks in the line, but the direction in which it may turn and the area where it may terminate. The letter *A* shows the Heart Line curving up to the Mount of Jupiter. This indicates strong, sincere, and honorable affection, fidelity, and a generally fortunate emotional life. If the Heart Line curves upward and terminates between the first and second fingers, as *B*, the emotions are more calm and the person is sincere, but not especially demonstrative. When the Heart Line curves upward and ends on the Mount of Saturn as *C*, the emotions are more selfish and physical, and there is less consideration for the feelings and privileges of those with whom we become emotionally involved. The Heart Line is the one most frequently found chained or with numerous small lines branching off from it, or with breaks and islands. Such circumstances indicate that the individual's emotional life is disturbed and beset with tensions and pressures. Breaks or lines cutting through the Heart Line show particular crises according to the time measurement of the line.

The general distribution of the Fate Line is indicated on Fig. XI. It arises at the base of the hand, usually at one of three points. If it arises within the Life Line (XI-A), the person is over-influenced by family or circumstances in early life, and does not escape into an individual existence until the Fate Line breaks through the Life Line

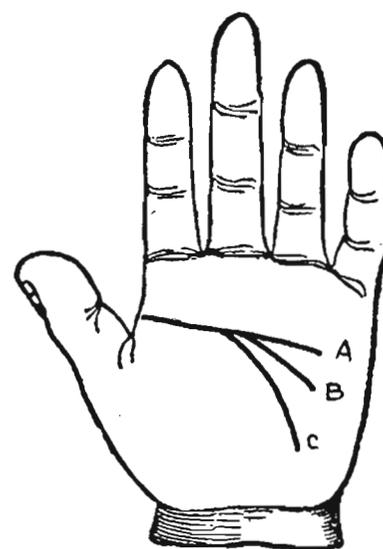


FIG. IX



FIG. X

at the age indicated by the time measure. The Fate Line may begin with the Life Line (XI-B), which usually shows attainment through personal merit and self-determination. If it remains involved with the Life Line, the point of final separation indicates the beginning of personal career. If the Fate Line begins outside of the Life Line, at *C* or even further separated, and close to the Mount of the Moon, the person receives greater assistance from others and enjoys fortunate opportunities in life.

In studying the Fate Line and the Sun Line, there are often unusual difficulties in identifying short fragments. The best way is to imagine, in the case of the Fate Line, a vertical zone the width of the base of the second finger and extending down the hand toward the wrist, passing close to the end of the Life Line. If no Fate Line can be immediately detected, small vertical lines within this area are probably parts of the Fate Line. In the case of the Sun Line, a similar zone may be established from the base of the third finger.

The terminations of the Fate Line may be indicated by the line itself or a principal fork. If it verges toward the Mount of Jupiter (XI-1), there is unusual distinction associated with career. If it ends directly under the second finger, on the Mount of Saturn, (XI-2), the life is marked by consistent and dedicated attainment. If it verges

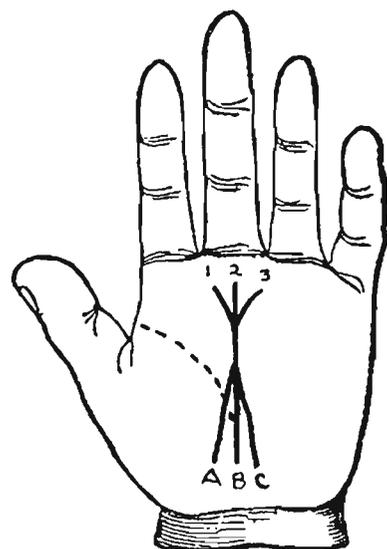


FIG. XI

toward the Mount of the Sun (XI-3), fame or unusual recognition involving popular acclaim may come late in life.

In Fig. XII, we indicate further ramifications of the Fate Line. *A* shows a trace of the Fate Line clinging to the Line of Life. In this case a promising career failed to materialize because of early responsibilities, obligations, or limitations. In the case of *B*, the Fate Line extends upward and terminates at the Head Line. Here the mental attitude led to the failure of the career to fulfill its expectancy. In *C*, the Fate Line continues above the Head Line, but ends at the Heart Line. Here emotional attachment, stress, or attitudes, blocked the career. Obviously, the Fate Line may begin only with the Head Line and extend upward, or begin only with the Heart Line. All these indications time the periods in life in which outstanding attainment may be expected. A confused, broken, or chained Fate Line gravitates against the one-pointedness or principal direction of endeavor. Double Fate Lines at some point along the length of the line indicate two or more careers carried at the same time.

TIME MEASUREMENT

Dating events in palmistry is always a matter of approximation. The beginning of a line, or the point where it arises, always corresponds with the time of birth, and the end of a line, or of its principal

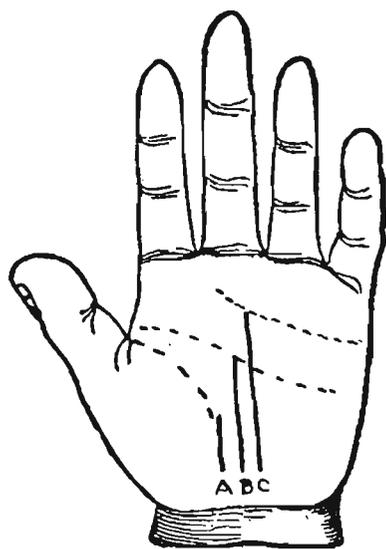


FIG. XII

branch—whichever be the longer—the probable termination of life or of the circumstances relating to the line. It is assumed, therefore, that the normal length of a line will represent from 70 to 80 years. As the lines differ naturally in length, each must be calculated separately. Some assume that an abnormally short line would represent a reduced span of activity, and this is particularly true of the Life Line. The length of life is figured from a hypothetical norm when it is unusually short. Fig. XIII shows the Life Line, *A*, marked with approximate time measurements. This line arises on the inside of the palm above the thumb and extends downward, circling the Mount of Venus. A Life Line reaching well down toward the wrist and curving around the ball of the thumb indicates an expectancy of from 75 to 80 years. If it is abnormally long, continuing to the edge of the hand, phenomenal length of life may be implied. From Fig. XIII, the date markings on the Life Line should be reasonably clear.

The Fate Line, when present, supplies a valuable key to calculating the dates of events. In a normal hand, the point where the Fate Line crosses the Head Line may be considered as approximately the 40th year of life; where it crosses the Heart Line, about the 55th year of life. The same applies to the Sun Line. For the Head and Heart Lines, one half of their total length usually represents the midpoint in life—the 35th to 40th year. Thus, if the Head Line is 3 inches long, $1\frac{1}{2}$ inches would indicate one half of the period of mental activity. These measurements are important because breaks may occur at various places, islands may be found, stars or crosses noted, or short lines may cross the major lines indicating some variation in the expectancies of the lines.

In calculating the Marriage Lines, the space between the beginning of the Heart Line and the small creases at the base of the little finger is equivalent to the length of life. The calculation is made upward from the Heart Line. A Marriage Line close to the Heart Line therefore indicates an early marriage; a Marriage Line about the center of this space, a marriage in middle life (from the 30th to the 40th year); while a Marriage Line nearer to the base of the little finger usually signifies a marriage after 40. Some palmists say that if the Marriage Line or Lines consistently turn upward on the Mount of Mercury, the person may not marry at all. If the principal Marriage Line or Lines turn downward, then the person will survive the marriage partner. Short lines may not always indicate marriages, but powerful emotional attachments. The small Children Lines falling from or cutting through the Marriage Line are extremely difficult to read. Cheiro told me that there is no way to distinguish between one's own children or other children who come into the family through adoption or with whom the person may develop strong

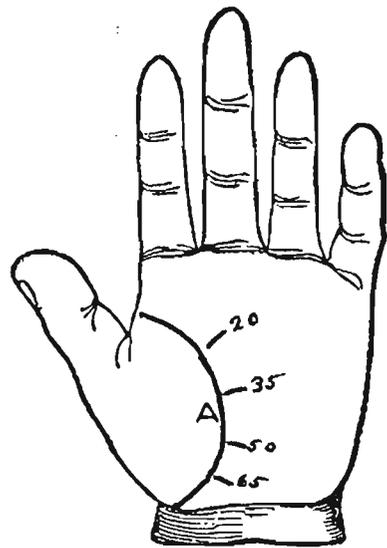


FIG. XIII

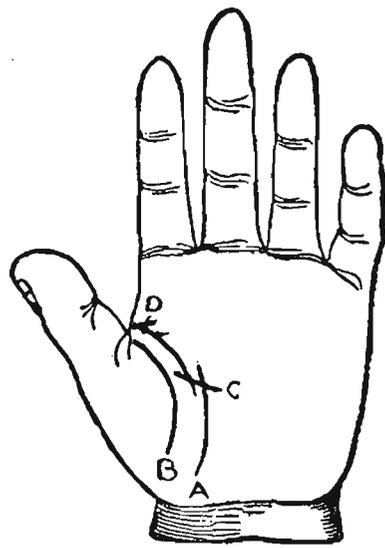


FIG. XIV

emotional or responsibility relationships. Nor does the total absence of Children Lines apparently indicate that there can be no children. Further research on this problem is indicated.

QUALITY, DEPTH, AND CLARITY OF LINES

Having examined the lines, attention should then be directed to the quality of the lines and how they are constructed. Lines wavy or uncertain, or composed of interlinking short fragments, detract from the positive promises of the line. Confusion on the Life Line increases the danger of illness, and if the entire line is involved, bears witness to a delicate constitution. To promise good health and freedom from serious disease and accident, the Life Line should be deep, clear, and without many lines forking from it or breaking through it. With a highly nervous person, or one extremely sensitive, the lines are less clearly marked, but the Life Line should be prominent in comparison to lesser lines and markings. Fig. XIV shows a broken Life Line (A) with an overlapping at approximately 35 years of age. In this case, support is given in the secondary Life Line (XIV-B) which may preserve the person from what might otherwise be a very critical circumstance. The danger of the break would be considerably mitigated if a small line, like C, connected the broken parts or if the break were enclosed within a square. Fig. XIV also shows confusion (D) at the beginning of the Life Line, which testifies to sickness or delicacy in early life.

Confusion on the Head Line subtracts from clarity of thinking, makes decision more difficult, may injure the memory and cause the person to be over-influenced by the thinking of others. Confusion on the Heart Line, where it is most common, bespeaks emotional turmoil, romantic disappointments, disillusionments, and the danger of developing neurotic attitudes. On the Fate Line, such confusion interferes with career, and on the Sun Line, with recognition. For the Health Line, however, it is better that this line be broken if present at all, as a continuous Health Line usually stands for a continuous health problem.

Breaks on the Life or Head Line are danger-marks which should be specially noted. Here the individual may find it important to anticipate unhappy events. If the break is on the Life Line, every effort should be made to guard the health during the difficult period. Symptoms should not be neglected, dangerous activities should be curtailed, and habits or practices detrimental to health should be corrected. If this is done, protective lines may appear at almost any period in life. Breaks on the Head Line may represent danger of physical injury to the head, mental breakdowns, or psychological ailments affecting the mind. Here again, the individual, by reorganizing his mental life prior to the dangerous time, may weather a storm that might otherwise be his undoing. If he makes the necessary adjustments, fine but valuable lines may appear to mend or cross the break and promise that the dangerous period may be successfully met.

It is evident that the subject of palmistry cannot be completely covered in a brief article. If this outline stimulates interest, the student should secure one of the standard texts and continue his researches. He will find that various authors differ in details of delineation, and experience must determine accuracy. For the most part, however, this article follows the approved concepts of outstanding modern experts. A very practical and comprehensive work on palmistry is Cheiro's *Language of the Hand*, first published in 1897, which has now passed through more than sixteen editions. This book contains the impressions of many unusual hands for study, including Mark Twain, Swami Vivekananda, Madame Melba, and Sir Arthur Sullivan. Another excellent text is *The Study of Palmistry for Professional Purposes*, by Comte C. de Saint-Germain, of the University of France. This book contains 1250 illustrations, with examples of almost every combination that can be found in the hand.

(The next article in this series will be concerned with physiognomy.)

Jamini Roy

His Art and his Psychology

BY HENRY L. DRAKE

PART III

THE FULFILLMENT OF A MISSION

Jamini Roy does not always agree with the views of others, though his toleration for every man's opinion is remarkable. He often remarks, "I cannot agree;" yet, he would be the last not to allow another the right to disagree. When anyone speaks unfavorably, not in a professional sense, but in an unkindly manner, he understands, and only observes: "His way is not my way." When one visits his studio with preconceived ideas, rather than coming to learn and to enjoy his paintings, he says, "It is all right; they observe me and my art, but never understand, because they see only what they want to see." At first I was not sure of his meanings. But as we discoursed I came to understand that, without contact with psychology, there was something of the analyst in him. He is cognizant of mankind's shortcomings; once he remarked, "Too much cleverness spoils the natural good of man." He does not have to forgive thoughtless remarks, because forgiving implies that one holds malice; instead he regards his defamers as his teachers, saying, "These friends have taught me many things."

Some critics cannot comprehend how this quiet man, without affiliating himself with any social, political, or religious group, can attract the world to him. This, as the Greeks knew, is the reward of virtue. Roy, however, has not paused from his work to ponder such intricacies. He does not have to; he is the embodiment of the principles involved; trials have taught him the way. The remarks of critics have at times saddened him, but never embittered him, nor changed his regard for them. It is never men of small psychological force who are criticized—how could it be; in them there is nothing to criticize. The man of character alone establishes energy and expression sufficiently effective to attract attention. In every endeavor and at all times, he becomes a leader of mankind, receiving their wrathful barbs, because he directs their force upward against the mediocrity of negative tendencies. Whatever is said of this artist will make

little difference—his die of glory is cast. His critics misunderstand him because, to know this man, one must achieve acquaintanceship at his level. Meanwhile, being of sterner stock, he will not be affected by petty things, but will continue serenely to pursue the fulfillment of his life's purpose. No surface relation will suffice. What is needed is an intuitional sympathetic contact, which at times approaches a meditative mood. One may then comprehend him in the only way possible, on a psyche-to-psyche relationship. Then too one realizes the values of his life, which radiate because his wholesome attitude has removed many sheaths that darken the inner brilliance of most men. Respect and love for him will continue to grow until called to yet additional responsibility by that mightier power who placed him here.

Roy has a legitimate obsession—one may say a magnificent obsession—for painting the pictures which have become so well known. A story is told of him and this passion. For a while, after giving up portraiture, and before his obsession had taken full hold, he painted landscapes. At an exhibition in 1941 a goodly number of his landscapes were purchased in a brief period. Because his good wife had economized so long, she was elated when it was suggested that Roy give up his true style for landscape painting. This did not make him happy, nor did it anger him. He only told her that before he would paint landscapes for money, rather than the pictures he loves to paint from inspiration, he would give up painting altogether. However, getting rich is no more the aim of Mrs. Roy than of her husband, for with world fame came ample funds, yet she, like him, prefers to live on simply as before, unimpressed by the favors of fortune. In place of wealth they have a different jewel—the heart of the Indian people, and the respect of mankind.

I call Roy a Sadu painter. He paints for love and not for wealth, needs only simple things, nor is it fame that he desires. It finally came, but he would not earn it by prostituting his principles or his theory and practice of art. Twice he declined Prime Minister Nehru's invitation to design a seal for the Republic of India, saying, "Artists do not design such things." In his opinion, the design was not after his style of art, and it was not typically Indian; for these reasons he could not accept the honor. However, to decline the Prime Minister disturbed his peace of mind. When I mentioned this to him, he replied, "Well, too much peace of mind does not make a good artist." Roy is a Sadu painter because he is fundamentally sound. About him there is nothing emotionally sentimental; he is stoical, and yet, aesthetic; pure, but in no sense a puritan. He takes life as it is and faces facts as they are. Above all, he is human. From his sorrows, he has a superb understanding of life's mundane happenings, its tragedies

and its triumphs. One feels that anything confided to him would receive solace with understanding. Had he not been an artist, one conceives that he might have been a man of religion. When Gandhi thought of visiting his studio, Roy did not encourage the idea, feeling that he did not deserve the honor of the presence of so great a man. I questioned him regarding this, and he replied, "You know we regard him as a very spiritual person, almost divine." To be a part of Roy and his art, to fully benefit from his paintings, one must be simple, but not naive, which often takes a lifetime.

I had another opportunity to witness Roy's modesty. We were together at the opening of the Art Exhibition of Calcutta. Several hundred persons were present, among them well-known artists, prominent citizens, Bengal's Governor, and the King of Nepal. When Roy arrived, a Committee met him and led him to the speaker's platform; only reluctantly did he leave those with whom he had attended the opening. The Governor referred to him as having made the greatest contribution to Indian art. After the formalities, many persons came to him to pay their respects. This embarrassed him, but always he returned their greetings with warm consideration. When students of the Art School and those who had won medals knelt to kiss his feet, he quietly raised them and shook hands with them.

In this man there is no haughtiness, either intellectual or emotional, only charity. The most practiced discipline of the people of Bankura is that of *Bakti* or love. This practice must have had a strong influence upon Roy. But he has no narrow moral sense; he is ethical in the inclusive Greek connotation of virtue. On occasion when he wishes to evidence his belief in an adherence to the social regulations of man, or of the divine laws of God, one hears him make the statement, "It must be," meaning, this is the accepted order of man. I mention these aspects of his life, believing they have had a marked influence on his art. Culture is the ability to apprehend what is true, beautiful, and good in man and nature; and one feels that he has this capacity.

Although Roy's life is simple, his diet wholesome, he works so constantly that there are now times when he does not feel his best. Several times I have seen him ill, but I have never heard him complain about anything. Most often he refuses to have a doctor, not out of disregard for medical science, but because he believes, insofar as possible, a man must cure himself. Recent psychology maintains that more than half of all disease is functional and not physical. Being functional, it is psychological; hence, the cure must come, not from external sources, but the soul itself. Health or no health, and even at his present age, he continues to work strenuously. Not willing to rest on his laurels, he never relaxes merely to count his successes. When he ponders, it is not of such things, but on the further develop-

ment of his art. Work is his cure; and it is well said that, "Surrounded by his work, by the products of his achievements, the artist has a singularly rapt and happy expression." (Ela. Sen. An Artist of the People. *Asia*, July 1942, p. 419)

To know Jamini Roy, is to be at home in his studio. Planned by himself and his son, it is by far the most outstanding building in its area, comprising a reception room and art gallery, combined with home accommodations. Here, cheerful art intrigues the visitor; Here Roy likes people to seek and find what pleases them. But he will not help anyone choose a picture. If he is asked which of several pictures he likes best, he merely says, "The tree but grows the fruit; it does not know its taste, but one who tastes of it knows which he likes."

To arrive at the studio is to traverse a teeming mass of humanity, and other animals, since it is in the midst of a most thickly populated area of an overcrowded city. This is the East, and, more especially, it is Roy. I can still hear him say, "All this is my India, and these are my people." Having arrived, one feels at home in the presence of this kindly man, as, slightly stooped, gray hair long and flowing, he comes to meet you, bows and says, "I am so happy;" and then asks his lady to make tea. Most important, from his general bearing, you know that he means it all. His natural regard for man, simply as man, is one explanation of his success. He often comments, "I cannot help loving my brothers, and I want the love of mankind." Even if his pictures were not unusual, one would still want them, because of Roy.

The trip to the studio is more than a visit, it is an experience—a pilgrimage to a monastic-like stucco structure, warmed by the presence of the artist and his art. Here one may expect to find a man with social aims, fashionable taste, ideas about his pictures, and even a methodology for presenting them. But what one finds instead is a saintly man who becomes the friend of all who visit him. Here is a place where people gather and enjoy each other's company. In the midst of his pictures and his friends, the artist often repeats, "This is heaven, this very moment." He is not, and has not the need to be, interested in sales. He knows well that the pleasures money buys fade, while the happiness friends share, abides. There is no wonder that his visitors leave with pictures—it is one way of taking Roy with them.

Hundreds of persons of every description visit this artist's studio. Among them, those to be referred to as, "just the people." Others are from art and theatrical circles; still others are in the category of governors, statesmen, and kings. During my stay, the Prince of Nepal visited him. A New York reporter, seeking an article for his paper,



THE MOTHER MARY AND CHILD,
WITH ATTENDANTS
From an original painting by Jamini Roy.

came, and left with several pictures. An Oxford student was there; when he left, he said, "Mr. Roy, to see a picture such as this go with me, must for you be like parting with an old friend." "Yes," replied Roy, "it is, but you see, I have acquired a new friend." He has no picture with which he will not part, with the possible exception of his symbolic painting. His creations are not for him, but to be shared with those who love them and him.

It is evidence of his stoicism that during the severe transition period of his life he made his own coloring materials—from clays, lamp-black, fruits, vegetables, and berries. Vermillion came from a compound used in ritualistic ceremony, and gray from the mud of the river bed. White he produced from common lime. The particular hue of red for which he is well known was compounded from the dust of bricks. Notwithstanding, so complete is his craftsmanship that his colors are permanent and his combinations impressive. Like his coloring materials, his painting surfaces first came from whatever source was available, but as he would say, "The canvas does not matter, I have little time to think of it—what is on it is the important thing." The receptacle which held his paints was an earthen bowl.

Tempera is his medium, and for good reason: water color leaves a too soft and airy impression for his needs; oil tends to be formal and too stiff. Tempera handles in a manner mid-way between these extremes, working freely without freezing into stilted expression or flowing into meaninglessness. Using tempera, he arrives at fullness of color, pitched low and powerful, strong line, and clear composition, which, for him, comprise a kind of art trinity.

The transition period now long finished, Roy is established as an artist with a unique and startling style. Conforming to his non-conventional art, his confidence of form, always a strong characteristic of his work, becomes ever more powerful. With him, a new tradition in Indian art is established, which she may call her own. Such has been his unannounced fight for liberation, carried on within his studio and himself. The results, he thought, must show in work—this alone could win or lose the fight. His triumph evidences the unity he has established within himself, between head, heart, and hand. He regards his paintings not as reproductions of externals, but as evidence of realities, brought forth by controlled will. Pondering, correcting each new creation by its predecessor, he constantly searches to release pure feelings, structured by a minimum of objectivity. The chromatic strength of nature and the realism of children, brought forth with controlled emotion and balanced intellect, are the values this artist manifests. And it was a child who helped him achieve this. When an object (the word Roy uses to refer to his paintings) was not flowing to his liking, he asked a child to paint it. "Then," as he told

me, "I saw how to break it down," discovering a way to release vital feeling without freezing structure, through a hand free and responsive to the self that would speak. Thus, by following an internal conviction, Jamini Roy became the national painter of India and one of the greatest contemporary masters. Refusing to forfeit individuality, courageously pursuing his instinctual needs, he has made a contribution to his contemporaries and to art in general which will live after him. His dedication to his ideas and ideals draws men to him, for men appreciate a man who is a man. Roy, for his part, says, "Always, my aim is man;" he would help those who contemplate his work closely to all that is sublime.

Concrete fundamentals are never forgotten, for while Roy's works are symbolic, they are not abstract. They never allow definiteness of a subject to be lost. His paintings focus and hold one's attention on some one-pointedness they entail, as if each were a meditation with the observer drawn into the mood. While subtle, they are nevertheless revealing and fully dramatic. Psychologically they have vitality, being exemplary of the full range of Roy's human interests. Because his art does not disregard the fundamentals upon which life must depend, it never causes one, in appreciation, to fly from earth. To dream unduly, to idolize, is good, but without polarization, a point of contact with pragmatic reality, a dreamer's ideals remain at the level of things hoped for, incapable of functioning in the affairs of man. Roy's paintings, permeating one's being to its depths, produce no such fantasies. Earthy without being earthly, they have power to focus attention and motivation downward, through the body, so that nothing escapes, and all is eventually lifted up. We cannot, with merit, imbibe in the shallowness of diluted aesthetics. His art warns and wards against this. Nor does it elicit frantic emotion; well grounded, expressing depth of conviction, it produces similar sentiments in an observer. Many artists and art lovers, in their idealism, fly too high, as it were, to reach heaven before their time; emotions expand beyond bounds, beauty flutters and becomes thin, judgment unsound, and the constructive effect of good art lost.

Artistic ability has been expressed by Roy in several major transitional styles, subject matter, and colors, to be explained as evidence of his search, of which he says, "Ideas come to me in a constant stream, more than I have the ability to express." And again, "Often I feel so helpless, because I cannot express all I feel behind me." This urge for expressiveness sometimes produces figures having red hands and copper-colored bodies. In his objects one finds green cows, perhaps they will be seen grazing on black grass. One may find himself observing a devotee in a light of blue, making sacrificial offerings to a purple god. Some of Roy's paintings are splotches of color, con-

nected with lines, straight and curved, exhilarating and exciting. He has learned that a limited palette has advantages, that one may give strong expression without excessive modeling, and that figures may be firm without an over-use of fore-shortening. Exhibiting the force of his archetypal symbolic paintings, the phases of his vast development are surprising and challenging to his contemporaries. And he is pleased when his objects are referred to as unique, for unique they are.

All of this may seem strange; it is strange only so long as the artist's aim is not conceived. He would have us know things, not as they appear in nature, but by implication, as they essentially are. This requires that nature not be copied. Man, by looking at nature, cannot compete with her, cannot paint as she creates. The greatest artist, when endeavoring to copy nature, produces only illusions of nature. Why, then, not paint one's insight regarding objects in such a way as to express meaning, rather than endeavoring factual reproduction? Hence, his pictures appear to exist in an infinite background of space, appealing to that part of man which is timeless. He has little to say to a man who knows only specifics, a "this" or a "that," for Roy's soul does not contrive to compromise with the relative.

None of Roy's periods are essentially alike. He is a master of all his modes, any one of which would have brought him fame. His progress is based upon what has been discarded as much as on that assimilated. He never ceases to grow because the fire of the goddess of art always burns in his heart. His advancement has been a gradual but consistent metamorphosis from one phase to the next, always with more inclusiveness by a lessening of boundaries. His successful experiments with the simplification of form and line, color and subject, show the artist's strength. In his paintings I see not people and things of the objective world, nor does he. They embody the symbols of life performing a transformation function as they make of man, the rational animal, a divine animal. More than this, his objects not only tell the story of one man's coming-to-be, but comprise a prototype of the constructive working of psychological forces through man. Roy has his way of expressing this, saying, "Without action and work, a man cannot grow; my work is my religion."

The scenes of his paintings are varied: classical Hindu literature, the Upanishads, Ramayana, and Buddhist scriptures; his Christian scenes follow the Bible's religious tradition. He paints animals too: horses, cows, cats, elephants, and lions that look like dragons. Concerning his animal pictures, he chuckles as he says, "When I paint animals, they become friendly." There are also paintings of Krishna; but they represent a type of man, not a specific man. The concept caught is that of instruction and guidance as truth, not as any dogma.

There are Baul singers playing one-stringed zithers, Manasa with her snakes, and Durga with Ganesh. Again, one sees crowds celebrating a feast, Moslems praying, patriarchs, widows fingering their rosaries. All evidencing there is more than one Bengal whom the influence of the West could not destroy. The Christian paintings of Roy include the journey of "Mary and Joseph to Bethlehem," "Virgin and Child," "The Annunciation," and "The Christ," who, with Roy's vision, is not seen as one connected with original sin, but as a man who became a god. To err is not to sin; one hears Roy remark that, "The bad leads to the good, for good and evil are relative." To him, too, "Christ is a divine man, belonging to all peoples—so, in my painting of him, I had to try to overcome his race, birthplace, and all tradition, because these things are personal." No wonder that his Christ is relentlessly strong, portraying a superior being with enigmatic qualities. Only a limited consciousness makes it possible to visualize a cosmic figure in relative, narrow associations. Roy's paintings are not irreverence; they portray the psychological fact of his internal unity.

Other paintings best explained by their titles—given them, not by Roy, but others—are "The Offering," "Mother and Child," "Gopi and Gopini," "Lady in Black Sari," "Marriage Procession," "Man with a Pipe," "Sadu and Disciples." Many are stylized; some are two- rather than three-dimensional, but all have one thing in common: his animals, his men, and his gods all have large, oversized almond-shaped eyes. His subjects have drawn many comments from authors. One says of his "Mother and Child" motif, that the entire picture is elegant and vibrant. The child clutches at the mother's heart in a way that even master painters would not be able to portray. Few artists have such originality and capacity for sustained ability. His variety, flood of color and composition, began with his first important painting, a portrait of Rembrandt, completed while he was at the government art school. It is interesting to hear Roy's present reaction to this period. "I then thought that I must paint like the others. Then I was a blind infant, not yet a wide-awake child."

The variety of Roy's subject matter is based, in addition to his own soul, on other factors. Interested in the sources which stimulated his people's art, he read the literature of his land, especially the *Vishnava*. "The source books of man," he believes, "teach many values, but man does not go their way." Possessing no dogmatism regarding any phase of living, one is right in anticipating that his art reveals no prejudices, but shows a central core of meaningfulness applying alike to all cultures. His inner psychological meaning expresses a non-dogmatic message, having a meaning for all mankind. Through such art, society's confusion becomes social structure; dogma is transcended

as philosophic insight; ugliness reflects as beauty; and disunity as harmony, providing a ground for effective operation within the psyche and between men. As Roy put it, "Every part of the body and point of the world process must be at one."

Roy's art is an immanent living art. Based on the past and expressing the present, it looks to the future; having substance, it releases impressions that endure. He has found the first principle of art, even as the great philosophic-psychologists sought and discovered the basic science of integration. The integrity of his art and profundity of his craftsmanship are virtues which, at times, irritate his critics and elude his imitators. The conclusion of his noble life might have been otherwise, had he not always known what he wanted to accomplish, and been impervious to efforts to deflect him from his vision. Once, when a friend caused Roy to sense his disapproval of his style, he calmly told him, "I don't think that I will change my style, even if you should insist upon it."

Being universal in quality, Roy's efforts make it possible to see in his works certain parallels with the paintings of other masters. It would, however, be a grave error, and lack of apprehension as to the source of his abilities, to presume that he is like any of them. Some compare him with Matisse and Picasso, adding that among present-day artists Roy is most like Picasso. Among his productions are those said to be akin to ancient Byzantine icons; others say these paintings remind them of the 12th-century folk painters, to whom Gauguin looked. Once it was said Roy felt the influence of Whistler. If this is true at all, the effect was temporary and ineffectual, even though it may have been here that Roy first saw painting as more than mere illustration—that the occasional must be subordinate to composition, that the idea and not details might receive emphasis. Today Roy puts this principle into effect as Whistler never did. Of European painters, Van Dyke and Rembrandt are his favorites. His liking for these men may be understood because until his mid-thirties, Roy himself was something of a realist. While they lived before realism in Europe, Roy explains their expression, saying that the design of the Europe to be was already in their blood. A part of art's function is to anticipate, even as Roy foreshadows a new Indian art.

Of Roy's art in relation to other well-known Indian painters, an English author says that after months of search for Indian art, the man of most consequence is Jamini Roy. "In any other country Roy's art would have attracted numerous disciples. He would have founded a 'school.'" (Views on India. Beverly Nichols. Jonathan Cape, London, 1944. Part 2, Chap. 5, pp. 116-117) There has been no school because he is too unassuming to instigate or pursue such a plan. He has followers, but rightly speaking, he has no school. Fur-

thermore, he says that he never teaches. Those who learn from him do so by finding their own way, even as he did. Teaching, for him, is not a matter of imposing facts or capacities upon another from the outside so much as learning to release internal potentials.

One commentator says that before he dies he may perhaps establish a school, making this his last contribution to Indian painting. This, however, Roy will never do. He believes that art is too free, too subtle to be caught by what passes for instruction. Teachers of techniques there may be, but the subtleties of art one must learn from whatever internal worth one possesses. Yet, after him, the school will come. It was not Socrates, the mentor of Athens, who started the Academy that taught his philosophy, but his disciple. And, when the school comes, it may be that it can be established in Indian tradition without catering unduly to the past, and without excluding recognition of good art throughout the world.

Art constitutes an important element in the structure of a culture. Without it a people eventually becomes dry, emotionally sterile; without the feeling for life that art imbues, no race can accomplish its noblest aims. It comprises a means of integration, a way of lifting man out of his caves. For this reason art must be creating and ennobling. It must not copy; to imitate is to lose one's psychic ability to create, and this is to die. From the fate of the imitator Roy has saved his contemporary artists and his people. Art and society alike are indebted to him for his firm convictions and artistic creativeness. His stand for principles in general and Indian artistic independence in particular may be regarded as one of the subtle forces bringing the new India into being, and this will make of Roy a tradition. That his art has not been understood by those who have little to give it is of no consequence, for it is created to stimulate a release of values rather than to influence an observer. It does not say, "Look, and see how grand I am," but rather, "Through me you will see your own values reflected." This approach to art is typically Roy's and Indian, and had it not been for his genius, it might have become a dead art in the very land of its ancient origin.

It is not uncommon for a people to fail to recognize its own. India's great regard for Tagore came only after his fame had been spread abroad and he had been accepted as a guiding torch. It is not true that Roy has not achieved certain recognition in his own land. But this acclaim is subordinate to his desserts, for in having accomplished his goal, he has, at the level of art, accomplished for India what Gandhi achieved for her in statescraft. Time has already proved the depth of Roy's insight.

Such is my saga of Jamini Roy. When the time arrived for me to return to America, I left him cheerful, beaming through his spec-

tacles which make him human as his classical features imply his godliness. On his face, as in my heart, was a mild touch of sadness, or perhaps compassion. I said to him, "Well, friend Jamini, I think we have done all we can do this time." And he answered, "Yes, Henry, I think so." I continued, "I tell you what, if you get to heaven before I do, look around, then you can tell me what it is like when I get there; and if I get there first, I'll do the same—after all, there may be artists, and psychologists, and critics there." He laughed, low and heartily. To make sure that I had covered all the possibilities, I added, "If we go the other place, let's do the same thing. And if you go to the former and I to the latter place, then let's see if we can get the two worlds together." Jamini's eyes twinkled as he chuckled. He took my hand and put his arm around my shoulder and said, "Why not, may it be so." Then he smiled and gave me his "Henry, good-by." This is how it was with us, and this is how I left him. Thus, after five months of a close and unusual friendship, we parted. Or was it a parting? Of an exchange of values such as we experienced, there is no parting; for something had gone from his soul into me and, as I believe, a part of me stayed with him. Such is the constructive transmutation that good between men integrates.

The Weather Vane

One day while Queen Elizabeth I was conversing with a certain gentleman the lawyers were drawn up on one side and the officers of the city on the other. On this occasion, Francis Bacon whispered to a lawyer next to him, "Watch the noblemen who accompany the Queen. If they bow first to the citizens, they are in debt, and if they bow first to us lawyers, they have lawsuits pending."

Proper Classification

A certain ingenious host, entertaining a group of literary men, seated them at table according to the sizes of their printed works. The first places were given to authors who had published in folio, and the most remote seats were reserved for writers in duodecimo.

Escape from Time

Fontenelle, the poet, was once asked the difference between a clock and a woman. He replied immediately, "A clock reminds us of the hours, and a lady makes us forget them."

A Diagnostic Likeness

It is said that Titian painted a man stricken with fever so accurately that a physician examining the picture later correctly diagnosed the ailment.



In Reply

A Department of Questions and Answers

QUESTION: *Is there any way in which we can evaluate the importance and validity of new ideas?*

ANSWER: Modern man is being continuously bombarded with novelties and innovations. It is assumed that if he is alert and progressive, he will want to keep abreast of his times. It would therefore be useful indeed if he could distinguish clearly between a revelation and a brain-storm. It is obvious that he cannot depend entirely upon public approval or disapproval, acceptance or rejection. Nor is his own judgment always reliable, for he may be a creature of extremes, easily persuaded to regard the spectacular with approval. Conservative attitudes have often proved to be wrong, and many wonderful ideas were permitted to languish for centuries because no one had the courage or the foresight to support them. Here again, we may fall into sentimentalism. Because history points out that we have persecuted the prophets, ridiculed the sages, and neglected the humanitarian, it now becomes our duty to approach everything uncritically. Moved by its own pressures, humanity divides into two groups—one progressive, and the other conservative. It is the duty of the progressive to view all change with optimism, whereas the reactionary is suspicious if not critical of anything which breaks traditional patterns. The person who cannot make up his own mind or do his own thinking takes refuge in one of these groups, and to some degree, according to his native intelligence, follows its leadership.

This is only one of the countless instances in which we are reminded of the insufficiency of our own insight. Progress is always a lawful growth and unfoldment of reasonable ideas in a proper and sequential manner. All change is not growth, but it can lead to

growth directly or indirectly. Change, for example, invites discrimination, and this is a solid asset if it can be cultivated. Experience has shown that the average person is seldom able to estimate completely the importance of new ideas. The very fact that they are new, therefore untried or unproven, deprives him of perspective. Knowledge must be sustained by recourse to tradition, observation, and experimentation. When a new drug is placed on the market, it has already passed through a considerable period of testing. It has been tried in various ways and its reactions carefully noted and analyzed. Even then, there are possible long-range effects beyond immediate estimation. In the laboratory of his own mind, the individual must weigh all things and cling to that which is good. This means reflection, careful observation, and cautious experimentation. The true liberal is not one who accepts everything, but one who does not close his mind to new ideas. He does not permit prejudice to paralyze his common sense, but he also cannot afford to descend to the level of easy believing. In many cases, he must depend upon his own judgment, especially in matters of acceptance. That which is good for another person may not be good for him, and there is seldom any virtue in prescribing the same remedy for all ailments. Nor can we afford to deteriorate into the platitudinous idea that everything that is new is good and everything that is old is worthless. Antiquity has bestowed upon us discoveries of eternal value, and it will be some time, if ever, before we can outgrow the fundamentals of mathematics, chemistry, architecture, music, or philosophy. This does not mean that we cannot build upon earlier foundations and discover new ways of applying old principles, but we cannot become victims of a tyrannical dateline without serious loss to ourselves.

There is also within man a power of accommodation which should be analyzed. We can become accustomed to almost anything that is not immediately fatal. We develop tolerance against drugs that in large doses would be poisonous. A novelty which at first appears grotesque and unattractive loses much of its unpleasantness through familiarity. Perhaps we see good where it was not at first apparent, but by the same token we may think we have discovered it where it does not even exist. We are held in the powerful framework of the contemporary. A case at point is modern art. There are several schools which are so eccentric that we can hardly conceive of them as truly significant. By degrees, however, a conspiracy of pressures begins to undermine our natural reticence. Experts extol the new techniques. Strange devices and designs adorn our public buildings. The judges tell us they are superlative, even though their meaning eludes us. Interior decorators hang these mysterious conglomerations on the walls of our homes, taking the smug attitude that as informed per-

sons we will be quick of appreciation. It is all bewildering, but in the end we turn upon ourselves with mounting uncertainty. Are we really very stupid mortals, unable to appreciate dynamic creativity, or are we being deceived and exploited by neurotic or conniving artists who have never mastered the simple laws of anatomy, line, and color? In the course of time, if the trend continues, it will probably be accepted—at least by the majority—simply because it has attained popularity, and respectability demands that we approve that which others accept as good.

Novelty is a monument to ingenuity, and we must recognize the creative instinct in man ever seeking to express originality. Of course a certain part of novelty is little more than trivia. Passing styles in clothing, for example, indicate no serious effort to advance the destiny of peoples. They are inspired largely, if not solely, for purposes of profit, being an attempt to force the consumer to throw away his previous wardrobe or present it to some charitable institution. As we look back through the family album, we are impressed by the ridiculousness of the styles which brought comfort and consolation and a reputation for natty appearance to our forebears. We would not like to contemplate bustles, leg-of-mutton sleeves, and hoop skirts, but if fashion should so decree, we will wear them again not only with patience, but with sheer delight. The sins that have been committed against the human figure have been numerous and astonishing, but we rejoice in the thought that we have gradually rejected those which were a positive menace to physical survival.

Customs are very much like styles, and that which is proper in one generation is forbidden in another. This is not too serious if we stand ready to admit that nothing is changeless but change, and that many of the approved manners of today will be considered barbaric by our descendants. Fashions and customs do not hurt us much unless we permit them to play too vital a part in our living. We are not in this world merely as mannequins to adorn ourselves according to the mode, and forget everything else. Such excess of vanity certainly obscures the real objectives which should concern us. To be utterly miserable because we cannot afford the latest fashions is a revelation of our emptiness. There is an insidious factor also in this over-emphasis upon appearance and indifference to quality and value. In every part of our social-economic system, we are being victimized by gaudy, shoddy goods. If this continues, it will come to be regarded as normal and proper, and the faculty of discrimination will be undermined.

Now let us center upon novelty in terms of ideas, with special reference to religion, philosophy, and psychology. In these fields a degree of caution is obviously necessary. Persons of every walk of life

are affected by the prevailing teachings of such groups, and innovation must be carefully considered. On the other hand, nothing could be more tragic than the scientific ultra-conservatism typified by such cases as Semmelweiss and Pasteur. These men were largely the victims of jealousy, prejudice, and vanity, whereas their findings should have immediately received scientific attention and consideration. Only a closed mind is afraid of progress.

The field of religion is especially difficult because it deals almost completely with abstract values about which there are numerous sincere differences of opinion. The practical value of religion lies in its power to sustain the inner life of the individual. That which inspires him to be a better person, giving him courage to seek the good and to cling to the noblest principles which he is capable of understanding, justifies his support and approval. Yet every generation brings new creeds and sects; some of them endure and others almost immediately perish. The safest rule is to remember that when dealing with either faiths or men, "By their works so shall ye know them." If we can withstand glamorous pretensions and seek quietly and methodically for real and substantial values, we shall not be easily deceived.

In philosophy, we are often plagued by our concepts of logic and reason. Things may appear reasonable or seem logical, and still not be true. An almost impregnable structure of philosophical thinking can be erected on a false premise. It is quite possible to be so fascinated by the superstructure that we lose sight of the insecure foundation upon which it stands. No chain of human thought is stronger than its weakest link. The end of philosophy is not intellectual controversy or thought for the pleasure of thinking; the real purpose is a valid contribution to the improvement of man through the unfolding of his intellectual resources. He learns better only that he may live better. The moment a philosophy fails to provide a reasonable and practical ethical directive, its significance is lost. That is why so-called new schools of pessimistic fatalism or philosophic materialism should be regarded with distinct suspicion. They may cater to our self-pity and bewilderment, but true philosophy caters to nothing and to no one, but continues to teach that which is necessary for the collective good.

Psychology, because it is in a formative state, is peculiarly subject to innovation and change. New concepts are appearing almost daily, and the traditional schools are locked in mortal combat with progressive groups. The attackers and the defenders are both apt to lose sight of the public welfare. As Paracelsus wisely observed while he was a member of the faculty of the University of Basel, the end of medicine is not the preservation of professional standards, but the recovery of the sick. This type of thinking should be a guide in evaluating any

new idea. Actually, the final decision rests not with the learned, but with the structure of universal law. "For the judgment is God's." (Deuteronomy 1:17). Judgment in this case is in terms of lasting results. That which attains its end efficiently and constructively cannot be successfully denied, and that which fails in these objectives cannot be indefinitely sustained. It is therefore advisable to give innovations time to prove themselves before we pass judgment. It is a wise man indeed who puts his ideas to work, valuing them not because they are his own, but because they are generally useful.

The mysterious equation which we call *time* sorts the good from the bad and the real from the unreal. Time provides a vast laboratory in which the human experiments meet their final censorship. There are many discoveries which time alone can prove or disprove. We should therefore accept the findings of time and leave suspended in time that which cannot be immediately substantiated. In the course of ages, many wonderful and brilliant ideas have perished in time, and no trace of them remains. Other concepts of slight contemporary significance have survived, have been generally accepted, and are now among our most honored convictions. In human life, experience is associated with time. In the course of years, we are exposed to much wisdom, and if we are sincere and thoughtful, we will gradually accumulate considerable common sense. We shall observe both the rightness and wrongness of our own past decisions, and generally discover that hasty judgment complicated our affairs. Gradually we will learn the importance of a liberal attitude because it opens doors and introduces us to larger vistas of attainment. We will not, however, rush headlong into the unknown. We will gain a certain ability to discriminate between that which is truly better and that which is merely new. We will learn that fanatical addiction to novelty is expensive and disillusioning, but that it is equally wrong to nurse our bruises by becoming an embittered conservative. This brings up another interesting point: the psychological interval which divides generations.

There has always been a tendency of older persons to criticize the conduct of the young. Here the problem of contemporary orientation is immediate and pressing. There are certainly many policies and practices now prevalent which are dangerous or at least unsatisfactory. The main concern is that youth shall be equipped with internal resources. If the child receives strong principles on the level of eternal values, he will gradually extricate himself from the foibles of his time. As he grows older, his own orientation will strengthen him. It is more important to give him a solid foundation than to criticize superficial attitudes. The liberal person can recognize good without overlooking that which is not good. Many of the fashions of our

way of life are foolish, but they are the result of the folly that has gone before. The purpose of education is to equip the individual for mature living, and until this is recognized, our troubles will endure. Those who live unwisely will ultimately find themselves in predicaments which they must meet and solve with larger thoughtfulness. At the moment, little more can be done than to support, in every way that we can, an honest investigation of such policies as have already demonstrated their inadequacy.

Assuming you to be a well-intentioned person, desirous of increasing knowledge and understanding, what would we advise? First of all, you must be honest. You should not seek short cuts in religion or philosophy. You should never affiliate yourself with groups which appeal to your selfishness, your egotism, or mental laziness. Your goal is not to find easy ways to be happy, rich, or healthy. You are seeking for the right way, which comes to those who accept personal responsibility for conduct and are willing to labor industriously to accomplish that which they believe to be right. You should not, even for an instant, be the victim of mystery, for it is the most disorienting of all situations. Do not bog down in psychic revelations; and beware of infallible utterances. Knowing what you are, you know what you can do and the degree of attainment which is probable and reasonable. You are better off in a simple belief that you understand and can immediately apply than in some strange, confused doctrine which offers no proven landmarks. It is possible that a measure of rightness may exist which you do not comprehend, but that which is incomprehensible is seldom serviceable.

If you wish to advance in knowledge, create capacity in yourself. Learn to recognize values before you subscribe to them. Never be overwhelmed with the sheer wonderfulness of something. Observe it carefully, and see whether it fulfills its promise. If you can say honestly to yourself, "This I do not understand," this does not mean that you must persecute it or reject it totally. Leave it in suspension until, by your own growth, you can face it with adequate knowledge.

People often ask me whether or not they should join a certain organization. If they do not know how to answer this question themselves, it is most likely that they should not make such affiliation. Sometimes I have recommended that they sit back quietly and consider and examine for six months, and then decide. Nine times out of ten, the problem has solved itself in that length of time. Released from that initial burst of enthusiasm, which is nearly always deficient in judgment, they have observed more carefully, weighed values more impartially, and have arrived at a measure of common sense. If you are not sure whether or not the new is better, there is only one way to find out. Quietly consider the new way against the back-

ground of things as they are. Is it an advancement suitable to lead to further improvement? Is it a discovery full of the potentials of growth? Is it fair, honest, and practical? Does it solve problems, or does it merely obscure them with glamor?

Most great discoveries have been introduced in simple and natural ways. They come from persons equipped to make a valid gift to mankind. Usually they are born of unselfishness and dedication. They are not novelties dangling before the public eye to fascinate children. We have a deep capacity to recognize the basic laws which underlie discovery. Man does not really invent or create; more correctly, he becomes aware of principles eternally true. Progress depends upon man discovering aspects of universal law and applying them to the requirements of his own existence. Progress, therefore, is a lawful adjustment between man and Nature. Nature itself immediately validates that which arises from its own pattern, but Nature will not support that which is without foundation in truth. The moment an idea appears, therefore, Nature's censorship sets in. If we are unprejudiced, we will learn much, but if we are prejudiced, we will never find the truth. On the political level, President Woodrow Wilson advocated a program of watchful waiting. Within reason, this is applicable to religion, philosophy, and science. Read, study, examine, and observe, but not because you are resolved to condemn or determined to accept. You seek the truth of the matter and, if you are sincere, impartial, and impersonal, you will discover it in due course.

QUESTION: *Will you please discuss the following quotation which appeared in LIVING RELIGIONS OF THE WORLD by Frederic Spiegelberg. "Modern theosophy misunderstands Hindu doctrine . . . in believing that once born as a Man, the jiva progresses upward through superior realms of being . . . Samsara is random. You may become a mosquito, a whale, a devil, a god, a blade of grass."*

ANSWER: It would seem to me that Dr. Spiegelberg is reasonably correct in his broad statement referring to Hinduism and the doctrine of rebirth. There is no doubt that there are many groups, both in Hinduism and Buddhism, which teach that the human soul can be re-embodied in the forms of lower kingdoms or even in the ghostly or infernal regions. It must be remembered that, through long centuries, ancient teachings were adulterated with popular lore and were mingled with local superstitions derived from many sources. The pure descent of a spiritual belief is nearly always in the keeping of a minority of enlightened persons. Faiths have many followers and

believers, but not so many philosophers and mystics. As I understand it, theosophy does not claim to be based upon popular Hinduism, nor upon any particular sect or school of Buddhist ethics. It claims that there was an original doctrine which, perhaps like primitive Christianity, has long been obscured and may be recovered only with the greatest diligence.

Let us for a moment consider the Buddhist attitude on *Samsara*. In the first place Buddha declared that *Samsara*, or the cycle of embodiments under karma, arises as the result of the operation of the *skandas*. These, in turn, are the heaping together of the products of the sensory perceptions co-ordinated by the rational faculty. Man is reborn only because he believes in his own selfhood, and desires its perpetuation. As this selfhood is illusionary, having no factual existence other than that of belief sustained by will, all the states through which man may pass by re-embodiment are illusionary, insubstantial, and transitory. This is the very heart of Buddha's teaching, and if it be true, as he affirmed in his discourses, then to be born again a man, a beast, or a bird, is an attitude or conviction rather than a fact. All such teachings as are referred to by Dr. Spiegelberg would then be merely symbolical. A man of slothful or dissipated habits might be said to be reborn in a pig, or perhaps the gossip would come back to us as some buzzing insect. The glutton is not a man in the body of a respectable pig, but piggish instincts in the body of a man. By this same extension in symbolism, we associate human attributes with animal propensities. We say that one man is as swift as a deer; another as strong as a bear. And Christ admonished his disciples to be as wise as serpents and as harmless as doves. We live upon the level upon which our senses are focused, and one of the Neoplatonic philosophers said that a man who lives as a truly human being is a man in a world of beasts; one who lives on the level of his animal propensities is a beast in a world of men; and one who, refining his nature, aspires to the understanding of divine things, is a god in a world of men and beasts. I suspect strongly that this was the esoteric doctrine upon which the uninformed popular mind has built its misconceptions.

Primitive man, perceiving himself surrounded by life and living creatures, did not discriminate between his own consciousness and the consciousness in other creatures. Many animals seem to possess some human attributes, as exemplified by the patience of the dog, the cunning of the fox, and the ruthlessness of the wolf. It seemed to him quite reasonable that souls after death should pass into these other forms in which he could recognize certain limited expressions of the faculties and powers which he possessed in greater abundance. The result was the doctrine of transmigration, which has gradually gone

out of fashion as the philosophic insight of the individual has increased and deepened.

Pythagoras is said to have taught that the souls of men took upon themselves the bodies of animals. The study of his concept has led to the opinion, as sustained in the writings of Plato, that Pythagoras meant by animals the twelve holy animals, or the signs of the zodiac. For example, some are born under Taurus the Bull, and others under Leo the Lion. These celestial animals confer certain specializations of attitudes and abilities, and those born under them may have a certain likeness reminiscent of these zodiacal creatures.

As the doctrine of rebirth descended from past times, it was subjected, like most human beliefs, to certain changes and renovations. As man became more aware of the concept of evolution, it appeared reasonable to him that this world is subject to laws of growth. All things evolve from their own roots and seeds, and everywhere we observe improvement and unfoldment. Humanity has evolved physically from some antique prototype we can scarcely remember. In spite of numerous reverses and delays, the workings of progress move relentlessly to build a better way of life and better creatures to enjoy greater opportunities. Wherever reincarnation has been brought into direct contact with philosophy or the higher aspects of religion, the doctrine of transmigration has slowly faded out.

The one situation that remained difficult involved punishment for delinquency. Few enlightened systems ever seriously accepted a literal doctrine of heaven and hell. Even if Buddhism at certain times seemed to hold the opinion of eternal punishment and reward, this was essentially contrary to its basic concepts. The initiates of classical religion seem to have been in reasonable agreement that hell is a condition associated with ignorance or perversion. Man can be in hell any time that he disturbs his conscience or acts contrary to his innate nobility. Heaven also is a state of mind—an acceptance of beauty, truth, and goodness, and a life patterned upon the highest standard of good. Embodiment in a form less than human was considered to be an adequate penalty for misdeeds, and therefore solved the problem on a theological level. Here again, however, philosophy rose against the popular mind. It was not necessary to wish for any man sorrow apart from just desserts. To be born into this material existence in human form brought with it all the emergencies and reverses which might be associated with the actions of the karmic law. There could be no heavier punishment than to live with our own imperfections and to be the victims of those malicious instincts which lead inevitably to tragedy.

I have discussed this problem with learned representatives of most Eastern faiths, and have found that as believers in rebirth they also

believe in the progressive unfoldment of human consciousness. Thus, I think we may say that wherever reincarnation is held as a valid teaching, its ablest exponents do not believe that men return in the bodies of lower kingdoms. If theosophy, therefore, does not follow popular Hinduism, I doubt very much if this represents a basic misinterpretation. Many prominent theosophists have been outstanding Orientals and Orientalists. They are fully familiar with the popular traditions of Asiatic peoples. They are quite aware that transmigration as a belief exists in India, and their interpretation of Hindu doctrine is therefore not a misunderstanding. The Society has been active among the Indian people in an educational capacity. It is regarded somewhat as a sect, and it is perfectly proper and permissible for a school to arrive at a new understanding, or to revive an ancient one ignored or partly forgotten.

Madame Blavatsky was a highly gifted Orientalist, and she was in contact with profoundly informed persons. The whole burden of her message was the restoration of the mystery religion of the Aryas. She sought to go behind corrupt forms and re-interpret basic teachings. She believed these teachings to underlie the numerous religions now flourishing in the world. In every subject which she treated, she asked for deeper insight. She did not desire merely to transplant Hinduism to Europe or America. Her interpretations, however, were not merely original ideas of her own. I discussed her and her work years ago with a venerable Indian sage, one of the most respected leaders of Eastern thought. He unhesitatingly declared that she was a true yogini, and that she had penetrated deeply into the esotericism of Indian religion.

If an Asiatic came to our country and reported upon the popular beliefs practiced here, he might also come to some insubstantial conclusions. If, however, he should find our way of life superficial and contradictory, we would probably become immediately apologetic and defensive. We would assure him that he should not judge our philosophy on the level of popular opinions. We too have scholars and philosophers who know better, and with these he should consult before he passes judgment.

Some time ago I visited the palace of an Indian Rajah. His estates bordered on a sacred river, and there was a popular belief that those who died on one bank of the river would immediately be reborn in paradise, whereas those who died on the opposite side would come back to this world in the bodies of donkeys. The Rajah, incidentally, had built his palace on the wrong side. Although he was an orthodox Hindu, he did not seem to feel that he would come back into this sphere in the form of a temperamental quadruped. The Rajah was frankly of the opinion that his destiny was a matter of conduct, and

had little to do with the side of the river on which his house was built.

Dr. Spiegelberg has probably faithfully reported upon things seen and heard, and his findings may be useful in determining the present beliefs of certain social groups. If he tells us what is held as pious opinion, he is not, however, relating the full story. If religion is no more than it seems to be, its ultimate place in human destiny is uncertain. Actually, the spiritual tradition of a race is an over-concept which men are seeking to understand, each in his own way. No faith exhausts the infinite potential of truth. As men grow wiser and better, they come nearer to reality. Reality itself never changes, but man's understanding of it is forever changing.

Reincarnation is one of the essential doctrines of religion in the larger meaning of that statement. Men have not yet understood it fully, nor is it likely that they will immediately unveil all of its mysteries. Men may have once believed that they would return in the form of some lower creature, but beliefs grow, and the unfoldment of them neither proves nor disproves any fact. All that is revealed is man's own relationship to that fact. By this judgment, the belief in reincarnation is becoming more and more mature. It has never been disproved, nor has its basic integrity been successfully assailed. The modus operandi of the doctrine, however, is subject to perpetual re-examination.

The theosophical position may not be typically Buddhist or typically Hindu, but it is an expression of the evolving human demand for clearer insight into the operation of a natural law. The belief in progressive embodiment under evolution and according to karma has been of great utility to Western man. It is in perfect harmony with his own growing conviction of self-responsibility. It is also sustained by those mystical traditions which have always ennobled faiths and religions. The theosophical point of view was not simply invented. It was selected from available interpretations as that most in conformity with the spiritual experience of modern man.

The time is rapidly approaching when great ideas can no longer be identified with sects or creeds. There is a tendency everywhere in organized theological systems to lock great concepts within dogmatic walls which prevent the natural expansion of convictions. The universe is suspended and sustained by a fabric of immutable laws and principles. When these are fully understood, there can be only one essential religion, and it must be based firmly upon these laws. There is much to suggest that the law of rebirth is essentially valid. Recognized or unrecognized, known or unknown, interpreted or misinterpreted, the law itself never changes.

Through interior insight, inspiration, and perhaps revelation, prophets, mystics, and philosophers have come to partial understanding of the invisible sphere of causation within which man exists. Those most advanced in such esoteric attainments have taught that rebirth is dependent upon the law of evolution. If many Western religious groups reject evolution, this in no way alters the fact, and if Eastern peoples are not in full agreement about the operation of the law of rebirth, again, the fact is not changed. The recognition that reincarnation is the servant of growth and not an erratic and indiscriminate procedure, is no more than a statement of man's growing realization that he lives in a good world, ruled by good laws, and operating purposefully to an end supremely good.



Rigid Economy

Some time ago, the inhabitants of a small French community raised a violent protest against paving the path leading to the parish church with old tombstones. The local authorities justified the procedure on the grounds that there was a plentiful supply of these stones available, which, if utilized, would result in a considerable saving to the taxpayers.

Literary Comparisons

When the Earl of Essex was asked his opinion concerning the value of poets, his Lordship replied, "They are the best of writers, second only to those who write prose."

Adjectives are the filigree work of literature.

A Happy Discovery

Stilpo, the philosopher, gained considerable fame, and large numbers of persons came to see him. An acquaintance of his observed, "This multitude is gazing upon you as though you were some strange beast." "Oh no," replied Stilpo, "they have come to see that honest man which Diogenes sought with his lantern."

To Have or Not to Have

There is an ancient saying that the prosperous man has everything to fear, and the poor man everything to hope. To the former, all change threatens loss; to the latter, it promises benefit. He little fears the turning of the wheel of fate who is already at the bottom.

The "Unworthy One"

MR. NAKAMURA WEARS HIS BEST SUIT

It was quite a surprise to see Mr. Nakamura wearing his good suit. When I arrived at his store, he was neatly dressed in a well-pressed, double-breasted blue serge. There was a trace of shine here and there, according to the nature of the fabric, but it gave the wearer an air of distinction. A correctly creased Homburg hat lay on the counter nearby. Noting my glance of approval, Mr. Nakamura straightened his shoulders, carefully buttoned the jacket, and smoothed out the massive bulge caused by the thick wallet in his inside pocket.

Knowing the little shop-keeper to have a ready sense of humor, I inquired politely, "Are you attending the Imperial Household?" He shook his head. "Perhaps a distinguished personage is about to call?"

"No one more distinguished than yourself, Haru San."

"Could it be that you are calling on a beautiful lady?"

Mr. Nakamura drew in his breath with a sharp hiss, and beamed.

"You are so astute, my good friend. Yes, you may say it is a lady, but my intentions are strictly honorable. It is Kwannon-bosatsu, the Lord of Compassion, who is frequently represented in feminine form. Perhaps you would like to accompany me."

"With pleasure, if it will not be an intrusion."

Mr. Nakamura placed the Homburg hat carefully on the top of his head, and we left the store together. "It would be quite possible to take a taxi," he remarked, "but the distance is not far, and I can explain the circumstances to you as we walk along."

We proceeded down the street and he gradually unfolded his story. Occasionally, however, he paused to peer into the window of some competitor's shop and appraise the merchandise.

"About a year ago, the Abbot of one of our most ancient and important national shrines decided to have a great painting in his temple restored. It was several hundred years old, and had been injured by war, earthquakes, and ravages of time, and would soon be beyond repair. He was able to secure the services of a most distinguished craftsman known for his skill in such work. It was very dark in the shrine, for there were no windows, and the restorer worked by the

light of a small lamp that he carried with him on the high scaffolding. No one really knows what happened, but it seems that the lamp exploded, scattering burning fuel on the walls and floor. The painter was alone, for it was late in the evening. He shouted for assistance, and when the fire began to destroy the sacred picture, he tried to protect it by smothering the blaze with his own body. He was so badly burned that he died a few days later.

"In spite of the painter's heroic sacrifice, however, about half of the wonderful picture was destroyed before the fire could be controlled. It was a sad affair, and the priests gathered in holy prayer and meditation, imploring the Kwannon-bosatsu to reveal to them how the likeness might be restored. On the ninth day of these religious observances, the Abbot was privileged to receive a mystical vision. In his sleep, the Kwannon-bosatsu appeared to him, standing on a cloud of lotus-petals, and assured him that the sacred picture would be perfect again if he would do exactly as instructed. Each month, on the three nights of the fullness of the moon, he was to sit at the gate of the temple from sunset until dawn and continuously say his rosary to the Lord of Compassion.

"The holy father obeyed the vision with all diligence, and on the last night of the sixth month, as he murmured the sacred mantrams, an antique cart drawn by a shaggy white pony stopped at the temple gate. A young man in the dress of long ago stepped from the cart and approached the Abbot. Bowing respectfully to the priest, the stranger said, 'Reverend Sir, I am the one for whom you wait.'

"The holy father returned the salutation and then asked, 'Who are you? From whence do you come? And why are you here?' The youth answered, 'I am an artist. I come from the long shadow of the law. And I am here to restore the painting of the Kwannon-bosatsu that was injured by fire.' 'It is well,' replied the Abbot, 'please inform me as to the procedures which you wish.'

"The young man walked back to the cart and took therefrom a long box of black lacquer, tied with vermilion cords, and, returning to the gate, expressed his desires. 'The great hall of the shrine must be closed until I am finished. No one, not even your venerable self, may enter. Nor shall any person even peer at me through the silken panels. You will know when I have finished, for the doors will be left open when I depart. Bring me neither food nor drink, for I will care for myself in all ways.' Carrying his black box, the stranger then climbed the steps of the shrine and vanished in the deep shadows cast by the moonlight.

"The Abbot hastened to arouse the monks and priests, informed them of the occurrence, and arranged that they should take turns guarding the several doors and entrances of the great hall where the

artist was to labor. The servants of the temple were faithful in every detail, and seven weeks later, in the early morning, the attendants were amazed to see all the gates and portals opening of themselves as though moved by unseen hands.

"As the light of dawn increased, the Abbot and the members of the shrine entered the vast room together. They fell to their knees with awe and admiration. The great painting was indeed as though new. There was no mark or sign of repair. The Kwannon-basatsu smiled down serenely, its gilded face surrounded with a splendid halo of golden rays. So, Haru San, we are now on our way to examine a miracle."

After reaching the temple, I was introduced to the kindly-faced Abbot, and soon we were in the presence of the famous picture. It was an immense work, more than twenty feet in length and some fifteen feet wide. It was indeed a magnificent treatment of the sacred subject. The Kwannon-bosatsu was placed near the center on trailing clouds, accompanied by a retinue of celestial beings scattering flowers. Below the principal groupings, was the shadowy outline of the earth, with suggestions of lakes and high mountains. The colors were rich but subdued, most skillfully blended, and the technique suggested the classical school of old Japanese art.

Mr. Nakamura then further explained. "As the young man who did this so remarkably gave no account of himself, and disappeared immediately after he had finished, not even the Abbot saw him except on the occasion I have described. I have therefore been asked to pass my professional opinion on the restoration. Because I have a slight, very slight, reputation for my understanding of such art, the government is interested in my findings."

He took out a pocket flashlight and began a careful scrutiny of the painting. The Abbot pointed out where the principal burned places had been. We stood by quietly for more than an hour while Mr. Nakamura completed his inspection. Finally he turned back to us, whispering, "I am quite convinced that we are in the presence of the miraculous. There appears no doubt that the new parts are by the artist who conceived the original. I know his work well, and I do not think that I can be deceived."

The Abbot inclined his head in agreement. Mr. Nakamura continued. "The young man who came here was in ancient dress, and he rode in a cart of a type not used for centuries. All this supports a supernatural circumstance. There is also one other point which may be meaningful. It is customary that in a painting of this kind, the artist will include in some inconspicuous place a tiny likeness of himself." The art dealer walked over and turned his light on a small

kneeling figure visible in the mists rising from the earth. "Reverend father, does this portrait remind you of someone?" The Abbot drew in his breath. "It is the young man I saw at the gate. Even the costume is exactly the same."

Mr. Nakamura smiled quietly. "This part of the painting was not injured by the fire, so this belongs to the original work. Now look here. He proceeded to the opposite lower corner of the huge picture. "This area was totally burned, but again our mysterious artist has signed his work." There was another little kneeling portrait, identical with the first except that it faced in the opposite direction.

Mr. Nakamura continued. "It is my feeling that an artist working on so sacred a painting, and obviously so advanced not only in his skill, but also in understanding, would not have falsified this detail. Nor is it possible that two self-portraits should have appeared on the original. This is contrary to tradition. I can only conclude that the gracious Kwannon-bosatsu caused the master who did this work to return from the abode of the blessed as the result of the supplications of the devout servants of this temple. I shall so report to the Ministry of Fine Arts."

As we left the temple, Mr. Nakamura carefully replaced his Homburg hat. "I think it is proper, Haru San, to wear one's best suit when in the presence of a miracle."

Translation Trouble

In an old French translation of Milton's *Paradise Lost*, the words "Hail, horrors, hail!" are rendered: "How do you do, horrors, how do you do!"

Reverse English

A professor wrote a book nobody could understand because it was so deep that it meant the opposite from what it said.

Cause for Alarm

While Aristippus was at sea, a tempest arose and the philosopher showed signs of fear. One of the sailors then said to him insultingly, "We who are common men are not troubled; why are you, a famous philosopher, afraid?" Aristippus replied, "Greater matters are the proper causes for greater concerns."

"To The Unknown God"

OPPOSITE the western end of the Acropolis of Athens, and separated from it only by a shallow valley, is a barren rocky hill known as the *Areopagus*. This is sometimes called the *Hill of Ares*, or Mars, but it is not recorded that this deity was worshipped there. There is a mythological account that on this hill Ares was brought to trial before the Olympian gods because he had murdered the son of Poseidon. For many centuries, there existed on the side of this rocky elevation a place or court set aside for the Areopagites, the supreme judges of Athens. In ancient times, according to Pausanias, the area of the court included two large stones, one of which was called *relentlessness* and the other *outrage*. During a trial, the accusers stood on the stone of relentlessness and the accused on the stone of outrage, and here both bound themselves by most sacred oaths and obligations to speak only the truth. The procedure of law was under the direction of a magistrate, and at the time of Socrates, who is said to have been tried there, the jury consisted of five hundred free men. Before the time of Solon, only cases involving murder, bodily injury, and arson were brought before this assembly, but later political and religious crimes came under its jurisdiction.

The Areopagus is of special interest to students of Christianity because it is believed that it was in this place that St. Paul delivered his celebrated sermon to the Athenians as recorded in Acts 17:22-31. As the Biblical description is extremely meager, the entire subject has been a cause of considerable speculation. Some hold that St. Paul was summoned to appear before the Council of Areopagus, but the story in Acts reveals no trace of judicial proceedings. St. Paul is said to have discoursed daily in the Agora, or market, located south of the Areopagus in the valley between it and the Acropolis. More conservative scholars have suggested an informal gathering of prominent Athenians who sat on the stone benches of the court so that they could listen more comfortably to the words of the apostle. There may have been some air of formality because the assembly consisted principally of philosophers belonging to the Epicurean and Stoic sects.

Regardless of the exact nature of the meeting in the Areopagus, it is recorded that on his way to this gathering, St. Paul passed by an altar bearing the inscription "To the Unknown God." It would not seem that such an inscription would lead to elaborate religious controversy, but such has been the case. Christian authors, with the ex-

ception of St. Augustine, have disliked to admit that the Athenians either acknowledged one supreme deity or were even aware of true monotheism. Even the few words of the inscription have been most carefully examined, but the Greek is unbending in its grammatical structure, and the simple translation has never been successfully assailed. The Greek words could not mean "to the unknowable god," nor could they imply any plurality of divinities. It has therefore required considerable enthusiasm and prejudiced scholarship to transform the original writings to agree with the conclusions of St. Jerome, who insisted that the altar was dedicated "to the gods of Asia, Europe, and Africa; to the unknown and strange gods." Pausanias and Philostratus both speak of an altar in Athens consecrated "to the unknown gods." Lucian, however, in a dialogue attributed to him, entitled *Philopatris*, takes his oath "by the unknown god, at Athens." Lucian then adds: "Being come to Athens, and finding there the unknown god, we worshipped him, and gave thanks to him, with hands lifted up to heaven." Chrysostom, one of the great leaders of the Eastern church, disagreed with St. Jerome, and is convinced that the inscription as given by Paul is correct. St. Augustine entertained no doubt that the unknown god of the Athenians indicated that these people were aware of and worshipped the true and eternal Deity.

Perhaps the most reasonable account of this altar is found in the writings of Diogenes Laertius, in his *Life of Epimenides*. By this account, a terrible pestilence came to Athens about 600 years before the beginning of the Christian era. To avert the plague, the people of the city made offerings upon the altars of all their deities. Fearing that they had failed to supplicate some deity with which they were not familiar, the Athenians then fashioned an altar to the unknown god who had caused the plague. Immediately after they had offered sheep upon this altar, the pestilence declined. From that time on, the altar stood to a deity nameless but exceedingly powerful. To what degree the Athenians came to recognize the unknown deity as superior to all others, cannot be known from the historical material now available.

It would be difficult to study the Socratic dialogues and the broad, deep structure of Greek religion, as it is set forth in the writings of Plato and the Commentaries of Proclus on the Theology of Plato, and still deny that the Greeks were aware of a supreme Being, father of gods and men and ruler of the whole world. Nor would it be possible to acknowledge the reality of secondary deities, tutelary beings, demigods and heroes, without suspending this elaborate fabric from a primary and indivisible cause, ultimate and universal. That the altar described by St. Paul stood in honor of this Being beyond beings, we

cannot affirm, but the inscription, no matter how it be interpreted, cannot be held as conclusive regarding the religion of the Grecians.

Albert Schweitzer, in his book *The Mysticism of Paul the Apostle* attacks the subject with extraordinary enthusiasm. He is inclined to suspect that Paul's sermon at the Areopagus was most probably written by the editor or compiler of the Acts, and that the inscription to the unknown god was transported from the plural to the singular "in order to provide Paul with a starting-point for his discourse on monotheism." Dr. Schweitzer leans heavily on the wording of the inscription. He writes: "That the speech is unhistorical is at once betrayed by the fact that Paul takes for his starting-point an inscription dedicating an Athenian altar 'to an unknown god.' There can never have been such an inscription. There is evidence in current literature only for altars 'to unknown Gods' in the plural, not to *an* unknown God in the singular."

With all respect to Dr. Schweitzer's reasoning, it seems difficult to sustain the statement that the inscription as recorded in the Acts could never have existed. We have already mentioned some evidence to support the possibility of the wording. Even though three or four altars referring to plural divinities have been recorded, this scarcely exhausts the possibilities of the situation when we realize that the Athenian state abounded in such sacred monuments. Behind the meager information seems to lie a resolute determination to depreciate the spiritual convictions of the pre-Christian Greeks. It has all been part of a long-range program to isolate Christian thought for the purpose of preserving its uniqueness among the spiritual revelations of mankind. Yet is there a single religion which does not at least imply that behind the complicated machinery of universal procedures there is a sovereign intellect, an absolute and unconditioned existence, forever subsisting and eternally sufficient to itself?

If we assail the Areopagus discourse, we establish a dangerous precedent. On the same ground, we can assail anything and everything. The internal structure of the beautiful sermon is consistent with the broad pattern of St. Paul's Christology. Fragments of a noble mysticism are apparent even in these few verses. The setting was opportune. St. Paul had recently seen the altar, and it served him as a familiar contact between himself and his listeners. It also gave him some assurance that the assembled scholars were not totally unaware of either the fatherhood of God or the brotherhood of man. He stressed these points as a foundation for his teaching of the resurrection, and it is only on this level that his listeners were disturbed or divided. Even so, some who heard him were quickly convinced, which would further imply that they were not totally unaware of the implications of his message.

We must admit that the so-called Areopagus discourse contains some of the noblest of St. Paul's teachings. He did not seem to be aware of any controversy about the inscription on the altar, for he says: "For as I passed by, and beheld your devotions, I found an altar with this inscription, TO THE UNKNOWN GOD. Whom therefore ye ignorantly worship, him declare I unto you." (Acts 17:23) St. Paul does not thus accuse the Athenians of worshipping false gods or a plurality of deities, which he could most conveniently have done. He merely chides them for their ignorance when they worship a deity they neither know nor understand. Later in the same chapter, St. Paul, in describing God, makes one of his most noble and beautiful statements. "For in him we live, and move, and have our being; as certain also of your own poets have said, For we are also his offspring." The reference "certain of your own poets" is to Aratus of Soli, who was born about 315 B. C. His work, the *Phainomena*, is largely devoted to astronomical-astrological speculations, and is said to be the only writing by a pagan author directly quoted in the New Testament.

It would then appear that St. Paul, in selecting the line, was actually supporting the contention that the Grecians were aware of a deity who was their common father, and considered that the Greek poet sustained the Christian position. After St. Paul had completed his celebrated sermon with reference to the resurrection of the dead, the attending philosophers—or the members of the court, if they were the ones assembled—were of divided opinion. Some are said to have mocked, while others desired to hear further about the matter. On this occasion, it is believed that St. Paul converted Dionysius the Areopagite and also a woman named Damaris and some others. This Dionysius, according to Eusebius, became the first bishop of Athens. Later, several theological tracts of unknown origin were assigned to him, including *The Mystical Divinity*. These are certainly in the spirit of the highest Greco-Christian metaphysics, and had a wide influence on medieval thinking.

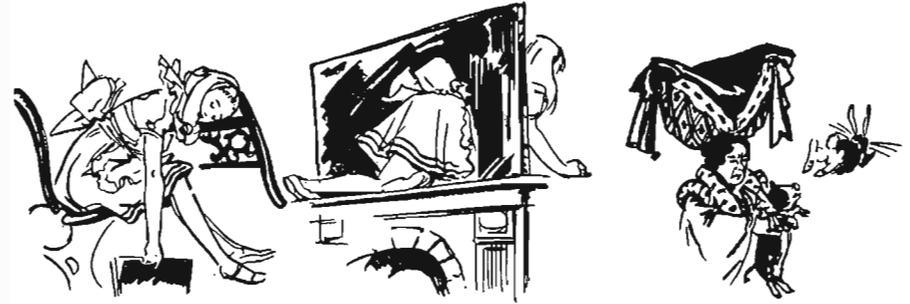
It may seem that we have wandered into a strange situation. Yet it may be well to point out that problems such as these have disturbed theology for many centuries. One point we would like to make as clear as possible. Hellenistic Christianity gradually absorbed into itself many doctrines originating within the sphere of Greek learning. In due time, these foreign elements became extremely useful in the integration of Christian philosophy as it descended to us, particularly in the writings of St. Augustine and St. Thomas Aquinas. These men, especially Aquinas, were by nature philosophers, and they realized the importance of reasoning in the development and supporting of concepts. A religion cannot be completely devoid of philosophical



MEDALLION OF ST PAUL AND ST. PETER

factors; nor can a philosophy be useful without religious overtones. In bringing man to a better way of life, he must be appealed to according to his own insight and understanding. The more reasonable a doctrine may be, the more easily will reasonable people be drawn to it and remain convinced. St. Paul presented himself to the Athenians not as a stranger, but as one able to discourse with them even though his doctrines might differ. He found in the free air of Athens something of that free democracy which Socrates had defended with his life. Those listening to his discourse might agree or disagree—this was a sacred right in Athens—but they did not deny him the privilege of free speech.

Pythagoras, long before the time of St. Paul, defined Deity as an *Infinite Being*. Certainly there were schools of skeptics and cynics, and the majority of the population followed the traditional deities worshipped by the state. Yet Socrates dared to differ; so did Plato, and even Aristotle; the poets and dramatists, and the Orphic mystics, had subtle theologies of their own. Can we reasonably affirm that a people so gifted and enlightened could not at any time have advanced a monotheistic concept? Can we be sure that not one of them could have dedicated an altar to an unknown god? Even leaving monotheism entirely out of it, the Grecians had commerce with many peoples and were certainly aware of deities other than their own. I can see no justification for the unconditioned statement that the inscription on the altar has to be incorrect.



Curiouser & Curiouser

A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND

The Buddhist Rosary

According to Waddell, the rosary is an essential part of the dress of a lama, and is prominent in the ritualism of Northern Buddhism. It does not appear to have been part of the early religious practices of this sect, and its introduction may have resulted from the reciting of long and elaborate formulas and spells associated with this faith. The rosary is frequently found in the hand of the patron deity of Tibet, the Bodhisattva Avalokiteshvara. Its use is not limited to the clergy, however, and nearly every Tibetan—man, woman, and child—possesses a set of these beads. With the peculiar utilitarianism which distinguishes Asiatic thinking, the beads are also employed in barter and exchange. They are used to calculate simple sums in addition, subtraction, and division, much like the Chinese abacus.

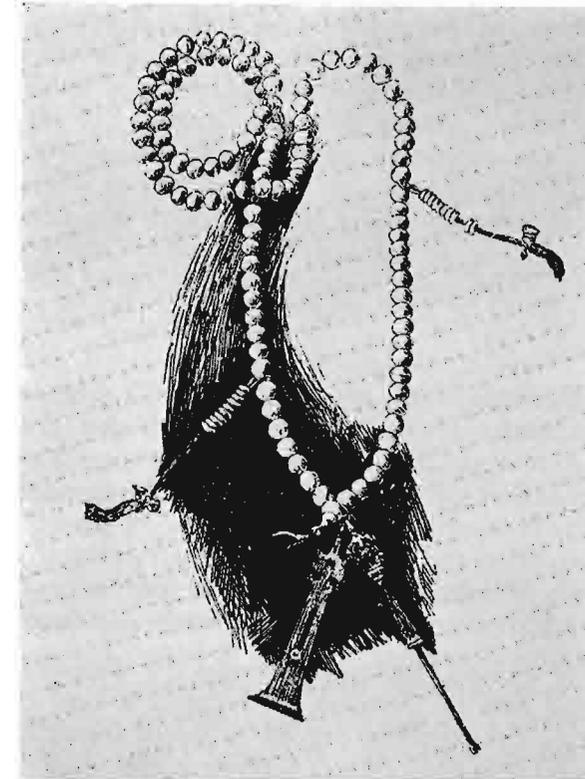
The Tibetan rosary, like that of most other Buddhist sects, contains 108 beads of uniform size. The Tibetans do not appear to be in complete agreement on the reason for this number of beads. Some are satisfied to associate them with the 108 volumes of their sacred writings, called the *Kahgyur*. It is also believed that the number of the beads correlates with the 108 negative mental conditions or inclinations to sin. There are, however, many legends which emphasize the sacredness of this number. There is a legend that 108 Brahmins present at Buddha's birth foretold his destiny. In Burma, the footprints of Buddha are sometimes divided into 108 sections.

As will be seen from the accompanying illustration, the Tibetan rosary includes two short pendent strings threaded with metal beads

or rings. These serve as counters. One of the pendant strings ends in a dorje or thunderbolt, and in the example given, the other terminates in a ceremonial bell. With the aid of the counters, over ten thousand prayers can be appropriately distinguished. There is also a method of divination by means of the rosary. With closed eyes, the supplicant takes hold of a bead on each side of the string. He then counts the beads to the end of the rosary in groups of three. If one bead remains, the omens are favorable; if two, unfavorable. This procedure is repeated, and the sequences also have special meaning.

The two ends of the string of beads, before being knotted together, are passed through three extra beads, of which the center bead is the largest. This triad represents the three holy truths of Buddhist theology: the life of Buddha, the teachings of Buddha, and the assembly of the monks. In this arrangement, the large central bead represents Buddha. There are also smaller rosaries, used by the Chinese Buddhists, consisting of 18 beads, corresponding to the 18 Lohan or chief Arhats or disciples of Buddha. These smaller rosaries often have their beads carved into images of the Lohan. In some Buddhist areas, each of the beads is dedicated to a deity or an attribute of universal reality. Each bead also has its special name. In reciting the rosary, the same formula may be repeated with each bead, or a different attribute of the Divine Power can be supplicated. Waddell describes 9 or more types of Tibetan rosaries, differing in the material of which they are composed and the colors of the beads. These are associated with the deities, and each has its own mantram or prayer.

When not in use, the rosary is usually wound around the right wrist, forming a kind of bracelet, or worn about the neck with the knotted end upward at the back of the neck. Waddell tells us that the ritual of saying the beads is called by a Tibetan word which means "to purr" (as a cat); that is, to continue a low, unbroken, rhythmic, recitational tone of voice. Frequently the *Om mani padme hum* formula is used, and when the three large beads are reached, the words *Om! Ah* and *Hum!* are said. Waddell writes: "In telling the beads, the right hand is passed through the rosary, which is allowed to hang freely down with the knotted end upwards. The hand, with the thumb upwards, is then usually carried to the breast and held there stationary during the recital. On pronouncing the initial word 'Om' the first bead resting on the knuckle is grasped by raising the thumb and quickly depressing its tip to seize the bead against the outer part of the second joint of the index finger. During the rest of the sentence the bead, still grasped between the thumb and index finger, is gently revolved to the right, and on conclusion of the sentence is dropped down the palm-side of the string. Then with another 'Om' the next



—From *Buddhism in Tibet*

TIBETAN BUDDHIST ROSARY

bead is seized and treated in like manner, and so on throughout the circle." (See *Buddhism of Tibet*)

Rosaries are in general use among Buddhists, Hindus, Mohammedans, and Christians. It is believed that these holy beads were introduced into Christian worship at the time of the Crusades, and that the innovation was inspired by contact with the Moslems. It is likely, however, that something similar, but probably not so highly refined, was in earlier use. The Catholic rosary consists of 150 beads divided into groups of ten by fifteen larger beads. According to the Roman Breviary, "The Rosary is a certain form of prayer wherein we say fifteen decades of tens of Hail Marys with an Our Father between each ten, while at each of the fifteen decades we recall successively in pious meditation one of the mysteries of our Redemption." The fifteen mysteries are divided into three parts of five each; the first is

called *The Joyful*, the second *The Sorrowful*, and the third *The Glorious*. The pendant is usually in the form of a cross or crucifix. The 150 beads are said to correspond with the number of the psalms. The monks of Mount Athos have a rosary consisting of 100 knots, divided by three large beads. Among the Copts, rosaries have 41 or 81 beads, used to count the repetitions of the *Kyrie eleison*, or "Lord have mercy upon us." This petition was used in various offices of the Eastern and Western churches. The Moslem rosary is generally made up of 99 beads, with one terminal which is called "the leader or chief of the faithful." The rosary reminds the believer of the 99 names or attributes of God, and is divided into three parts, each containing 33 beads.

Although the origin of the rosary is obscure, it seems to have originated in Asia, perhaps as a knotted cord with uses similar to those of the Peruvian Quipu. The knots were mnemonic signs to assist the memory in recording events and as a means of communication. The Sikhs still have a rosary which consists only of knots. Rings have been used as rosaries, and whatever form the symbolism may take, it is usually a way of reminding the devout of certain prayers or sacred circumstances which suggest repeated meditation or sacred observance.

On a religious level, the rosary provides a disciplining factor in connection with personal devotion. It becomes a kind of mechanical device preserving the orders of prayers or sacred formulas and recording their numbers. It also reminds the worshipper of the divine attributes, qualities, or occurrences associated with his faith. In addition to the simple repetition, there is emphasis upon an associated meditation, a visualizing or remembering of some spiritual truth. Psychologically considered, the element of repetition tends to fix beliefs in the mind, thus contributing to the building of a subconscious acceptance and retention of doctrines and concepts. Certain mystical or metaphysical virtues are also attributed to the recitation of the rosary. To the Buddhist, there is an increase of "merit" through his pious exercise because it requires a considerable sacrifice of time from worldly affairs. The mind of the believer is turned from externals to the orderly contemplation of the spiritual principles which constitute the substance of his faith.



Happenings at Headquarters



Mr. Hall will give a series of lectures in San Francisco at the Scottish Rite Temple, Sutter at Van Ness Ave., beginning Sunday, September 22nd. The series will open with six general lectures, and, beginning on October 7th, Mr. Hall will conduct a class of five lectures on Paracelsian Philosophy. While in San Francisco, he will give two talks for The American Academy of Asian Studies: "Early Christian Influence and Chinese Buddhism," on September 30th, and "The Astronomical Government of Timur Shah," on October 4th. He will also be guest speaker for the Church of Creative Thinking on Sunday morning, September 29th.

* * * * *

The Society's Fall Quarter of activities at Headquarters will open on Saturday afternoon, October 12th, at 2 o'clock, with a seminar on personal application of counseling experience by Mr. Henry L. Drake. Mr. Hall will give a seminar of three classes on Psychology and Symbolism, beginning on Wednesday, October 23rd. On November 13th, he will begin a five-class seminar on Astro-Theology. Mr. Hall's Sunday morning lectures will open on October 6th.

* * * * *

The Society has recently acquired by purchase a magnificent set of folio volumes covering the history and art of the celebrated Basilica of St. Mark in Venice. The set includes two huge portfolios of colored stone lithographs of the building and its ornamentations. The church of St. Mark was originally the private chapel of the Doges of Venice, and it is unique in respect to the richness of its material and decorations. The sculpturing alone represents nearly every century, from the 4th down to the late Renaissance. The first church was built in 828 A. D. to receive the relics of St. Mark the Evangelist. The present structure is the third to stand on the site. Mosaic is the essential decoration of the church, and those to be seen there at the present time were



INTERIOR OF P.R.S. LIBRARY FEATURING AN EXHIBIT OF THE SACRED BOOKS OF LIVING RELIGIONS AND LITHOGRAPHS OF THE BASILICA OF ST. MARK AT VENICE

created between the 12th and 19th centuries. Of special interest to us is the wealth of religious symbolism to be found in the cathedral. We plan to reproduce several of the most important of the allegorical works in a future issue of HORIZON. Selected plates from this collection were exhibited in our Library on May 19th in connection with the annual award of certificates. The accompanying photograph shows a section of the Library featuring an exhibit on comparative religion and showing examples of the St. Mark lithographs.

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Bible Leaves from the P. R. S. Library collection were featured at three local libraries during the month of June: the public libraries in Alhambra, Altadena, and Monrovia. J. W. Robinson's Department Store in Los Angeles, which arranges cultural exhibits in the Celebrity Corner on the 7th floor, presented an unusual display of over 100 rare books and manuscripts from the P. R. S. collection, from July 29th to August 17th. Another P. R. S. display—the St. Mark Lithographs—will appear there from October 7th to 14th for J. W. Robinson's International Fair, a theme featured throughout the store during that

week. These St. Mark Lithographs were also exhibited during the month of August at the Brand Library in Glendale. Beginning September 1st, the Egyptian Book of the Dead, from the P. R. S. Library, will be displayed at Fuller Theological Seminary in Pasadena.

* * * * *

The Pasadena Church of Truth (Reverend Thomas A. Williams, Minister), will present Mr. Hall in three lectures during the Fall Season. On October 25th he will speak on "Keys to Bible Interpretation;" on November 1st, "The Powers of the Divine Mind;" and on December 6th, "Why Believe in Reincarnation?" This will be Mr. Hall's first appearance in Pasadena in many years. Friends and students in the area are invited to attend.

* * * * *

On August 17th, Mr. Hall will address the 63rd Annual Convention of the Society of Philatelic Americans, meeting in Long Beach, California. At this time, his subject will be "Better Health Through Good Hobbies," with emphasis upon the importance of avocational activities in the stressful pattern of modern living. Incidentally, those interested in accumulating postage stamps are divided into two groups—general collectors and philatelists. A philatelist is one who attempts serious research programs in connection with postal issues and the history of postal systems throughout the world.

* * * * *

Mr. Hall will be guest instructor for the International Association of Religious Science Churches in their advanced course which will be given in the fall of 1957 at 212 South Western Ave., Los Angeles. He will give two courses, "Philosophy of Religion" and "Christian Texts and Monuments," on November 4th, and two classes on "History of Religion" on November 11th.

* * * * *

The enthusiastic reception given to our first special Christmas booklet indicated that such a publication meets a real need. We have therefore decided to prepare a new 32-page Christmas booklet for 1957. It will be available about October 1st, and is entitled *A Christmas Message*. As the title implies, it will be a heart-to-heart talk about the spirit of Christmas and what it can mean to every person who wishes to find the true happiness of this sacred season and share his

vision and understanding with his friends and loved ones. (See advertisement in this issue for details.)

* * * * *

Our Society is interested in purchasing better-grade books relating to the fields of our interest. Single volumes, collections, and libraries will be considered. If you have such material, please send us a list including full title, name of author, and date of publication; also describe, as carefully as possible, the condition of the books. We prefer to have you state your own price, but if you feel that you cannot do this, we will be happy to make you an offer. Please do not send books without communicating with us first.

●

A CHRISTMAS GIFT SUGGESTION —

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Local Study Group Activities

It is always a pleasure to announce the organization of a new P. R. S. Local Study Group. On May 24th, 1957, a Local Study Group was organized by Col. George D. Carter, Jr., who can be contacted by interested persons at 1885 Glendale Drive, Denver 15, Colorado. We are also happy to welcome a new P.R.S. Study Group in St. Louis, Missouri. This group is under the leadership of Mrs. Gladys Kaysing, who may be reached at 3972 Federer Place, St. Louis 4. Our best wishes go to both of these groups for a large measure of success and usefulness, and we invite friends and students in these areas to cooperate in every way they can.

There is a strong tendency among serious persons to neglect social integration. Isolation of this kind can prove detrimental because it narrows perspective and deprives the individual of direct contact and participation on the level of contemporary activities. Assuming that serious-minded folks do not wish to waste their time or scatter their resources in trivial and superficial ways, we believe that the Local Study Group Program meets a real need. For one thing, it contributes to a broad, generous attitude in religious and philosophical matters. Real participation in group activities must be on a democratic basis. We gather to share ideas, and to contribute to each other's security and improvement. Under no condition should we assemble merely to force our own opinions upon our associates. We learn not only to express ourselves more clearly and effectively; we also discover the value of being a good listener.

A philosophical discussion helps everyone who is open-minded. Through group activity, we grow in patience, tolerance, and sympathy. We begin to understand how our friend can be sincere in his own convictions even though these may differ from ours. We should not sit on the edge of the chair, waiting to interrupt, with the intention to disprove or discredit. It is far better to realize that by relaxing we may expose ourselves to new and useful ideas. Here, then, is a mature way to meet others of similar interests, build new friendships, strengthen and deepen old associations, and discipline our own tendencies to escape into solitary self-satisfaction. Many study group members have told us of the benefits that have come to them from planned programs of research and discussion.

Study groups will find Mr. Hall's latest publication, *The Sages of China*, of special interest. It outlines numerous legends and fables suitable for further interpretation and discussion. The stories of the Eight Immortals, for example, are veiled accounts of the human search for truth. Each of these legends has curious factors not immediately obvious. The stories are brief, and one of them could be read in a few minutes by a group leader. Consider for a moment the possibility that the Eight Immortals are personifications of the eight powers of the human soul. This opens a world of philosophical possibilities. At the same time, it will enrich understanding of Eastern art and culture and suggest useful applications of essential ideas in our daily conduct.

The following questions, based on material in this issue of HORIZON, will be useful to P. R. S. Local Study Groups for discussion in their meetings and are also recommended to readers in general for thought and contemplation.

ARTICLE: *THE HABIT OF CONSTRUCTIVE THINKING*

BY MANLY P. HALL

1. Consider Dr. Pavlov's theory of the conditioned reflex. Have you ever made an unreasonable generalization on a particular? Take examples of this process, as these come to mind, for the basis of general discussions.
2. Why are adequate philosophical and religious convictions essential to constructive thinking?
3. If constructive thinking is based upon the dignity of facts, can we prove to ourselves that reality or "the thing as it is" justifies strong confidence in universal law and its operation?

ARTICLE: JAMINI ROY — *His Art and His Psychology* (PART III)

BY HENRY L. DRAKE

1. What do you think of Jamini Roy's disagreeing with others? Should we or should we not have to be agreeable? If so, in what sense is Roy wrong? If you feel he should not agree, how would you defend him?
2. It is said that to understand this artist one must achieve acquaintanceship at his own level. What do you interpret this to mean? Why is it always important to be able to do this?
3. What do you understand to be Roy's magnificent obsession, and in what way is it connected with his artistic goal?

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Science Note

There is an ancient belief that mushrooms will not grow after they have been seen. Research sustains this tradition, as the first person who sees them generally gathers them.

The Unfunny Man

No name is more often associated with humorous anecdotes and witty sayings than that of Joe Miller. This actor and comedian was born in 1684 and performed for many years with great success at the Drury Lane Theater. When out socially, Miller was so remarkable for the gravity of his demeanor, and was so little given to humorous remarks, that his friends formed a conspiracy to make him appear to be a jester. These conspirators went about attributing jokes to Miller, until his name became synonymous with humor. After his death, in 1738, many books of jokes, some of them still current, were issued under his name.



Library Notes

By A. J. HOWIE

The Troubadours

The popular idea of a troubadour seems to be of a stereotyped Christmas card figure—a romantic, wandering singer of poetry who accompanied himself on a lute or lyre which he carried conveniently slung over his shoulder. He is placed rather vaguely in the times of the Middle Ages and little importance is attached to him beyond that of an entertainer. There seems little awareness of the unique phenomenon of the troubadour tradition.

The origins of troubadour poetry remain a mystery in spite of considerable research by scholars. Philologists have sought in vain for poetic forms and subject matter that might have inspired the troubadour lyrics. But the rhymes and ditties of the Provençal peoples or their neighbors do not reveal even the germs of the comparatively perfected style of the first troubadour, William IX of Poitiers (1071-1127). However, acknowledgment of this fact does not prevent researchers on the subject from making some rather arbitrary conclusions. The Rev. H. J. Chaytor states:

“Though the Count of Poitiers is the first troubadour known to us, the relatively high excellence of his technique, as regards stanza construction and rime, and the capacity of his language for expressing

lofty and refined ideas in poetical form, entirely preclude the supposition that he was the first troubadour in point of time. The artistic conventions apparent in his poetry and his obviously careful respect for fixed rules oblige us to regard his poetry as the outcome of a considerable state of previous development.”

Judging from the repetition of speculation in the cross-section of material available in the Library of the Philosophical Research Society, very little actually is known about the troubadours. Their impact on literature is all out of proportion to the obscurity of their origins. The dearth of factual records concerning a definite tradition that link various names over a period of several hundred years is most challenging. This is especially so when every modern writer discounts the various biographical fragments that have survived, and when one of those biographers was the younger brother of the prophet Nostradamus who published *Vies des plus celebres et anciens poetes provencau*, Lyons 1575.

It is a temptation to suspect that more was going on than met the eyes and ears of the contemporary public. From the vantage point of 1957 the idea of a style of poetry dedicated to praising the virtues of a beloved, usually a married woman of high social estate with whom no personal intimacy could have been or was expected, seems rather far-fetched and unrealistic, if not downright silly. Yet unrequited love was the main theme of the troubadours, although they were clever with satires on political and religious opponents, dramatized social conditions, preached crusades, sang funeral laments for famous patrons. For the exercise of their talents they were welcomed and rewarded by noble patrons throughout Provence, Spain, Italy, and beyond.

When we say rewarded, that does not mean that any troubadour ever got rich from the largesse bestowed. His incentives certainly were not profit. As a guest of his patron, he was supplied with suitable clothes, and those at the whim of his benefactor and not of his own selection. When he departed either on a journey, a mission, or to another patron, he would be given a horse and a few coins. But there are no indications that he was ever given anything that would make him independently wealthy. Many of the troubadours retired in their declining years to various monasteries.

We can only speculate as to what went on by reviewing the names of those generally associated with the troubadour tradition. The troubadour thrived in the political fabric of the feudal system. William IX of Poitiers, the first troubadour, was the powerful duke of Aquitaine. He seems to have entertained some long-range ambition, and it is not unlikely that he might have conceived the idea of spreading propaganda by this unique means. Travelling entertainers have existed

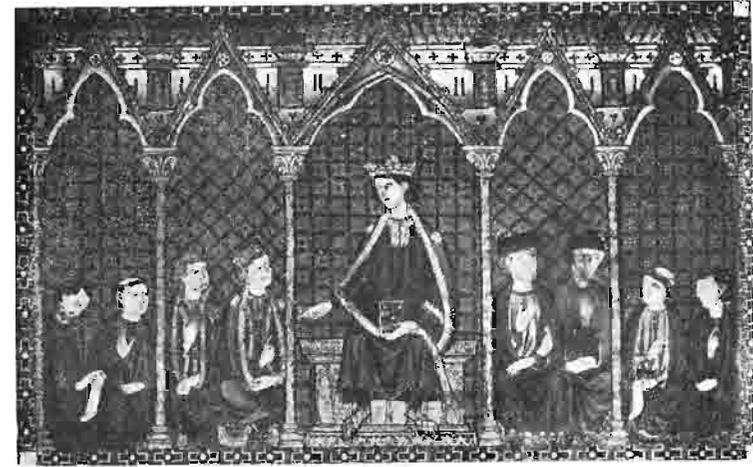
in all ages and among all peoples, though for the most part they were mountebanks and jugglers who might sing bawdy songs and tell crude stories that would be enjoyed and understood by high and low alike. And with them they always brought news and gossip of the places where they had stopped. So what could be more effective for a clever planner than to develop specially trained men to conceal beneath their moonstruck poesy matters of greater importance? There is no evidence for asserting the fact of a secret organization other than the evidence of an intangible troubadour tradition to which a considerable band of men, and a few women, adhered for no obvious reward other than their own devotion.

William IX maneuvered to marry his granddaughter Eleanor to Louis VII of France, thus effecting a powerful alliance. Eleanor's dowry of lands was twice as large as Louis' kingdom, but there was a catch—this dowry of lands was to remain under the control of Eleanor and the issue of her body forever, a rather clever foresight on the part of William IX. The marriage took place when Eleanor was only fifteen years old and her husband only eighteen. Eleanor, like her grandfather, was a patron of troubadours.

Life with Louis became impossible after fifteen years of marriage; with an amazing tardiness of concern for the proprieties, Eleanor and Louis had their marriage annulled by the Church on the basis of consanguinity—they were remote cousins four or five times removed. But Eleanor was tired of a weak and pious husband; further she had picked as her next husband Henry of Anjou because of his strength and other potentialities which she sensed in him. The dowry of her lands went with her, and it was with the aid of her money and political alliances that Henry of Anjou became Henry II of England, thus uniting into one political entity the band of territory from Scotland to Spain. Could William IX possibly have envisioned some sort of master plan such as this?

Henry II and Eleanor formed a turbulent royal family. The story of their life and family makes excitable and entertaining reading, as well as being informative on the historical background of the times. One of her sons, Richard of the Lion Heart, was a patron of the troubadours.

Among the patrons of the troubadours who fit into the loose fabric of political alliances, diplomatic relations, military support, religious tendencies, were: Raimon V, Count of Toulouse (1148-1194); Adelaide, daughter of Raimon V and wife of Roger II, Viscount of Beziers; William VIII, Count of Montpelier; various kings of Aragon, Castile, Catalonia, Leon, Navarre; and many others. All seem to fit into an intangible structure of larger purpose that controlled events.



—From *Les Troubadours de Toulouse*

ALFONSO X, KING OF CASTILE, SURROUNDED BY A
GROUP OF TROUBADOURS

What singled out a man as a troubadour is rather vague. He apparently received training, and in several instances acknowledges his instructor by name. Also veiled is the way in which he got his start with a patron. The people of the Middle Ages were practically illiterate; many nobles never learned to read or write. And yet the troubadours sprang from all walks of life, many of them being of most humble origin. And with democracy inconsistent with the time, their patrons distinguished the troubadours with many evidences of intimacy and respect.

The troubadour was an effective public relations man. The reputation of a noblewoman was greatly enhanced by the quality of her troubadour who caused the praises of her virtue, beauty, goodness, to be sung in other courts far and near. One writer puts it: "The troubadours were often keenly interested in the political events of their time; they filled, to some extent, the place of the modern journalist and were naturally the partisans of the overlord in whose service or pay they happened to be. They were ready to foment a war, to lampoon a stingy patron, to ridicule one another, to abuse the morality of the age as circumstances might dictate." A society page was just as necessary to the troubadours as to our modern Sunday newspapers.

The troubadour circulated his poems by means of a *joglar*; we are more familiar with the Northern French, *jongleur*. These recited the

poems at many courts. The skill of the troubadour lay in the tight discipline of his poetical structure to prevent the joglar from leaving out any of the material or inserting his own improvisations. Some nine hundred different forms of stanza construction that have been observed testify to the complexity of troubadour poetry, in all of which great accuracy of rhyme was adhered to.

To understand the poetry of the troubadours it is necessary to appreciate their play upon words in many senses. As Guiraut de Bornelh put it: "But for the better foundations of my song, I keep on watch for words good on the rein (*i. e.*, tractable like horses) which are all loaded (like packhorses) and full of meaning which is unusual, and yet is wholly theirs; but it is not everyone that knows what that meaning is."

The very name troubadour points to this characteristic. The most logical derivation is from a root meaning "to find"; and there is some justification for this interpretation from several references to a troubadour as "one who has learned to find"—what he found is not stated. Others have endeavored to prove that the name is derived from the low Latin *tropus*, meaning *air* or *melody*, and by extension they give the words *composer* or *inventor* as a primitive meaning of *trobador*.

Unprovable from the records though it may seem, there is a troubadour tradition. William IX established that tradition by writing

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in the Provençal tongue, and in the late 1300's the troubadours of Spain were still composing their poems in the Provençal. Dante studied the Provençal and chose the Tuscan language as being suitable for his purposes because of its great similarity. The technical formalities of the troubadour poetry never changed, nor the subject matter.

The loyalty of the troubadours to their art seems not to be commented upon. What motivated the son of a blacksmith, a merchant of wealth, a monk, a nobleman, the son of a fisherman, to perfect himself in the intricacies of versification according to the strict tradition of the troubadours? What inspired him to adhere to a few limited themes? What held him in the circuit of troubadour patrons? Did he feel a sense of sacrifice or dedication to a life of wandering without the security of home and personal friends? Yet the list of troubadours is long.

Cercamon, of whom very little is known, apparently developed his art under the patronage of William IX of Poitiers; he was the instructor of Marcabrun (1150-1195). Marcabrun, in turn, seems to have sent his blessing, if he did not actually pass on the tradition, to Jaufré Rudel, as indicated in the dedication to his poem *Starling* which he concludes thus: "The words and the tune I wish to send to Jaufré Rudel beyond the sea."

Bernard de Ventadour, the son of the furnace stoker at the castle of Ventadour, received his instruction from Ebles II, himself a trou-

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badour and patron of troubadours. His early poems were dedicated to the wife of his patron; due to slanders and intrigue, he was obliged to leave Ventadour. He went (transferred?) to the court of Eleanor of Aquitaine; this was after she had married Henry of Anjou, which kept him in the center of this turbulent family throughout the conquering of England, the political intrigues in France, and many later changes. He later returned to France from England, and is known to have gone to the court of Raimon V, Count of Toulouse.

The texts on the troubadours will amplify the number of names many times. The individual incidents have charm, interest, and significance. The strange pattern persists.

A digested article can very easily give disproportion to an incident. While the origin of the troubadours can be challenged, their dissolution was precipitated by one of their own number. Folquet of Marseilles was the son of a Genoese merchant. He acted as his father's agent at Marseilles and became interested in poetical composition. The evidence is most vague that he ever enjoyed actual patronage as a troubadour, although when confronted with some of his early poems in later years, he imposed severe penance upon himself. In 1195 he took holy orders. He made rapid progress in the church. His first promotion was to abbot of the Cistercian abbey at Toronet. In 1205 he was made Bishop of Toulouse. He was associated with St. Dominic in the Albigensian crusade; and in 1209 he was active with Simon de Montfort against Raimon VI. He helped to establish the Inquisition

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in Languedoc. And he was a violent opponent of Count Raimon at the Lateran council of 1215.

The Albigensian Crusade and the Inquisition upset the social order of things that had sustained the troubadours. The Church moved ruthlessly to stamp out all influences that challenged its supreme power. Although the troubadour tradition continued in name in various places, especially in Spain, it never regained its old spontaneous vitality and importance.

The troubadour story suggests an undercover activity in a great silent struggle for power. Names are not called; issues are not specified. But certainly the bids for dominance by Church or State are involved. There is drama in the conflicting loyalties, the changing convictions, the surprising bedfellows in common causes, the devious trends and tendencies. The Crusades, the Templars, the Troubadours, the Holy Roman Empire, the Inquisition, Dante—and these are only a few suggestions of the headings under which information may be sought to fill out the story of the troubadours.

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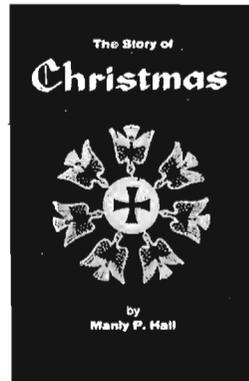
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