

*The Next Issue Of Our Journal Celebrates
The 40th Anniversary Of Mr. Hall's Public Work
The Silver Jubilee of the Society*

Dear Friends:

Having survived forty years of intensive activity in the fields of writing and teaching, and because it appears unlikely that I can duplicate this record, it seems proper to take some notice of the occasion.

As you know, the PRS Journal has long been a means of direct communication with our friends and students. The Winter 1959 issue will be a special Commemorative number, for which I have prepared several very special articles. To provide the space necessary to make this of unusual and permanent value, we have added 32 pages.

In addition to our regular features, we are including, in response to numerous requests, the text of my recording, "My Philosophy of Life." This summary of my personal convictions has been previously available only as a long-playing record.

For those who could not be present, or have asked for a transcript, the full text of my Dedication Address and Prayer on the occasion of the Cornerstone Ceremony for our new Auditorium, will also be printed.

Considering the peculiar circumstances, I am preparing a special paper, under the heading "Recollections," which will enable me to bring to you some rather intimate thoughts that would be appropriate only to an occasion of this kind.

These are extra features of the Commemorative Issue of our Journal, and in addition, there will be an outstanding group of regular articles, including another adventure of my old friend, Mr. Nakamura.

It would be useless to say more. I hope all of you will celebrate our anniversaries with us by enjoying this "sumptuous" publication.

Very sincerely,

Manly P. Hall

TWENTY-FIFTH ANNIVERSARY OF THE SOCIETY

PHILOSOPHY
— PRS —
RELIGION — SCIENCE

AUTUMN
1959

JOURNAL



PUBLISHED BY THE
PHILOSOPHICAL RESEARCH SOCIETY

PRS JOURNAL

Published quarterly by THE PHILOSOPHICAL RESEARCH SOCIETY, Inc.,
3341 Griffith Park Blvd., Los Angeles 27, Calif.

\$1 a Copy, \$3 a Year. Two subscriptions, your own and a gift subscription, \$5.
Foreign Subscriptions \$4 a year, Two subscriptions \$7.

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AUTUMN
1959



ISSUED
QUARTERLY
Vol. 19, No. 2

Published By The Philosophical Research Society, Inc.

A non-profit educational corporation dedicated to the dissemination of useful knowledge in the fields of philosophy, comparative religion, and psychology.

SILVER JUBILEE OF THE SOCIETY, 1934-1959

THE EDITOR'S POINT OF VIEW

EXPERIENCE AND CONDUCT



It was evidently the intention of nature that man should grow through experience. Broadly speaking, this basic form of natural instruction has been successful, and the greater part of human achievement has resulted from observation and participation, assimilated by reflection. In the long course of time, however, the human creature has become ever more complex, and has lost contact with the essential processes operating around him and within himself. In terms of culture, the motion has been from sincerity to sophistication. Let us see, therefore, what the word *sophisticated* actually means when applied to the acquired mental attitudes of individuals. The dictionary states that a sophisticate is one who has been deprived of genuineness, naturalness, or original simplicity. The word further suggests artificiality, a complication of attitudes, a refinement of function, subtlety of mind, and finally, as might be suspected, disillusionment.

In substance, we have the concept of worldly wisdom, an interpretation of life derived from a certain kind of experience. It has also been pointed out that in the process of becoming intellec-

tual, we have become increasingly conscious of ourselves, of others like ourselves, and of the various works and projects which dominate the incentives of our contemporaries. We classify our own behavior with more awareness of statistics than of value, and by degrees, lose directness of thought and conduct. In a world where men need men, and where the ideas of the few influence the activities of many, it is vital to the common good that genuine insight should be preserved and enlarged. We do not observe that experience, as we know it today, is fulfilling its original purpose, for the reason that we function in a pattern of half-truths, many of which are more dangerous than outright lies. To make a fetish of experience, therefore, and merely to assume that a thing is important just because it happens, is to take too much for granted.

Suppose we took the attitude that a book is important merely because it is printed and for sale on a dealer's shelf; or go even further, and assume that an author must tell the truth because his words appear on a printed page. Would we not soon discover that we are wasting our time, or are being indoctrinated with ideas not congenial with our dispositions? We select books because we have confidence in those who wrote them, because we enjoy the style of such literature, or because we hope to broaden our knowledge or deepen our understanding. As of books, so of men and their ways. Every successful person is not a noble example suitable to be emulated. Much that passes for knowledge is only highly pedigreed opinion, and the policies that now prevail in society may or may not have any valid relationship to facts *per se* or value as such.

As long as we must trust our own sensory perceptions for the interpretation of experience, we must proceed thoughtfully and carefully, making sure that we are not victims of self-delusion. There is a certain relationship between general experience and personal experience, but there are many facts around us to which we cannot respond with our available intellectual equipment. We say that such facts are beyond our understanding, but we should remember that what we cannot understand, we can still misunderstand. We should proceed with caution, therefore, beyond the boundaries of solid judgment, always remembering that inner consciousness must bestow meaning upon happenings. We can trust

our eyes for certain direct information, but we are seldom willing to make such complete acceptances. We must expand, extend, interpret, and explain, and in the process of so doing, we cheerfully leave our facts behind, thrusting our weight to the immaturity of our own reflective power. We are reminded of the words of Lord Byron in the v. canto of *Don Juan*:

"He saw with his own eyes the moon was round
Was also certain that the earth was square,
Because he had journeyed fifty miles, and found
no sign that it was circular anywhere.

The fallacy to which experience is susceptible is clearly outlined in these lines of good moral verse. The roundness of the moon was early known to man because he was able to gaze upon it from a sufficient distance. If he had lived upon the moon, he would, likely enough, have decided that this luminary was square, and that the earth, which he saw from a greater distance, was spherical. In estimating the earth on which he dwelt, however, his experience was rounded by his inexperience, and this is ever the case. The testimony of his senses, regardless of his personal sincerity, could not convey to him that which was beyond his comprehension, nor was his daily contact with the earth, in his village, along the farm road, or in his fields, sufficient to give an accurate and precise concept of the planet he inhabited. The problems that beset him were burdens he bore; the mysteries which frightened his spirit gave him certain insight about certain matters; but even the genuineness and kindness of his intentions had slight effect upon the flatness of his earth or his references to the "corners" of the world.

The sensory perceptions that make experience possible are channels through which impulses reach the human brain, there to be organized into accounts and depictions of environmental phenomena. It is quite probable that many animals have sensory perceptions more acute than those of man, yet these creatures live and die without sophistication, and so far as we know, without being lured into abstract speculations about the uncommon, or even the commonplace. Through his senses, also, man is permitted to observe the consequences of his own actions, and when reflective powers are added, and memory is enriched, he can recall previous sequences of causes and effects, actions and reactions, and

can recognize the prevailing probabilities, as these relate to his own disposition and characteristics. We would say, therefore, that man is admirably equipped to be intelligent, or at least reasonably observant, and able to learn the laws governing creation and to discern their application to himself. It is noticeable, however, that as man advances along the difficult path of culture, he becomes progressively less secure, less capable of making simple and direct decisions, and more dependent upon mass judgment. What he terms *progress* has deprived him of that kind of original sincerity which is the protector of the humble.

The experience of value depends upon the availability of that which is valuable. We all desire to be happy, but a working concept of happiness must arise from contact with that which is genuinely happy. This does not mean that the individual must live constantly in a congenial atmosphere, but in some way he must know from experience the importance of pleasant circumstances, persons, and situations. If he tries to be happy without a solid concept of the end he seeks and the state of his own being which he desires to cultivate, he must depend upon trial and error, and usually finds that he fails in his purpose. If he continually finds that his efforts are frustrated, he becomes disillusioned, seldom realizing that the fault lies in himself. By extension, the effort to be happy by copying others who appear to be happy, is equally fruitless, because each man's contentment is peculiarly his own, arising from his own needs, and resulting from his own adjustment.

When we say that the human being is an individual, we mean that he has a core of selfhood. There is a person in him, subtly different from other persons, yet sharing in the destiny of his kind. Life, as we know it, bestows an infinite diversity of experiences, and all these mean something to someone, but they do not mean everything to everyone. Even the same experiences have different meanings to persons with different temperaments. Each one of us must interpret incidents, either personal or impersonal, according to the central consciousness which is the source of our available life energy. If the self is negative, man simply drowns in a sea of experience. Like the downing man, he thrashes about, struggling to stay alive. Fear, anxiety, and even terror, impel him to unreasonable decisions and actions. He is unable to find any purpose, plan,

or program in the world around him because he lacks real insight or true comprehension. Due to a false relationship with life, such an individual is easily defeated and, whether he admits it or not, is impelled to cast his fortune with the "beat" generation.

Man is subject to two types of direct experience. The first arises from environmental pressures, and the second, from his own feelings about these pressures. Internal experience may be either rational or emotional, most frequently the latter. Our own feelings make deep impressions upon both thought and judgment. To feel defeated, therefore, is to experience defeat, and internal experience is peculiarly persuasive. The way we feel about circumstances becomes, for us, more factual than the circumstances themselves. We gradually come to identify feelings with events, until they become interchangeable, and decision is more likely to be based upon emotional reaction than upon the actual happenings involved. We thus shift from impersonal reality to highly personal conditioned reflexes. Facts have no meaning apart from our feeling about them. If we like them, they are good. If we do not like them, they are bad. In due time, the emotional psychic structure takes the place of the self as an agent of decision, and we are more moved by satisfaction than by truth or error. Emotions are basically amoral, and an intellectual code can seldom stand against them. If emotion conflicts with reason, common sense usually loses the battle. Modern man's concept of individuality is the right to do as he pleases, and he is not prepared for immediate interference or ultimate penalty.

The intimate cycle of personal reactions to sensory stimulation seldom ends with the individual. He moves inevitably to the conclusion that other people have identical experiences and interpret them in an identical manner. Thus, life divides into two kinds of persons. As we each believe almost fanatically in the inevitable correctness of our own attitudes, our feelings become the standard of that which is true, right, or at least inevitable. Feelings that conflict with our own, or lead to other conclusions, or impel to a different standard of conduct, are therefore wrong, and it becomes our duty to correct these mistakes in our neighbors and our friends. Emotionally, conflict disturbs us, and the simple answer seems to be that others should understand us better and agree with us quickly. We must remember that this involved psychological process

is actually felt and known by us as an intimate series of experiences which must be justified in order that we may maintain self-respect.

Let us take an example of two fathers, each with a growing son. The first of these fathers was a poor man, who had few early advantages, worked hard, saved his money, and finally attained a condition of economic security. He decided that his son should grow as he had grown, through hard work. The parent had had but slight schooling, but through native thrift and industry had become proprietor of a profitable trucking business. His struggle was a good example, and it was proper that the young man should follow in the footsteps of his father, who had attained a perfectly satisfying social eminence. This father's motto was: "Let the boy struggle as I struggled. It's good for him." The second father was also a self-made man. His privileges and opportunities had been few, and by similar dedication to the concept of success, he had become the owner of several apartment houses, and was therefore comfortably situated, in terms of this world's goods. Yet a certain inferiority complex continually disturbed this man. He felt that he was lacking in cultural values. He was rich, but he was not a gentleman, and he knew it. He resolved, therefore, that his son should have every advantage of education and social prestige that the older man had been denied. His motto was: "My son will never have to know the privations that I have known."

Both men were functioning from experience, and factually, their lives were nearly parallel. Yet each had come to a different conclusion, which he could defend with sincerity and a fair degree of rationality. It is not our present concern as to which son fared the better, or how each of these boys reacted to the experiences resulting from the diverse paternal attitudes. The fact simply remains that similar experiences do not lead to similar conclusions, because within each of us is a personal being to whom feelings and attitudes are of primary importance. Facts must defend these attitudes, or else they are rejected. Advice from others will have little effect. The rightness of our own instincts is not to be questioned.

In relations with other people, we often try to evaluate their experiences, perhaps merely to establish bonds of sympathy, or, more pointedly, to learn, if possible, the formulas which have contributed to their abilities or debilities. Here, again, we find extreme

difficulty in evaluating the experience of another, for a large part of the chemistry is invisible and beyond our investigation. We are puzzled if we discover a person who is happy as the result of conditions which would make us unhappy. We wonder why they select certain friends, attend certain churches, belong to certain clubs, read certain books, or do not read at all. We are confused by their hobbies, which appear to us a waste of time. Seating ourselves in ivory towers, we observe regretfully the comedy of errors played out around us, and, like the Pharisees of old, we may give thanks that we do not indulge in such errors and absurdities. Why does it so seldom happen that we recognize the propriety of other persons' purposes? Have we ever examined our own interests? Are we better because we are different? Or are we merely worshipping a small element of difference as the proof of our own superiority?

When folks sit down and talk, most like to talk about themselves. In a short time, we learn interesting and gruesome details, remembered with astonishing vividness, if not particular accuracy. It is noticeable that poorly adjusted persons are especially addicted to autobiographical conversation. In the course of time, it is also the policy of these folks to repeat themselves, especially about certain incidents or conclusions derived therefrom. I know cases where such persons have told the same story fifty times to the same audience, totally unaware of this dismal repetitiveness.

This tells us something more than was intended. It shows how certain experiences have set themselves indelibly in the mind of the individual. He cannot think about them without also thinking from them. They become springboards for the interpretation of numerous unrelated occurrences. From the reference frame of unreasonable recollection, we become strongly over-opinionated. We lock our lives in prejudices and intolerances, allowing our feelings to escape the control of the reasoning faculties. We revitalize the past so intensely that we relive its emotional content. Each time we relive it, we add something more of our own emotional intensity. We exaggerate the significance of every experience that has occurred to us, and thus deprive our hearts and minds of receptivity to new experiences.

In recent years, countless human beings have come under the personal experience of a widespread futility. To some, this has

been truly disheartening. To others, it has been a new and glamorous justification for personal weakness. The sincere individual is hurt, but he may also be challenged. He may accept the common problem as an opportunity and a responsibility. He may be impelled to turn his attention from concepts which have become virtually unbelievable. This may account in part for the tremendous revival of religion and the marked reform appearing in our educational system. To experience the failure of materiality as a solution for the large problems of society, is a useful and helpful revelation.

This is another statement of the old truism that problems make the strong stronger and the weak weaker. There is a rising level of thoughtfulness, and in many departments of our cultural living, real progress is observable. We may well be on the threshold of a new era of idealistic philosophy and inter-religious understanding. Persons who are strong at the core of themselves may be alarmed, but they cannot be destroyed. The organized man immediately brings to bear upon his problem the fruits of controlled and directed experience. He calls upon memory to serve him because it contains the record of ways and means by which good works can be accomplished, as in other times they were accomplished.

The weak person, on the other hand, instinctively takes refuge in his own ineptitude. He sighs and moans, and bewails the times, but if he would use his memory correctly, he would discover that for him, there has never been any other kind of times. Man is not as subject to universal dilemmas as he may like to think. Many problems are so much larger than his own capacity that they have little direct effect upon his life. He has drifted along as he drifts today, profiting and complaining, enjoying many privileges without gratitude, and rejecting the kindly ministrations of his friends and family. At the moment, however, he feels that all his doubts and uncertainties have been sustained by facts, and being an escapist at heart, he takes consolation in the excuse that he was born in unfavorable times, and doomed to drift with them toward some assumed oblivion.

To these people, experience as immediate impact is not especially helpful. Lack of mental organization results in confusion and pain, blending in nostalgia. I have talked to many such persons, and

they tell me quite sincerely that they have learned from sad experience that they live in a corrupt world, victims of continuous exploitation. They are certain, in themselves, that every appearance of virtue is only a pleasing mask upon the face of vice. For such as these, idealism is merely self-delusion. The universe is a meaningless machine; God is the invention of simple men and subtle priestcrafts. Steeped in such feelings, it is easy to become embittered. In this frame of mind, some have half-heartedly, half-ironically, turned to religion or philosophy, as they might turn in an emergency to a physician they do not trust. There is no expectation of recovery, but it is expedient to do something.

Post-World War II European philosophy is the outstanding example of intellectual refuge for dismal spirits. Turning to sophistication as a remedy, intellectuals have gathered to tear down the works of other intellectuals, and to pass critical judgment upon the wisdom of the past. They have taken fragments from the words and thoughts of better men, and put them together to form a hodge-podge of pseudo-intellectualism. To believe in nothing, is the great belief, proving emancipation and that the human soul has finally raised itself from a sickly idealism to a healthy atheism. Experience has caused this because its true meaning and challenge were rejected. Building upon negative particulars, positive generalities have been conveniently overlooked. In some cases, truly noble concepts have been dragged down, as in the case of Zen philosophy. Among some Western devotees of this wise old Eastern school, Zen is only an intellectual fad—something to be talked about—a really convenient subject because the dim outlines of the Zen doctrine make it difficult to refute even the dimmest interpretations.

Let us, then, cheerfully and immediately, discard the notion that the purpose of experience is to support our present immature opinions. Real growth in nature must result from a realization that we can continually become better. The practical value of particular experience is that it contributes not only to self-improvement, but to the skill by which we can grow effectively and efficiently. The moment experience leads to a discouraging conclusion, or frustrates our natural inquiry into future possibilities, it ceases to have any value. Thus, there is a false experience and a true experience. **False** experience attempts to justify our present state and explain

why we are inadequate. True experience, while recognizing our inadequacy and the causes of it, does not stop here, but presents irrefutable evidence that we can transcend the limitations and imperfections of ourselves and become the person we know we should be.

There is a brightness, therefore, associated with the genuine testimony of the facts of life. These facts appear dismal only because we seek to avoid them if they come into conflict with our own ignorance and superstition. Real Zen, like real Taoism, can never be a doctrine of evasion or the acceptance of futility. Notions that lead to a feeling of futility are false. Progress, whether we perceive it or not, is continually present in nature, and it is present in human nature, unless we block fact with fancy. Just as it is a mistake to assume that we are better than we are, it is also a mistake to assume that we cannot achieve any good purpose which we experience as necessary within ourselves. Zen is really the proper experience of true destiny. It does not reject fact, but it refuses to permit disillusioned mortals to define fact. If it would save us from unreasonable hopes, it would also protect us from unreasonable fears.

The purpose of all Eastern mysticism is that man shall experience inwardly the universal integrity which pervades the known and the unknown. If Zen rejects worldly wisdom and seeks the simple life, this does not mean a foolish life, but a natural and proper existence, temperate and moderate in all things. If it seems to reject learning, this is only a rejection of the kind of learning that consists of those accumulated monuments to false opinion which have burdened man's intellectual life for ages. Zen is not an escape for the defeated; it is a simple reminder that if man straightens out his own thinking, enriches his internal life, and contemplates the true purposes for his own existence, he cannot be defeated, because he belongs to a world, the energies of which are eternal, and these energies are moving all things toward the final victory of truth over error. The experience of this victory within ourselves has been called illumination.



DEITY VERSUS DARWIN

The question is often asked: How can the belief in our descent from gods be reconciled with the theory of evolution? And if it can, what is the chronology of it all? The problem of descent versus ascent seems to cause considerable confusion. The solution to this dilemma lies in the recognition of a primary concept usually present in religion and philosophy, but for the most part ignored by modern science. In early times, it was usual to assume that man was a compound creature, consisting of a spiritual nature derived from God, and a corporeal constitution derived from nature. The human being did not originate with the body, but at another time and in another place. The ancient legends and traditions give considerable insight, and provide a common ground for reconciliation of ideas. Sanchuniathon, in his *Phoenician History*, describes monsters that came out of the earth in prehistoric times. These monsters were the soulless and the mindless, and they had many arms and heads, and were creatures more fearful in appearance than the fantasies of our dreams. These strange productions were animated by the vitality of the earth, but they were without spiritual vision or understanding, and had no moral nature. They fought and struggled and died, and were dissolved in the night of time.

The historian already mentioned therefore took the position that a kind of life is growing up everywhere around us, and can be noted under several headings, and on various levels, as mineral, plant, and animal. It was also believed that as this process was taking place, a divine order of rational beings was descending from the spiritual spheres of causation. The reason for this descent was the quest for individuality, or moral determinism, and part of the story is religiously concealed under the allegory of the fall of man and rebellion of the angels. In the Book of Enoch, an angelic host descended from the heavens to the peak of a mighty mountain, and from there descended to the earth and mingled with the creatures thereon. These angels were called the "Sons of God," and they took wives from among the "Daughters of Men," and from this

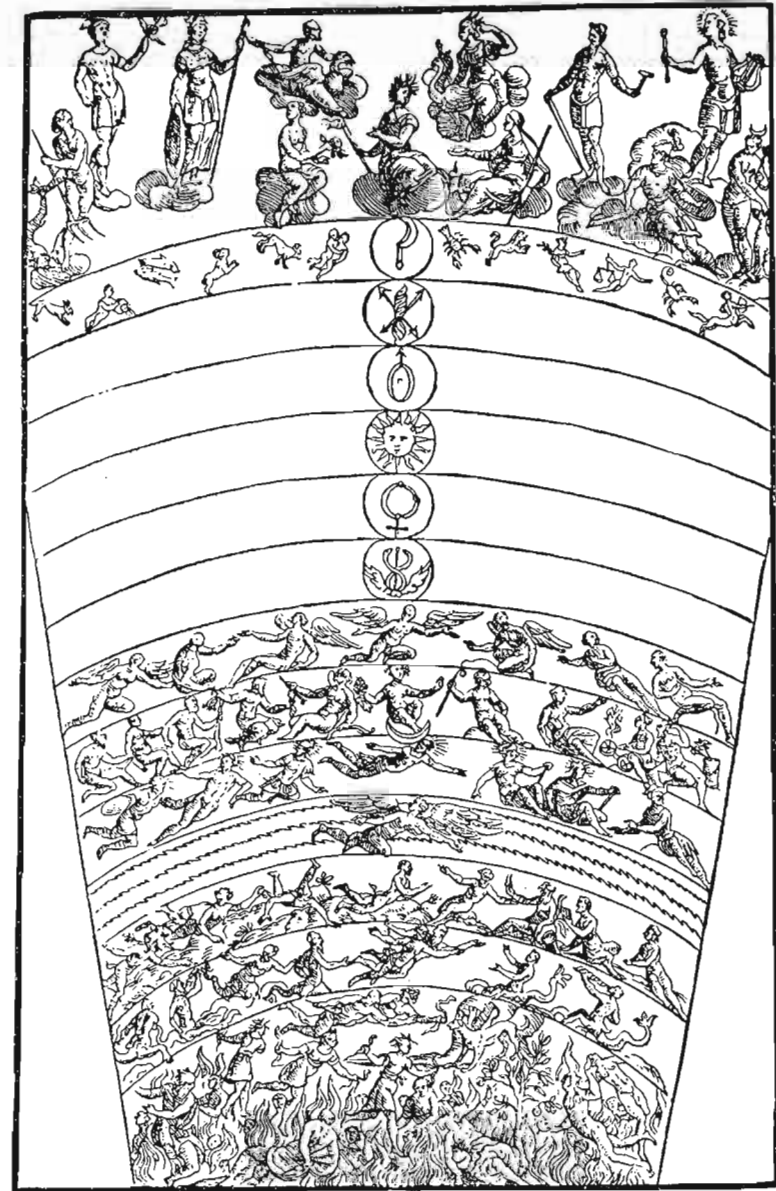
union was born a progeny of giants and heroes and demigods, who lived of old.

This process seems to be paralleled in the quickening of the human infant. There is a hypothetical moment when the embryo is held to become alive, and is named a *fetus*. From this time on, an effort to destroy the infant is murder, even though the child be unborn. The quickening brings with it a sudden infusion of life. The unborn child moves in the womb and gives evidence of animation. Older peoples held that the quickening was the descent of a spiritual principle which came to inhabit the body, thus entering into the house that had been built for it by its parents.

In the old philosophic anthropology, humanity itself was a house, a collective dwelling place, into which an order of heavenly beings descended. Once locked into the substance of the material world, these heavenly beings, like the newborn babe, were comparatively helpless, and had to be guided and protected until they were able to control the bodies which enveloped them. Evolution, then, after the ensoulment of racial bodies by the heaven-sent entities, was a growth by which a spiritual power resident in man, but locked within him because of the density of body and the immaturity of structure, gradually gained dominion over body through the exercise of its inner potentials and energies.

The human entity is said to gain such control at majority. When the twenty-first year comes, the person is regarded as an individual responsible for his own conduct and expected to establish himself in his career or profession. By the same token, there is also a collective time at which groups of entities in the racial evolution gradually gain control of bodies, until these bodies no longer resemble the animal creations around them, but develop evidences of personal existence and come into the use of faculties and propensities beyond those of the animal creation.

It should also be remembered that, in many ways, the human infant is more helpless than an animal. Philosophical anthropology differs from the scientific approach, inasmuch as it depends upon certain rational concepts for its authority, whereas material science depends heavily upon observation or physical records for its conclusions. According to the old teachings, the earth, the Great Mother, has brought forth three generations of creatures or kinds



According to the Greek and Roman concept, the universe is composed of concentric spheres, ascending from Hades through the region of the elements, then the orbits of the planets, and terminating in a heavenly region above, which is the abode of the gods. Souls descended and ascended through these spheres, which constituted a symbolical ladder. The descent was called *involutionary* motion, and the ascent, *evolutionary* motion. The divine part of man descended from the gods, and the human part ascended through nature to final union with the divinities.

of living things. These are called the mineral, plant, and animal kingdoms, for in the old way of thinking, the mineral was a living creature, though not endowed with the attributes we usually associate with animation. The so-called kingdoms are actually levels of bodily structure which become ensouled by orders of life. Thus, the mineral kingdom is a mineral body ensouled by a mineral monad or principle; and the animal, an animal body ensouled by an animal monad or entity. All beings having physical existence must be compounds; that is, living creatures inhabiting forms or bodies which are separate and distinct from the creature itself.

On the animal level, perpetuation is by generation. Types and species of animals have their proper archetypes, and each perpetuates its kind according to unchanging universal laws. It will be noted in nature that bridges come into existence by which kingdoms seem to progress from one level to another. Between the mineral and the plant, we have the lichen, or mosses, according to Paracelsus. Between the plant and the animal, we have organisms like the sensitive plant or the fly-catching plant, or the anemone, which combine the attributes of two kingdoms. It was also natural to assume that the anthropoid was the link between the animal kingdom and man.

Science presents the hypothetical case of the missing link, a concept much in favor during the rise of the Darwinian theory. This missing link was supposed to be the transitional creature between the animal and man. In the painting by Gabriel Max, it is depicted as a rather dignified-looking anthropoid, combining human and simian attributes. In the philosophic system, the missing link corresponds to the quickened embryo. It closely resembles its previous state, but something has been added, and it is this added something that destines what might otherwise be an animal into the strange and difficult course which we know as the human life-wave.

There are various teachings which imply that waves of animal life were ensouled at different times, which might thus account for the inequality in the development of human racial groups. It has also been held that, in the period when human and animal creatures could not be distinguished from each other, there were unions between them which resulted in monsters, and which led to



AN IMPOSSIBLE MONSTER

Ancient zoology, based upon the writings of such early authorities as Sanchuniathon, included remarkable composita like the mantichora shown above. Such creatures were believed to actually exist in remote and unexplored regions, and some of them did not disappear from sober scientific works until the 18th century. The mantichora had a lion-like body, three rows of teeth, a human head and ears, blue eyes, and a tail ending in spikes and stings like a scorpion.

sterility and the final disappearance of several types of creatures that once flourished. After the scales tipped, and the involutory process gave way to the evolutionary motion, the expansion of life became increasingly obvious. It was not until a marked degree of victory had been attained that the archetypal human species became the primitive human race. In this case, *species* signifies a collective type, whereas *race* refers to a type composed of individuals.

In line with our general thinking, it can be noted that a Swiss scientist, Dr. Johannes Hurzler, Director of the Basel Museum for Natural Science, has announced the discovery of a human-like skeleton six hundred feet under ground in an Italian coalmine. This skeleton, which appears to exhibit distinct human characteristics, is between ten million and fifteen million years old. If this is sustained, a date is established about nine million years earlier than prevailing evidence and opinion. Dr. Hurzler suspects that his discovery could mean that man descended at the same time as the apes, or from some common ancestor which resembled neither.

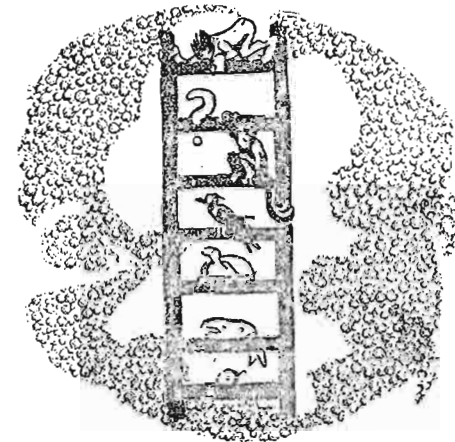
According to the Darwinian concept of evolution, it is assumed that life moves sequentially through the various kingdoms, ascending toward the final or human state recognizable by man. In the old teaching, however, it is form that is evolving, providing, as the poet says, more noble mansions for the soul. Thus, during a world epoch such as that of the earth, as we know it, minerals do not become plants, plants do not become animals, and animals do not become human. The reason is that these three orders of life are distinct and separate, and move into this earthly theater of action as completely individual orders of existence. When the cooling processes of the planet permitted essential crystallization to produce mineral structures, the monads of the mineral kingdom entered into these forms. The mineral kingdom itself is a complete universe, with many levels of attainment for those lives evolving through it. Nature, however, continues to improve bodies. The growth of formal structure advanced, but obviously the mineral kingdom, as a group of entities, could not use bodies superior to its own requirements.

In the course of ages, therefore, the evolution of form resulted in the emergence of the plant type. When this was sufficiently advanced, the monads of the plant kingdom moved into incarnation, and another complete level of life was differentiated. These plants, however, were not graduates from the mineral kingdom, but a totally different level of creatures. In due course, the evolution of form resulted in the generation of animal bodies, which were beyond the attainments and requirements of the plant. These bodies, when ready, were ensouled by animal entities, producing the animal kingdom. Evolution continued on the level of form, and the sensitizing of animal vehicles produced a superior type of body, which then called to itself, or attracted by universal sympathy, the entities of the human kingdom. The ancients variously described these circumstances with mythological accounts and religious fables.

It was held by ancient scientists that the prenatal development of the human being recapitulated all these processes occurring in the world over a period of thousands of millions of years. These older peoples believed that, had evolution been merely the motion of one life through an order of bodies, growth would have gradu-

ally destroyed the lower forms, and the minerals, vegetables, and animals would have a tendency to disappear. This is not the case, however. Certain prehistoric animals disappeared, but the animal kingdom continues to evolve within its own field; and so do the other kingdoms. Yet, a study based upon physical form alone might cause us to say that minerals became plants; plants evolved into animals; and animals grew into men.

In studying the prenatal development of creatures, it is also true that, for a time, there is no noticeable difference between the embryos of animals and human beings. In fact, the Hindus point



out that all the stages—mineral, plant, animal—can be traced in the transformation of the human embryo. Each order or level of life, however, being archetypal, sets its seal upon the prenatal development of its bodies. Thus, in due course, and when its prenatal term is complete, the creature is born into its own kingdom; whereas the embryos of higher kingdoms pass through a further prenatal development before the creature comes to birth.

For all practical purposes, therefore, the superficial observer might assume that because the human embryo appears to be only a further development of the animal embryo, man is only a more highly evolved animal. If, however, these processes are controlled by archetypes, quickening brings an order of life to the human fetus that is not brought to the animal embryo. Thus, from the moment of conception, the nature of the creature to be born is

inevitably determined. So long as the archetypal patterns behind orders of life differ, the ultimate states of these orders cannot be identical, nor can confusion arise among them; nor can they be subject to major genetic accidents. Each order of life arises from its own kind, and man, as an order of life, arises from his own kind, and not from some other kingdom in nature.

As to the timing of this, we are again in a world of legendry and lore. The events described were so long and so gradual in occurring, and even the critical periods so remote and obscure, that we can only repeat the tradition that has come down to us as part of our cultural heritage. The ensoulment of those bodies evolved by nature beyond the animal state by that hierarchy of entities which we now call human, is said to have occurred in the Lemurian epoch, thirty or forty million years ago. In the Old Testament, this ensoulment is said to be symbolically described by the statement that the Lord God breathed the breath of life into the primitive forms, so that they became ensouled.

Some groups have interpreted the fall of man as representing the descent of human spirits into bodies. When Adam and Eve were cast out of Eden, they were given coats of skin—bodies. In the old tradition, it is described that the entry of the human hierarchy into the bodies prepared for it by evolutionary procedure, resulted in no immediate or noticeable change in the condition of these animal bodies. Probably some differentiation existed, had there been anyone to see or analyze it. Certainly the bodies suitable for such ensoulment had attained a degree of refinement. They are said to have been referred to as the "clean animals," for their psychic organisms were more sensitive and were suitable to receive the stimulation of that collective quickening which resulted from the descent of the hierarchy.

Gradually, the gulf between the true animal kingdom and the primitive human kingdom widened, for embodied mankind possessed attributes through the development of which it would gain mastery over itself, dominion over the other kingdoms, and rulership over large areas of nature. By the end of the Lemurian epoch, primitive man was clearly divided from the animal background, and by the fourth subdivision of the Atlantean epoch, the processes of involution, or the entry of life into form, were said to have been

completed. At that time, therefore, the evolutionary epoch, or the release of life-potential through the controlling and directing of form, became the dominant motion. This may be remotely dated as having occurred six to eight million years ago. From that time on, all growth, whether animal or human, has come to be regarded as evolutionary. This means that the animal has begun to move out through its animal organism, increasing its faculty perceptions, maturing its intelligence, refining its bodies, but always remaining an animal. Its motion is toward the completion or fulfillment of the archetype of the perfect animal. For man, the evolution process is the revelation of his innate humanity, the increasing of the individualization procedure, the direction of his larger area of faculty perceptions and reflection, and finally, the completion of the perfect human archetype.

Thus, for several million years, man has been moving gradually but systematically toward the conquest of his own bodily instrument and the conscious explanation of his own origin, substance, and destiny. He is still restricted because of the natural body which he has inherited from the evolutionary processes of nature around him. He is also intimately associated with the lower kingdoms—animal, plant, and mineral—because they remain as dynamic parts of his own compound structure. No confusion can exist, however, and man is gradually transforming his outward vehicles to meet the requirements of the consciousness within him. It was anciently taught that man would ultimately gain complete conscious control over his body and his functions.

By degrees, increasing knowledge is tending to substantiate the old religious and philosophical beliefs. Animal forms became vehicles for higher types of life, as their physical development made this possible. This would be explained scientifically merely as the result of evolution. The assumption would be that the animal merely unfolded into a human being, or developed human propensities as the result of long periods of evolutionary development. There is no conflict on the level of things that can be materially estimated; but to the idealist the causes behind the phenomena are differently explained.

With the increasing tendency to distinguish the existence of a psychological entity within the human body, an entity which may

have an independent existence apart from body, we return to the earlier concepts about human origin and destiny. We may ultimately even verify the earlier dates, for we are moving back toward them with an almost relentless pressure of discovery. The religious position is clear, for in the Christian funeral ceremony, it is usual to affirm that, "There is a natural body, and there is a spiritual body The first man is of the earth, earthy: the second man is the Lord from heaven." The body is consigned to the earth, from whence it came, but it is affirmed that the spirit, transcending the flesh, returns to its invisible source, where it has an eternal existence.

Such a concept does not conflict with evolution, which can apply either to the growth of the soul and the maturing of its psychic propensity, or to the progressive unfoldment of the body with the refinement of its parts and members, or to both processes considered as occurring simultaneously. The belief in man's divine origin does not conflict with his evolutionary experiences during embodiment. Unless such experiences were valid, the entire process of human life would be meaningless. The timing is certainly difficult, for in all divine mysteries, "The hour no man knoweth." We can, however, come to reasonable approximations through the study of such records as relate to the release of psychic individuality through the physical organism. Such release is the clear proof that man has attained an equilibrium within body, and is beginning to move through form toward the expression of his innate humanity and divinity.

Disembodied Pedestrians

A missionary from China told me that a favorite trick of the Chinese is to run in front of a moving automobile, almost getting hit. They are sure that the car will run over and kill the evil spirits that are closely following them.

—Leonard C. Lee

The Value of Perspective

In the notebook of Leonardo da Vinci was found this paragraph: "Every now and then go away, have a little relaxation, for when you come back to your work your judgment will be surer, since to remain constantly at work will cause you to lose power of judgment . . . Go some distance away, because then the work appears smaller, and more of it can be taken in at a glance, and a lack of harmony or proportion is more readily seen."

ART AS IMPULSE AND IMPACT

PART I

Those who adventure into the world of art find themselves in a strange and wonderful region far from the protecting and guiding influence of the commonplace. Here, emotion takes precedence over reason; preferences are unexplained or unexplainable; attractions and repulsions are not susceptible of defense or apology; and everything is measured in terms of impulse and impact. In this attenuated realm, imponderables rule supreme, and the mind is called to the defense of likes and dislikes, sometimes bewildering and conflicting. We take the attitude that to define is to defile, and meet all criticism and objection with the simple statement, "It pleases me."

Regardless of its cosmic implications and its dependence upon universal principles, the artistic urge must find its expression through the works of human beings. Man, as a collective, must therefore be held responsible for those diversified productions which we now call works of art. Just as persons cannot agree on religion, politics, foods, or styles of clothing, so there can be no common accord as to what constitutes good taste, high morals, or true beauty. Each member of the disputing factions, and they are legion, is convinced of the rightness of his own point of view. He pities those who differ from him, and finds consolation in the inevitable fact that there are always some whose appreciation is similar to his own. To attempt a basic clarification of this obscure subject, is therefore a labor which compares favorably with the most difficult of those assigned to Hercules, and is equally rewardless.

Perhaps we shall not be immediately condemned if we point out that from the perspective of art, there are four kinds of persons in this world. As Antonio Stradivarius once said, "God made Antonio to make violins." A small percentage of mankind appears to be irresistibly impelled to creative expression through one of the several arts. Such individuals are moved by an intrinsic drive which causes them to value self-expression above all material considera-

tions. They choose poverty rather than to compromise ideals. They cling to their concepts in the face of ridicule and persecution, and channel all of their energies toward their chosen careers. To them, art is not merely a livelihood, but an overpowering compulsion. To create is to live, and they are most rewarded by giving freedom and form to their dreams and fancies.

There is also a somewhat larger group composed of those born with an intuitive appreciation for art. They may not be skilled in artistic techniques, nor are they blessed with creative vision. They find their greater satisfaction through admiring or acquiring outstanding examples of high artistry. Such persons often become patrons of artists, support schools of art, endow museums and galleries, and find it indispensable to health and happiness to be surrounded with objects of beauty. They frequently also become students of art, not for profit, but for interior comfort and inspiration. In many gloomy periods of man's long and complicated history, art lovers have protected and encouraged the flickering flame of genius, acting as ministers and servants of those whose wonderful productions might otherwise have been lost to the world.

Then there is a third group, composed of persons who appear to have been born for the purpose of criticizing art. This does not mean inevitable condemnation. It is an intellectual and analytical approach, seeking, often quite sincerely, to decide what is good or bad, and why a certain picture has more merit than another. There is a tendency, however, for the critical to become critics, and vice versa. A certain worldly wisdom influences taste, and as Voltaire so well pointed out, when a man fails in all else, he becomes a critic of other men. Moderate criticism is good; it stirs and stimulates, and keeps artists humble. Carried to an extreme, however, criticism is an early frost upon endeavor, blighting sensitivity and frustrating creativity.

To this listing, we must add a fourth, and by far the largest group, which seems to possess a dynamic capacity for complete indifference. To such, verse is merely trotting prose; music, rhythmic noise; and painting, multi-colored dabs on canvas. These folks lack not only an organized sense of beauty, but also the realization of the need for beauty. Any picture, good or bad, is appropriate if it matches the wallpaper. To say the least, such individuals

neither champion nor support creative arts, except as these are applied to familiar utilities and commodities.

Lack of basic sympathy not only denies understanding, but leads almost inevitably to misunderstanding. Many individuals have slight sympathy for attitudes and emotions which they do not share. The art connoisseur has cultivated a keen appreciation for esthetic values, but the art critic has not. Being an intellectual, he is an outsider, trying to rationalize creative emotions which he has not experienced. The general public is more or less indifferent, sometimes slightly swayed by the connoisseur, but more often over-influenced by the critic. Of course, the public in general has a perfect excuse for its confusion. There is little agreement among the artists themselves, and in recent years especially, so many fads have arisen that the average person is unable to cope with the chaos of modern trends. When some particularly impossible monument arises in one of our communities, there may be a flurry of indignation, but this soon dies out, for if we live long enough with deformity, we take it for granted and become indifferent.

Everyone must work from his own perspective, and in my case, this is essentially that of an art collector. All who indulge this proclivity become, to a degree, benevolent critics. In a sense, they represent or personify the ultimate consumer. Art is created for those who appreciate it, and the collector is the appreciator. He is also a personification of time and the censorship of that future world which must pass judgment upon artistry. It is the cultural descent of mankind that decides whether a painter shall rise to fame or gradually vanish in obscurity. Those who love and cherish his work and are willing to pay for it, and must compete for possession with those of similar tastes, determine final value. If man creates art, man must also defend and preserve that which has been created by his own kind. Many types of inspiration have resulted in the creation of beautiful forms, rare harmonies and melodies, and glorious designs. It is inevitable that many types of appreciation must therefore select that which is peculiarly acceptable, meeting some psychic hunger or thirst in the soul of the collector. This fraternity of understanding, often bridging centuries, is not a loyalty to names or to schools; it is hunger finding nutrition, emptiness seeking fullness, the unspoken and the unnamed

seeking expression in the eternal quest for peace and emotional security.

There are many folks who cannot understand why anyone should want to collect anything. Accumulations are merely burdens upon the purse and wasters of space. Such practical persons may be admired for their forthrightness, but between them and the born collector, is an interval that can never be crossed. This does not mean that everyone who collects is a connoisseur; some are mere accumulators for reasons known only to themselves. Usually, however, whether we like to admit or not, these reasons are therapeutic. They contribute to self-expression; they release inner tensions, and they are the direct manifestation of psychological needs. On the borderline of art, we have collectors of buttons, paper matches, old-fashioned iron banks, door knobs, cigar store Indians, old figureheads from ships, campaign badges, and arrowheads. Experience shows that a susceptible individual, coming under the influence of one of these collectors, gains some appreciation for the enthusiasm and dedication of such an accumulator. He finds that the most trivial objects have stories, meanings, overtones, and mysteries. It is probable that we may never share the esoteric factors involved, but we do begin to experience a measure of tolerance. We realize that there are many things in which the human being can become interested, and interest of any constructive nature is far better than indifference.

Proceeding from what might be termed the "artistic hobbyist" to the great connoisseur, we also note the wide area of collecting interests. There are fabulous collections of ancient Chinese jade, early Oriental bronzes, primitive jewelry, and European or Asiatic ceramics. To a degree, the advancement of such collections depends upon the funds available for this purpose. Vast fortunes have been expended in searching for and acquiring world-famous treasures, but it is not actually money that is responsible for the tastes of the connoisseur. Many with unlimited means find slight pleasure in this direction, and it is also true that esthetically mature individuals with very small funds at their disposal have enjoyed the assembling of small groups of choice material. Remembering always that price may not be the symbol of merit in every case, excellent art can be found within the means of the average family.

If you go to one of our large museums or galleries, you may pass from one room to another, and in your wandering, come in contact with the arts of a hundred peoples. Here you will find graceful Etruscan pottery, and nearby, massive fragments of ancient Egyptian monuments. The crude carvings of Polynesia may seem in strange contrast to the graceful polychrome figures of Renaissance Italy and Spain. We must cope emotionally and intellectually with Buddhist images and the totem poles of western Canada. Delicate etchings by Whistler must be reconciled by an act of consciousness with the colorful Tahitian landscapes of Gauguin. Roman marbles stand before Gobelin tapestries, and golden ornaments from Peru share space with ancestral Chinese portraits. One can hardly refrain from asking how all these things, so different, can be bound together under the term *art*. We will certainly see among all these mementos of creative genius some that we like, and we may linger a little longer to enjoy them. Just as surely, however, we will have small sympathy for some of the exhibits. The work will seem barbaric or even savage, and the elements of beauty impossible to imagine, far less discover.

Most galleries have one or two long benches for the footsore visitors. If we sit quietly and watch others, we will observe that they are drawn with genuine admiration to examples of art which we do not find attractive. After several hours of patient observation, we must come to the conclusion that human tastes are infinitely diversified, and that everything is beautiful to someone. If we are inclined to psychology, we may assume that our artistic interests reveal our secret selves. This does not mean that we may form some undue attachment to the totem pole, but we have read something into its symbolism. It has called forth some association, reminding us of long-forgotten incidents or persons. Perhaps it has reached into the very primitive part of us, where the archaic continues to live. Whatever be the circumstances, we like what we like, and immediately find good reasons for our choice. Even if we manufacture the reasons out of the thinnest substance, the result is the same.

Somewhere in this mystery, there is a coordination of faculties resulting in what we call *taste*. In art, taste has to do with appropriateness. We all believe that we have good taste, and that



A 10TH-CENTURY REPRESENTATION OF ST. LUKE

Miniature from the Evangel of Otto III. This is a good example of archetypal Christian art in which natural factors are subordinated to the total concept of the Christian mystery.

we like things because they are of themselves inevitably and universally likeable. It is hard to imagine that other folks will be lacking in similar appreciation. In art, we must learn, therefore, to say, "this I like," rather than, "this is good, and everyone must like it." Man's emotions have a tendency to be intolerant, especially in matters of likes and dislikes. It is easy to assume that those who differ from us are wrong. Broadly speaking, we cannot say this in art, except in a few examples of universally acknowledged mediocrity.

Art impact is always highly personal. It is not the thing seen, but what *we* see that determines value for us. Yet in this time of poor semantics, our thinking may be far from personal. If we are conformists, we will accept that which we are told is meritorious. If we are faddists, we will worship the new, the different, and the radical, cheerfully defending that which is incomprehensible. If we are sincere, however, we will approach all art with a degree of open-mindedness. We will not condemn the unknown, but will investigate it to the best of our ability. If, after due thought and consideration, we are still unconvinced, we can say that at this time, and under these conditions, it is not useful.

Taste, as appreciation for the beautiful, like all other aspects of man's psychic nature, is subject to evolution or unfoldment. Growth of this kind is evident in both the individual and the culture group to which he belongs. In a normal person, artistic taste, therefore, becomes more refined as the temperament matures or association and experience with art-values broaden and deepen. Examples of art that appeal to us in youth may not be acceptable in later years. Usually, this ripening of the esthetic instinct is so gradual that we are scarcely aware of the process, except in perspective. It is therefore a perfectly healthy symptom to become somewhat more critical or discriminating with the passing of time.

While we do not attempt to define the ultimate nature of beauty, it is noticeable that the broad trend of individual selectiveness is always in the direction of that which is expertly recognized as superior. This would imply that the best in art is most appreciated by the best of persons. Furthermore, the boundaries which divide schools of art, or various art cultures, seem to vanish as we advance. The greatest art of China, for example, loses most of its national

characteristics and appears admirable to art lovers of all races. In many cases, it is difficult to distinguish between the masterwork of a great Korean potter and an equally meritorious example from Japan or one of the early Greek states. It would appear that a universal beauty is sensed or experienced, resulting in a basic agreement on values.

The problem of creativity should also be briefly mentioned. We usually refer to *creative* arts, but some authorities consider the term inappropriate. They insist that as all art is derived from nature and natural forms, it should be regarded as *imitative*. I think this position is unsound. Ten artists may paint the likeness of a tree, but the work of each painter can usually be quickly identified. He has not merely copied an oak or an elm, as a photographer would do. Before the likeness of this tree was placed upon canvas, it passed through the faculties and consciousness of the artist. We may say that he becomes the interpreter of the tree, bestowing upon it certain convictions of his own, capturing its shape and color with an individual technique. If his own creativity is sufficient, his tree becomes archetypal. It is used to support or express a meaning, or to convey something of the artist's innermost understanding. He ensouls it, giving it life from himself, and the finished picture testifies to a union of consciousness and nature, of spirit and form, of life and structure.

The subtle factor of meaning is thus introduced. The artist does not say simply, "This is a tree." Rather, he says, "This is my understanding of a tree." The tree itself is a common familiar form, but understanding is uncommon and unique. For this reason, although photography is rich with artistic possibilities, it can never perform the identical function of painting, drawing, and etching.

The modern art world is locked in a controversy over the problem of *meaning*. Should a work of art convey ethical overtones? Should it preach or teach, or should it be solely and entirely "art for art's sake?" Again, it is difficult and probably unwise to take a dogmatic attitude. Some forms of art are not suitable for purposes of indoctrination, as ceramics, ancient bronzes, fabrics, and the ornamental productions of gold- and silversmiths. It does not seem reasonable, however, that meaning should be regarded as detri-

mental or cause the work to be rejected by critics on this ground alone.

A great part of the world's art, up to recent years, has been religious. It was created by conviction, to glorify ideas and ideals devoutly held to be true. The rise of materialism has resulted in a certain sophistication, but real connoisseurs are not troubled by these passing attitudes. For the most part, we appreciate meaning, unless it is forced upon us. We dislike dogmatic art, as we resent dogmatic theologians. We do not wish to have meaning thrust upon us, but if it is gentle, gracious, and inspiring, it exercises a benevolent influence upon mature individuals. We select art to enrich our environment, and we choose that which satisfies our psychic selves. We should not be denied meaning, but have the right to select that type of meaningfulness which brings pleasure and comfort.

Most of the great and beloved works of art do have meaning, and there is a trend rising in this troubled generation which threatens a general upheaval in the economic value of so-called masterpieces. We are beginning to reject that kind of art which merely reveals consummate skill, but is deficient in cultural overtones. No one could paint satin more realistically than Gainsborough, but there is something inconsequential and unsatisfying in the result. The trend is now toward the re-establishment of the dignity of meaning. Art justifies its existence by having a purpose beyond ornamentation. There is a strong revival of religious art, both Western and Eastern, and it is now accepted as proper for the modern home.

The moment we consider the importance of meaning, we must also recognize art as an instrument of communication. It naturally follows that if art is to communicate, the artist must have something worthy to be shared with others; and this something must have an appeal for others. It is not necessary for a painting to appeal to the intellect, but it should certainly not outrage our intelligence. A picture which tells only what we already know, ultimately loses our interest. The artist therefore cannot depend for ultimate recognition upon craftsmanship or technique alone. Colors and lines are to the painter what words and phrases are to an orator. A speaker may have splendid diction and well-turned



PORTRAIT BUST OF THE QUEEN NEFERTITI

Regarded as one of the greatest masterpieces of ancient art, this wonderful work, by the sculptor Thothmes, conveys not only the likeness of Akhnaton's beautiful queen, but survives as a pure statement of regality. In this work, Nefertiti is not merely a queen; she is the ageless personification of *the* queen.

sentences, but if he has nothing important to say, he cannot hold an audience.

Thus a work of art cannot be separated entirely from its creator. If he is an admirable person, with mature thoughts and emotions, and advanced understanding of ethical and cultural values, these attainments are to a degree communicated together with his skill. His work is more complete, and we gain greater satisfaction from the contemplation thereof. An artist without soul—that is, without psychological maturity—creates works which are likewise soulless,



—from the engraving by Vaughan

ELIZABETH I, QUEEN OF ENGLAND

Although an intricate and highly flattering production, this portraiture is completely devoid of the true elements of artistic projection. Badly overworked, confused and crowded, this representation of Elizabeth is lost in her own habiliments. Comparison with the portrait of Queen Nefertiti clarifies the point of art as a medium for the transmission of meaning, rather than the perpetuation of form.

even though they be brilliant, fascinating or fantastic. The artist has moral responsibilities to his world. If he is not minded to elevate his fellow men, he should at least produce nothing which will degrade, humiliate, or disparage. Improper art is as dangerous to a community as public example of improper conduct. Art in the home can strengthen or weaken the bonds of family and relation,

and in public buildings, as monuments, or through architecture, art can and does exercise moral pressure. Bad taste is as contagious as disease, and cannot be condoned under such names as realism or neorealism. Art produced by psychopaths is not appropriate or worthy for public exhibition.

The factor of meaning implies a direct and continuing exchange of ideas. Thus, we must analyze, so far as we can, the elements of esthetic communication. The creation of art, if the work be legitimate, results from impulse. As a means of self-expression, the painter evolves a concept which he interprets emotionally through composition. In fine art, it is not assumed that this impulse arises from ulterior motive. The artist is not painting the picture because he wishes to sell it, although he may have the hope that he will find a purchaser. He takes a positive stand within himself. This is what he should do and must do; he cannot rest until he has given physical expression to his creative urge. His own nature determines the level of his creativity. He must paint from what he is, as expressed through what he knows, thinks, believes, or feels.

If he is true to art, his art will be true. It will be permeated with a constructive honesty. It is fearless, but not tyrannical. He wishes to share an inner sense of beauty with a world in desperate need of the experience of beauty. If he succeeds in doing this, he is repaid a hundredfold for his time and energy. No artist of integrity will ever be completely satisfied with his own work, but he can feel with sincerity that he has done his best, and that his abilities and talents will ripen through right usage. This may be a highly idealistic attitude toward art, but I believe it to be true and proper. Very few may attain to this purity of motive and impulse, but we must remember that, although there are many artists, there are only a few who achieve actual mastership.

Once the picture is finished, appropriately framed, and exhibited to the public, it depends for recognition upon two factors. Some will like it for its charm alone, and their highest approval will be that they would like to live with the picture because it satisfies their esthetic taste. This is a gracious and kindly approval, often accorded pastoral scenes and the harmonious still life. On the other hand, the picture may challenge, through its originality or the dramatic quality of its composition. This challenge may be legitimate.

The artist may have presented his material with such energy as to command immediate attention. Here, however, the element of taste again appears. The effort to command attention by trickery or artistic fraud cannot be countenanced. When we read the morning paper, our attention may be captured by reports of violent crimes, but this does not mean that crime can be condoned simply because it startles our emotions.

Occasionally, a great artist, like El Greco, has used distortion as an instrument of symbolism. With him, however, the grotesque served as a means to portray heroic attitudes and sublime convictions. Michelangelo used the same skill, but only to dramatize large and valuable ideas, or to strengthen the delineation of essentially noble human characteristics. Eccentricity merely to attract attention is common in art, but utterly reprehensible.

When a symphony orchestra plays magnificent music, an appreciative audience is necessary for the completion of the program. Art as impact implies the reaction of the beholder to the work under consideration. To a measure, all art is psychological. It requires appreciation, and this means that it must be meaningful or satisfying to the person who sees it. We do not see *with* the eyes, but *through* the eyes. It is the mind and the heart that must finally accept or reject. When we view a picture, we release something from within ourselves. We come as one hungry, asking to be fed, and if we ask for bread, it is not proper that we be given a stone. By association mechanisms, the things we see release memories, good or bad, strengthen the resolutions of character or weaken our moral fabric. Art lifts us up or casts us down because it activates various levels of value in our own consciousness.

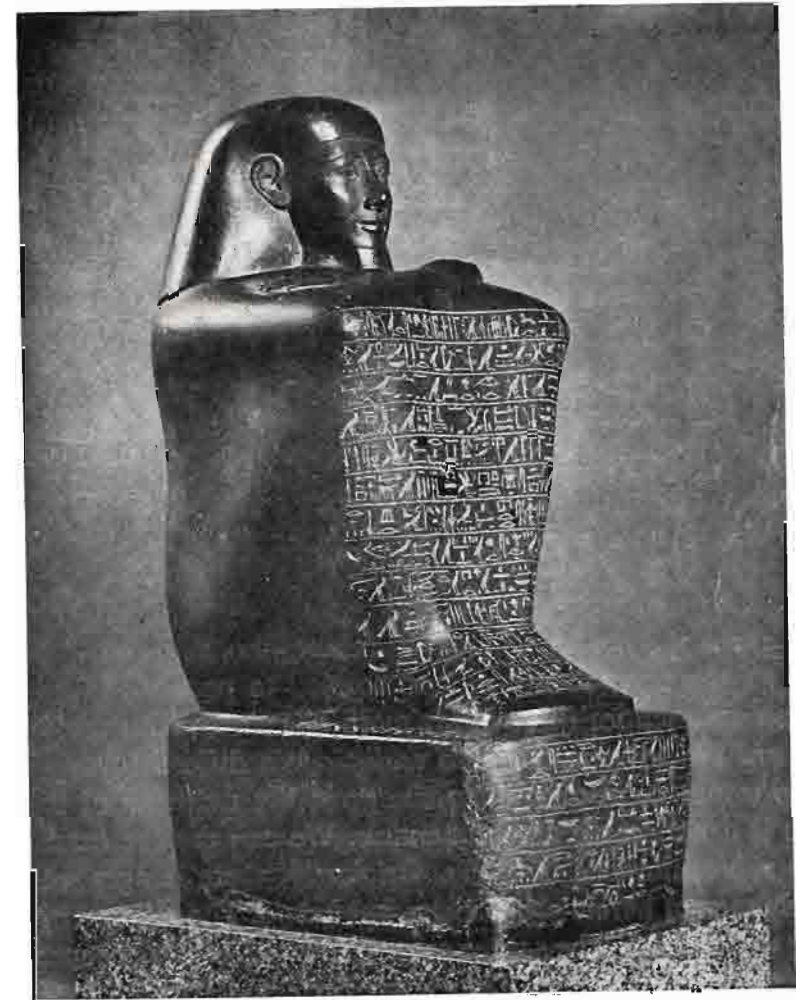
Art that does nothing *for* us often does something *to* us. It may sound dogmatic to say that a work of art, to be true art, must exercise a positive therapeutic influence. The critics will be mortally offended and insist that we are reactionary purists. The fact remains, however, that art is the servant of beauty, and if it betrays its true master, it is unworthy of its name. Also, can we afford to tolerate productions which undermine morality, at a time when our ethical standards are already declining? To what degree has art, in its many phases, contributed to this decline? Are we worse off, individually and collectively, because of the broad corruption

of the pictorial, dramatic, and literary arts? We defend our society against delinquents to the best of our ability, and is a delinquent artist different merely because he conceals himself behind his rights of self-expression?

Today, our jaded nerves seek stimulation rather than relaxation. What we sorely need is the subtle indoctrination of beauty as a healing, inspiring, and normalizing force. The ministry of art has its boundaries of propriety. Unfortunately, however, there is a vicious circle in which the disillusioned portray their frustrations for the benefit of the discouraged and the disheartened. It is just as useless to say that art is not responsible for morals, as to say that the scientist is not responsible for the destructive uses of his inventions. It would be wiser to point out that the perverted artist is more dangerous than the indifferent scientist. Art serves the inner life of man, which must ultimately direct all of his physical activities, and to corrupt a man inwardly, is a far more serious offense than the actual destruction of his physical body.

The impact of art must therefore be essentially constructive. This does not mean that we must all agree that a picture is pretty; in fact, *prettiness* is an insulting term when applied to fine art. It must be noble, strong, and inspiring. We may not all respond to a particular picture, and the artist who tries to please everyone, will produce nothing of lasting value. Art has a right to challenge, but it should not tear down, unless it clearly states newer and better ways, ideas, or purposes. The psychic nature of man can usually defend itself against an open insult, but it cannot withstand the insidious introduction of negative persuasions. To the person who is already under a heavy burden of living, it is not wise that he be exposed to art forms loaded with the social significance of corruption. He is merely further strengthened in his own errors, and comes to assume that ugliness is reality, and that good is an illusion—a platitude without substance.

For thousands of years, art ministered to hope, calling the individual to a more beautiful understanding of life, nature, and himself. Today, materialism has invaded the sacred regions of art, until now a general housecleaning is indicated. It is unwise to appoint to museums and galleries, or select as judges and critics, persons so lacking in ethical maturity that they blatantly proclaim



QENNEFER, STEWARD OF THE PALACE

This fine example of Egyptian sculpturing of the 18th dynasty successfully combines elements of portraiture and the pure dynamics of sculptural mass treated abstractly. The impact upon the viewer is immediate and profound, without descent to literalism.

themselves patrons of disillusionment. Art is not merely the copying of things as they are, or as they seem to be, to a small group of decadent intellectuals. Art is the revelation of life as it should and can be—richer, warmer, finer, and deeper, calling the beholder from the lesser to the greater in himself.

Needless to say, art in which all semblance to distinguishable form is lost, may at first appear to be outlawed by this criterion. This is not necessarily true. Art can be rhythmic motion; it can be color symphony; it can be gracious abstract design; or it can be based upon powerful geometrical principles. Again, however, these colors and forms and motions must cause exhilaration of psychic sense, and contribute to integration. This means that the artist must have had the skill to reveal his own integration through his work. A picture at loose ends disappoints and insults the viewer; it cheats him; it imposes upon his good nature. In short, it is a fraud, and no amount of brittle philosophizing can find merit where merit does not exist.

The evolution of art reveals a strange and subtle directioning which is worthy of analysis. Religion teaches that man came into this world from a better state, and has had a tendency to gradually lose his realization of a divine origin. Art, also, has curiously fallen through the ages. Primitive man seemed to possess the genius of expressing qualities through art more effectively than the average modern. We will use the term *realistic* in a different way than in our previous context. Among the great art treasures of the past there is a noticeable non-humanness. We can use the example of early representations of Deity. Originally, these images were not merely men of heroic proportions, but *beings*. The element of fleshiness was absent. They were separated from ordinary mortals by extraordinary depiction. They were not literal works of painting and sculpturing, but highly impressionistic. They were not men deformed, but beings apart, different from men, but different in a noble and exalted way.

We observe this as we go into the archaic periods of artistic composition. There was extraordinary simplicity, a wonderful strength and aloofness, and it is not surprising that such images evoked veneration and worship. These old nations were not worshipping statues of men, but depictions strangely superhuman and belong-

ing to another world. The impact of these works was tremendous, but always uplifting. Through them, the worshipper escaped into a world of unfamiliar forms, which he could distinguish from the common appearances around him.

Perhaps we can introduce some examples for comparison of this principle, to show how art can capture the abstract without sacrificing principles of taste. It is not necessary to separate merely by deformity. A transcendent kind of goodness can be conveyed by an other-worldness of representation. Nor should such work be recognizable only by the advanced connoisseur. These images and likenesses held the admiration of the ordinary citizen when he brought his gifts to the altar. This whole mystery cannot be unfolded in words, but it may be grasped visually.

Some modern artists sense this trend, and have gone back to what we commonly call the *primitive* for inspiration. But if, by *primitive*, we mean *savage* or *aboriginal*, we have missed the point. By *primitive*, we mean *essential*, *fundamental*, *basic*. We mean that type of art which does not despise body or mutilate form, but which transcends the natural architecture of man, properly challenging his intuition, and helping him to know with inner certainty the existence of another side of life, hidden but real. Once he experiences this kind of esthetic impact, he begins to appreciate the value of art as consolation of spirit. The invisible betterness of things becomes their reality, and we are released from the most difficult of all idolatries—the identification of the soul with its body. The artist has long sought an adequate medium for representing dynamic intangibles, and he has recently come to realize that this has been accomplished in various regions of the world that have not come under the full weight of our materialistic culture.

(Part 2, in the next issue, will deal with "The Psychic Content of Japanese Art.")

The Good Old Days

An English laboring man of the 1270's would have to put aside every cent of his wages for fifteen years to buy a Bible, which at that time, was valued at thirty pounds!

—Advertiser's Digest



In Reply

A Department of Questions and Answers

QUESTION: *Will you please explain the use and abuse of magical arts?*

ANSWER: Although the mysteries of ceremonial magic are now largely in the keeping of the "bell, book and candle" set, there are occasional outbursts of more general interest which may touch the lives of ordinary folks. The great classic of magical literature is the story of Faust, and in the earlier versions of this legend, the magician was finally carried away to perdition by his attending spirit. Even though there may be some evidence that experiments in transcendental magic result in strange and wonderful phenomena, it has always been my conviction that the field is far too dangerous to be cultivated. The arts of demonism have descended to us from the remote past, and in the course of ages, have taken on a refined and civilized appearance. The original dilemmas, however, have not been solved, and the consequences which afflicted ancient man have lost none of their pernicious vitality.

Today, we are inclined to approach such elusive subjects in terms of psychology, and a book has recently appeared devoted to modern cases of witchcraft. A few centuries ago, the persons described would have been burned at the stake or hanged from the nearest tree. In our time, the most immediate disaster that descends upon those who dabble with mysterious arts is personal disorientation. We normally live in a world of three dimensions, although we recognize the probability of further dimensional vistas. We have gradually learned to cope with most of the circumstances which

daily complicate our living, and we are strengthened by the belief, whether true or not, that we share together limitations of consciousness and intelligence by which we enjoy a degree of democratic equality. Some may be a little wiser or a little more foolish, but we are comforted by the realization that, by certain normal means, we can enlarge our own wisdom and overcome our own foolishness, if so inclined.

Magic changes all this. We no longer live in a well-regulated world, suspended from a properly organized root in space. The amateur magician finds himself floating about in a miraculous atmosphere in which the possible and the impossible lose all their formalized boundaries. Our sense of values is entirely disoriented. Right and wrong become the pawns of spells and invocations, and what we assume to be our metaphysical knowledge gives us dominion over the lives and destinies of those who cannot meet spell with counterspell, or who are not safely entrenched behind some sacred relic or infallible talisman.

Even worse, our ceremonial researches have unfolded to our astonished gaze an invisible stratum of malevolent spirits, horrid demons, elemental monsters, and as fine an assortment of spooks and goblins as ever disturbed the slumbers of an honest man. It matters little at that moment whether these ugly monsters are the genuine inhabitants of some infernal region, or are merely psychological entities representing the neuroses and frustrations plaguing the subconscious or unconscious levels of our mental or emotional lives. I have yet to observe anyone better off as the result of substituting malicious invisible acquaintances for the relatives and friends with whom he may be burdened in his normal career.

The most dangerous thing that can happen to a person is to find himself in the midst of a mystery, especially if this mystery is for him utterly unsolvable. Once he loses his common sense, all his other faculties are impaired. He has no way of knowing the road he is traveling, for there are no signposts and no proper indication of destination. The fascination of the unknown envelops him; his physical responsibilities are neglected, and he treads precariously upon the threshold of madness.

What would normally induce some kindly disciple of the Faustian technique to trust his immortal soul to the keeping of a jaunty

and sophisticated Mephistopheles? In his great poem, *Faust*, Goethe rather well plumbs the psychology of the situation. Man does not cultivate poltergeists or incubi for the mere pleasure of enlarging his social connections. He is moved by some motive of advantage. Like Faust, he seeks the restoration of lost youth, wealth, fame, honors, high office, or such faculties and powers as will enable him to control and direct the minds and lives of others. Truly, there is an old legend of a monk who conjured up spirits to convert them to the true faith, but it is not recorded that he was especially successful. To harassed and pressured mortals, magic means power, freedom from limitations imposed by monotonous circumstances or the humdrum drudgery of working and earning, living and spending. Magic as a means of balancing the budget, is little more than primitive diabolism made to appear respectable by appropriate quotations from the Scriptures.

Suppose, for a moment, that you have become convinced that there are wonderful powers in the universe, and because they are there, you can see no good reason why you should not find them and use them. Assuming that man is lord of all he surveys, this race for the cultivation of supernatural propensities is not unlike our present hasty pursuit of atomic missiles. We want to be first with the most if need arises, but we are haunted day and night with the fear that another will prove the victor in this competition. As a result, we are all plagued by fear of impending disaster. We live in an age of mutual suspicion, to a measure resulting from a mystery—the potentials of the atom.

While we are poring over some splendid formula by which we hope to make friends and influence people without their knowledge, it may suddenly dawn upon us that these identical people whom we hope to dominate may be studying the same manuscript, or one dangerously similar. Who is influencing us while we are blissfully trying to influence them? Is it possible that our neighbors are sitting in circles, hoping to acquire our real estate? Could it be that our business rival is making spells and incantations, with the hope of landing us in bankruptcy? Let us be serious for a moment. We are not going to assume that any of these people have donned white robes, drawn circles, lighted witching candles, and prepared cabalistic pacts on virgin parchment. We have already suspected

that such paraphernalia may be out of date. Now it is the magic of the mind, the repetition of certain formulas, the concentration of thought, the positive outlook, which are supposed to overwhelm those of simple and uncertain mentation. But if these spells work, and men gain unduly, coming into possession of that which they have not properly earned by ability and industry, who loses? When the good man prays for wisdom, he gains that which takes nothing from the common store of others; but when he prays for wealth, he is asking for an unusual share of that which we all hold in common. When a man gains a dollar for which he gives nothing in terms of labor and material, someone loses a dollar for which he gets nothing of value. We have laws against this, although it is only fair to admit that they are not always equitably enforced.

Thus, our own scheme comes back to plague us, and it has done so in countless cases, many of which have come under my personal observation. We are all subject to occasional mysterious losses or strange happenings. For these, we may have no ready explanation, but we like to think that these eccentric happenings could be rationally analyzed if we devoted enough thought to the problem. With magic on our minds, however, the most common occurrences take on fantastic overtones. Life becomes a battle of extrasensory wits. Every creaking board can be testimony to an uninvited guest, our secret thoughts may be violated, our emotions played upon by ghostly artists. By degrees, we lose confidence in the blessed quietude of night; our sleep is disturbed by our own fears; the ghosts we have believed in return to us in our dreams, and banshees howl in our chimney.

Probably our dabbling does not go this far. We are content merely to hope that we can influence, just a little, someone we feel is sorely in need of our psychic conditioning. In this case, has moderation anything to do with the principle involved? Do we want to be influenced "just a little" without knowing the source or the purpose of such mental interference? We bitterly resent such pressures on the objective plane of life. When others try to force their notions upon us, we rise quickly to our own defense, convinced that we have the right of conscious decision in all matters involving our life, our honor, and our worldly goods.

It is well enough to say that transcendental energies exist in space, and we can easily take the attitude that we have a right to use them, especially if we exercise our highest moral and ethical convictions. But what are these convictions? Can we honestly say that those researching atomics do not also have convictions? They believe that atomic missiles are good, right, and proper for us to have, because we will always use them wisely and honorably. Do we know this, or are we merely engaging in a many-splendored evasion? How do we know what any nation would do, if it became sole possessor of atomic energy weapons? Can we be sure that, in the presence of absolute power, a generation would not arise obsessed with the lust for conquest?

Magic destroys the proper sequences of cause and effect. Law becomes subject to miracle, and the two concepts are incompatible. When we live by a merit system, we gain important internal strength from observing how causes, properly generated, produce effects natural and proper to those causes. We are also able to notice how our own wrong motives, even though they may have been justified by logic, will result in a harvest of regrets. Thus we grow, and we recognize the inducements to the right organization of our resources and abilities. The magician tries to become master of the universe, whereas the enlightened philosopher or mystic seeks to become the faithful servant of universal law.

Thus there are two reasons why we should learn about the so-called mysterious side of nature. The first reason is heavily involved in selfishness. We wish to bend the resources of the world to our needs and pleasures. We want to rule nature, although we have never been able to rule ourselves or our fellow men justly and lovingly. The second motive which may lead to the examination of the invisible causes of things, and of the energies by which these causes are diffused through creation, is a natural, simple, proper desire to know, in order that we may venerate and obey. The ignorant man is no safer than the victim of audacity.

It is also possible to realize that the gradual unfoldment of man, with the strengthening of his interior insight, may ultimately equip him for a larger participation in the government of his world. The mystic who has become humble and dedicated often develops

superphysical powers. These powers are the natural reward coming to those who attain internal integration. Once our standards of value are truly enlightened, and we are above both the abuse of natural resources and the fear of the unknown, because we have conquered it in ourselves, many things will be added unto us. The one who is a faithful servant in small matters will be given authority over greater matters, not because he wishes this authority, but because maturity carries with it increasing responsibility. Maturity also confers the grace with which to carry these responsibilities in a lawful and purposeful way.

Magic attempts a forced growth. It assumes that the individual can be trusted with power greater than the strength of his own character. We observe this tragedy in society today. We know that modern science, which would have been magical to the ancients, confers abilities, but does not confer the integrity which should always both precede and accompany advancement of skill. As we know we have difficulty in keeping faith with truth and principles, we should not open ourselves to greater temptation than we have any just reason to assume we can carry with spiritual and intellectual fortitude and grace.



The Post-graduate Course

Our universities should start "Departments of Ignorance" having as their goal a diligent inventory of all that man doesn't know.

—GIOVANNI PAPINI

Mun's Extremity

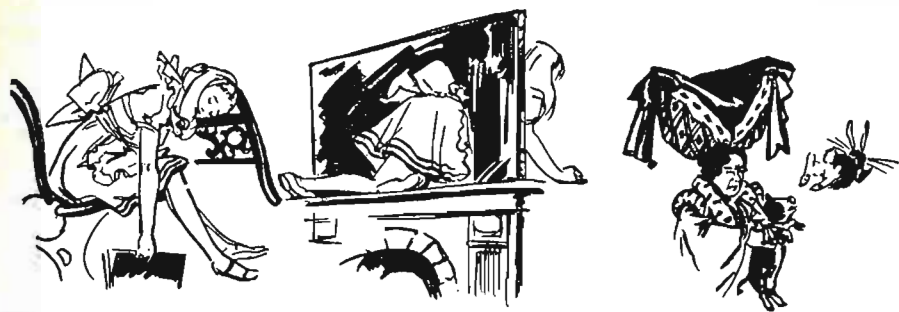
There is an old legend about St. Patrick which, we trust, will offend no one. Seems the good Saint, becoming unusually hungry on fast day, decided to have some pork chops. An angel caught him with the forbidden meat, and St. Patrick promptly dropped it into a handy pail of water and said a prayer over the pail. Lo and behold, the chops were transformed into a couple of innocent-looking trout! The angel, somewhat puzzled, departed. To this day, "St. Patrick's Fish"—meat dipped in water—is eaten on fast days in Ireland.

—Gates Hebbard, *Gourmet*

The Long Stretch

A teacher once asked her pupils what they considered the greatest thing in life. The best answer was given by a little girl who said: "To grow and grow forever and ever."

—*American Mercury*



Curiouser & Curiouser

A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND

AFFAIRS OF HONOR

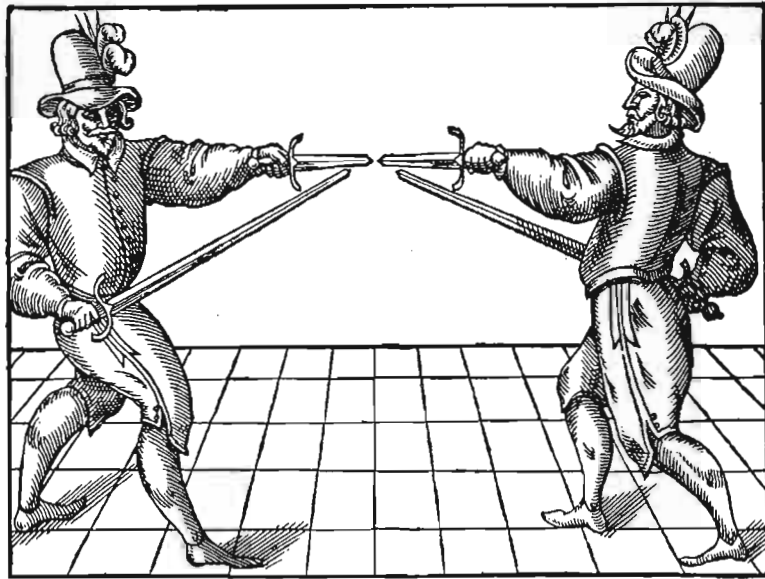
As late as the 17th century, the practice of solving private differences with sword and pistol was widely fashionable. Dueling had survived the strenuous efforts of enlightened princes and magistrates and had also resisted the displeasure of the Church. It was assumed that on the field of honor, heaven would protect the right, and justice be revealed by the outcome of the combat. Originally, duels were fought mostly by persons well acquainted with the use of arms, and more or less equally matched. Later, however, the skilled swordsman or the deadly pistol-shot was able to live outside of the common laws of his nation. He could gratify his whim and destroy those who interfered with his projects, fair or foul. It is recorded that many duels were little better than outright murder, one of the contestants bearing arms perhaps for the first time in his life. To decline to meet a skillful adversary for any cause was a public disgrace, and automatically resulted in the loss of whatever suit or cause might be involved. France finally created laws of such severity relating to dueling that it became a cardinal offense to be involved in any way in such proceedings. Both combatants could be charged with murder, their seconds heavily penalized, a servant publicly flogged at the pillory for con-

veying a written challenge, and a physician attending such an affair, deprived of his practice.

In England, dueling became a public scandal, but by the beginning of the 17th century, the practice, though condemned, was not declared unlawful. Queen Elizabeth was strongly opposed to what was then called *judicial combat*. During her reign, a proceeding was instituted in the Court of Common Pleas over the right to certain property. The defendant offered to prove, by single combat, his right to regain possession. When the plaintiff accepted the challenge, the court was powerless to prevent this duel. It was especially ridiculous, inasmuch as both contestants were to be represented by expert duelists, neither intending to take the field in person. Elizabeth, with all the authority possible to her, commanded the parties to compromise in proper manner. She could not force her wishes, however, because counsel represented to her that the duel was justified by the law of the realm. When the time came for the encounter, the defendant was present with his champion, but the plaintiff failed to appear. Without him, the duel could not proceed, and his absence was legally an abandonment of claim. He could never again seek redress in any tribunal of the land.

In line with Elizabeth's dissatisfaction, Francis Bacon, while he was Attorney General, took a strong and eloquent stand against the evil of dueling. Two persons, one named Priest and the other Wright, came to the attention of the Star Chamber for having participated as principal and second in a duel. In pressing for the punishment of these men, Bacon delivered a charge that was so highly approved by the Lords of Council that they commanded that it be prepared in print and distributed throughout the country as a thing "very meet and worthy to be remembered and made known unto the world."

Dealing with the cause of dueling, Bacon declared: "That the first motive of it, no doubt, is a false and erroneous imagination of honor and credit; but then, the seed of this mischief being such, it is nourished by vain discourses and green and unripe conceits. Hereunto may be added, that men have almost lost the true notion and understanding of fortitude and valor. For fortitude distinguisheth of the grounds of quarrel whether they be just; and



—From a 16th-century print

Two gentlemen settling a difference of opinion.

not only so, but whether they be worthy, and setteth a better price upon men's lives than to bestow them idly. Nay, it is weakness and disesteem of a man's self to put a man's life upon such liederger performances. A man's life is not to be trifled with; it is to be offered up and sacrificed to honorable services, public merits, good causes, and noble adventures. It is in expense of blood as it is in expense of money. It is no liberality to make a profusion of money upon every vain occasion, neither is it fortitude to make a diffusion of blood, except the cause of it be worth."

Bacon's fortunes raised him high in the admiration of his King and country. James I knighted him, raised him to the peerage, and further elevated him to the office of High Chancellor of England, next only to the monarch in authority. His Lordship's fame, and his known excellence in both the theory and practice of law, gave added and lasting weight to his pronouncement against dueling. Although it was to be some time before this pernicious practice was to be finally outlawed, examples of it were increasingly rare. It had a passing influence upon American life in the 18th century, the most memorable instance being the duel between Aaron Burr and Alexander Hamilton, resulting in the death of the latter.

There can be no doubt that Bacon's influence contributed to the growing aversion against combats of honor. Such as were held were veiled with secrecy, and it became increasingly common to avoid mortal consequences. Swordsmen were satisfied merely to inflict a superficial wound or even a scratch, and the powder load in pistols was reduced until fatality was almost impossible. The duel became a token combat. Records would indicate that Bacon played an important role in de-glamorizing personal combat as a means of solving legal problems. He made a further contribution by revising the common law of England so that justice was more easily available, and there could be greater confidence in the due procedures of law.



*If your subscription is expiring,
Be sure to renew!*

The Winter 1959 number of our Journal will contain some very special articles to commemorate the 40th anniversary of Mr. Hall's lecturing career and the 25th anniversary of the Society. In addition, there will be outstanding feature articles:

THE INCREDIBLE MONARCH—The True Story of
Anna's King of Siam

THE SEVEN SACRAMENTS AND PSYCHOTHERAPY
ART AS IMPULSE AND IMPACT—Part 2

Another Short Story About Mr. Nakamura

This special issue, with 32 additional pages, will come to our subscribers at no additional cost to them. You won't want to miss this important publication. Single issues will be priced at \$2.00, while the supply lasts. One-year subscription, including the Winter 1959 magazine, \$3.00; Canada and foreign, \$4.00.



Happenings at Headquarters



A large and enthusiastic group attended the Dedication Ceremony of our new Auditorium on May 16th at high noon. Mr. Hall placed the cornerstone at 12:10, enclosing therein the records of the Society and a complete list of all contributors. Immediately following the cementing of the stone in its permanent place, Mr. Hall asked the friends present to unite with him in prayer, after which he spoke briefly on the aims and purposes of the Society.



DEDICATION CEREMONY

Mr. Hall placing the records of the Society in the cornerstone.

Through the gracious cooperation of the P.R.S. Friends Committee, the social program of the day was an outstanding success. The committee members provided delicious refreshments, decorated the Library, offices, and other rooms of the Society with beautiful floral arrangements, and welcomed new visitors and old friends. The Committee also hosted Open House at Headquarters on Sunday, May 17th, continuing the festivities with various attractions of interest, including portrait sketching by two talented artists who donated their services to the cause of the Building Pro-

gram. On Sunday afternoon, Mr. Hall gave a talk on the Tibetan crisis and the Dalai Lama.

On this occasion, also, we opened an extension of our Library in what had previously been our printing establishment. Rare books, manuscripts, and works of art from our collection were exhibited, some of the material for the first time.

As the next issue of our Journal will be a special Commemorative number, with thirty-two additional pages, we have decided to print the complete text of the Cornerstone Ceremony, including Mr. Hall's Dedication Prayer, at that time, rather than in this issue as previously announced.

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The Society's Summer Quarter of lectures and seminars opened on July 19th IN OUR NEW AUDITORIUM. This was indeed a memorable event, and we feel that it is most appropriate that this important milestone was reached in the 40th anniversary year of Mr. Hall's lecturing career, and the 25th anniversary of the Society. After the lecture, the Friends Committee again hosted Open House at Headquarters, with special attractions and tasty refreshments. Mr. Hall's informal afternoon talk was on "Personal Reminiscences About Interesting and Unusual People." There were new exhibits of art and manuscripts from our Library, and the Friends Committee's beautiful flower arrangements added that touch of festivity and friendliness that always distinguishes their social events.

During the Summer Quarter, Mr. Hall's Wednesday evening lectures were held in the Auditorium. This enabled him to give a special seminar using magnificent color slides to illustrate each lecture. His subject was "The Psychology of Symbolism," and the five lectures included discussions of Mayan and Aztec shrines and temples, monuments of India, Javanese and Burmese sculpture, painting, and architecture, Egyptian art, and Nordic mythology. During September, Mr. Ernest Burmester will give a seminar of five classes on "Telepathy as a Means of Communication," covering such subjects as telepathic sensitivity, rapport, and interplay, and the science of impression and its goal in evolution.

* * * * *

Mr. Hall's Fall lecture tour will take him to San Francisco and Denver. He will open in San Francisco, at the Scottish Rite Temple



FIRST ASSEMBLY IN THE NEW AUDITORIUM

A capacity audience attended the opening lecture on July 19th. Everyone appreciated the improved air conditioning, the non-glare lighting, the excellent acoustics, and the simple but attractive decor.

(1270 Sutter Street) on Sunday, September 13th at 2:30 p.m., and will lecture on the following three Tuesdays, two Thursdays, and two Sundays. The Sunday lectures will be at 2:30; weekday lectures, at 8:00 p.m.

During his stay in San Francisco, Mr. Hall is scheduled to give several outside lectures. On Friday, September 18th, he will speak on the subject of the Constitution of the United States at an open meeting of the 319th Masonic District Officers' Association. In connection with this lecture, which commemorates the 172nd anniversary of the adoption of the Constitution, the Masonic Association will sponsor an essay contest for high school students, based on questions submitted by Mr. Hall. On Friday, September 25th, Mr. Hall will address the Paul Revere Masonic Lodge, and on Sunday morning, September 27th, he will speak for the Creative Thinking Group at their regular Sunday services.

From San Francisco, Mr. Hall will fly to Denver, where he will give a series of three lectures on October 4th, 6th, and 8th,

at the Phipps Auditorium. If you have friends in this area and would like to send them programs for this lecture series, we will be happy to cooperate.

* * * * *

Recently, our vice-president, Henry L. Drake, attended two important psychological meetings. One of these was the annual meeting of the Western Psychological Association held at San Diego. The other was the joint Conference on Values of the Psychotherapy Association of Southern California and the Los Angeles Society of Clinical Psychologists, held on June 20th and 21st at Santa Barbara. At the former meeting, such topics were considered as: developments in education for gifted children, values in family relations as established by marital counseling, and the dynamics of personal planning. At the Santa Barbara Conference, devoted entirely to the concept of values, some two hundred and fifty of the leading psychologists of Southern California were gathered for an intensive program of lectures and discussions. A highlight of the Conference was the address by Abraham Maslow on "The Values of the Healthy Creative Personality." Mr. Drake reports that he was deeply impressed by these meetings, in that they evidence a definitely increasing trend on the part of psychologists to think in terms of human values.

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We announce with most sincere regret the passing of Mr. Paul Fog, who departed from this life on July 22, 1959. Mr. Fog had been associated with Mr. Hall and his work for over thirty-five years, and his wonderful spirit of enthusiasm and helpfulness will long be remembered by his numerous friends.

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On July 29th, Mr. Hall was guest speaker at the Author's Club monthly luncheon meeting held at the Hollywood Roosevelt Hotel. His subject was "Anna's King of Siam," the story of the delightful and brilliant Oriental monarch, Maha Mongkut, who is well known to Westerners through the stage and screen versions of the book "Anna and the King of Siam." Incidentally, an illustrated

research article, based on new documentations about the life and times of Maha Mongkut, will appear in the next issue of this magazine.

* * * * *

After many years without mimeographed notes of Mr. Hall's Sunday lectures, we have finally worked out a plan which will enable us to produce a limited supply of selected lectures in mimeographed form. The choice in each case will be determined by popular demand, and these notes will not be stock items on our inventory or book lists, nor be available through dealers.

* * * * *

Because of our new Auditorium, we will now be permitted by the city to have a new address. Our out-of-town friends who have visited Los Angeles and tried to reach our Headquarters by public transportation, may have disturbing recollections of inquiring for directions to Griffith Park Boulevard, only to be met with a shrug of the shoulders, even by bus conductors. As our property is situated on a corner, and the Auditorium parking lot will have an entrance on Los Feliz Blvd., our new address will be 3910 Los Feliz Blvd. This will be most helpful, since almost everyone in Los Angeles has heard of Los Feliz.



MIMEOGRAPHED LECTURE NOTES NOW AVAILABLE

HOW TO PREPARE FOR A FORTUNATE REBIRTH — The Buddhist Science of Planned Destiny

INVISIBLE RECORDS OF THOUGHT AND ACTION—The Theory and Practice of Psychometry

Ready in September:

“THE DARK NIGHT OF THE SOUL”—Man's Instinctive Search for Reality

Price, \$1.15 for each lecture, postpaid. Or you may subscribe for a series of twelve lectures, to be sent one each month, for \$12.00. (On subscription orders, please add 48c tax in California).



LOCAL STUDY GROUP ACTIVITIES



Our new project, making available the notes of Mr. Hall's outstanding lectures in mimeographed form, will provide our Local Study Groups with a regular source of new material for discussion. The information contained in these notes does not appear in any of our published books and pamphlets, and the primary purpose in making them available is for the use of our more serious students. Each Study Group should develop its own plan for working with these notes, for they will provide the groundwork for many interesting hours of research and discussion.

The following suggestions may be helpful. If practical, each member of a group can secure a copy of the lecture for his private use, or, in small groups, a single copy can be circulated among the members in advance of the meeting. In this way, each member of a group can submit two or three questions bearing upon points especially meaningful to him. In larger groups, the leader can assign four or five members to submit questions or to prepare short discussions. With such a program, the lecture notes can be examined and analyzed in a thorough manner, and the various points of view harmonized to enrich and complete the understanding of the subject.

We call your special attention to the series of articles on art appreciation beginning in the present issue of the Journal. These will offer many opportunities to study the value of art as an experience in your own life. Bring some of your own treasures to the group meeting; explain what they mean to you and why you like them. Share your appreciation with others, and also quietly accept into your own consciousness items brought by other members. Experience the impact of beauty together, and if you do not have a sufficient number of actual art objects, bring prints or pictures of such works, or illustrated books you have especially enjoyed. Try to understand

why you prefer certain types of art, either Eastern or Western. Do not allow yourself to be too critical, but understand the true meaning of beauty as a maturing force in your mental-emotional life.

The following questions, based on material in this issue of the PRS JOURNAL, are recommended to Study Groups for discussion, and to readers in general for thought and contemplation.

Article: *ART AS IMPULSE AND IMPACT*

1. Define and explain the meaning of the word *taste* as it applies to art. How do you interpret taste in your own selectivity of immediate personal surroundings?

2. Discuss the significance of *meaning in art*. Do you enjoy a work of art because it gives immediate pleasure or satisfaction, or do you require that it be instructive or inspirational in its content? Can these aspects actually be separated, or does one inevitably imply the other?

Article: *MYSTICAL OVERTONES OF SENSORY PERCEPTIONS*

1. Describe the sixth faculty, or coordinating power, by which the testimonies of the senses are united.

2. Consider the possibility that consciousness extends into the magnetic field, and that we can have awareness beyond the periphery of the physical nervous system. Assuming extrasensory perception to be true, give a simple explanation of the scientific principles by which it operates.

Please see the outside back cover for a list of P.R.S. Study Groups.

The Fair Exchange

One of the Ptolemys refused to supply the famished Athenians with wheat until they presented him with the original manuscripts of Aeschylus, Sophocles, and Euripides.

The Saint's Favorite Comic

The boldest preface-liar was Aldus Manutius, who, having printed an edition of Aristophanes, first published in the preface that Saint Chrysostom was accustomed to place this comic poet under his pillow, that he might always have his works at hand—as, in that age, a saint was supposed to possess every human talent, good taste not excepted. Aristophanes, thus recommended, became a general favorite. The anecdote lasted for nearly two centuries; and what was of greater consequence to Aldus, quickened the sale of his Aristophanes. This ingenious invention of the prefacer was at length detected by Menage.

LECTURE



NOTES

MYSTICAL OVERTONES OF
SENSORY PERCEPTIONS

EACH FACULTY HAS ITS OWN EXTRASENSORY POWERS

In approaching this particular subject, it is helpful to begin by considering certain basic factors involved in sensory consciousness. According to Buddhism, we have a group of six senses, normally considered. There are the five familiar senses—sight, hearing, taste, smell, and touch—and a sixth sense, which is the coordinating power of the mind. Sensory consciousness is the result of the interaction of a faculty and the object of its attention. For example, the faculty of sight plus something to be seen equals visual consciousness. We know that visual consciousness has a much wider gamut than we generally recognize or understand, for some persons see better, more clearly, and for greater distances than others. We also know that we have differences in all our sensory perceptions, and we actually have no proof whatever that the sensory perception reflexes of individuals, on even the simplest subjects, are identical.

Buddhism points out that what we see around us, or what our senses in total bring to us in the form of evidence, is firmly under the coordinating power of the sixth faculty, or the mind, and that the mind can impose itself and its attitudes, opinions, prejudices, and conclusions, upon all other faculties, distorting them and changing them to meet its own requirements. We live in a world in which our faculties are normally under constant suggestive pressure. This pressure may not lead to what we would term visual exaggeration or deformity, but there is a constant borderline in-

fluencing of the mind, which causes us to have a series of reflexes from the sensory perceptions. In other words, we are moved not merely by the senses—by their honest reaction to the various stimuli—but also by attitudes within ourselves, which can transform themselves into sensory reflexes, or can impose sensory conditioning upon faculties. This explains why other people, using the same five senses, do not come to identical sensory findings with our own.

The sensory perceptions exist for the purpose of being used by man to clarify his relationship with his environment. If we wish to get the greatest possible degree of penetration for our sensory perceptions, it behooves us to be able to accept, with unprejudiced mental coordination, the actual findings of these faculties, and to see to it that they shall not be disturbed in their fact-finding processes. The mental coordinator is the most tricky and the most powerful of the senses, and if it is indoctrinated, the senses can no longer be honestly used for legitimate purposes. A prejudiced mental coordinator will force the sensory testimony to conform with the opinions of the individual. Under such conditions, the senses will serve only to complicate environment, and may even help to create an environment that totally overwhelms the individual and leaves him the abject slave to his own ingenuity.

We know that where the mental coordinator becomes too heavily indoctrinated with false ideas, it can move into the condition of an hypnotic agent. It may then cause the most violent hallucinations, or wipe out whole sections of the individual's normal common consciousness, leaving him deprived of areas of value without which he cannot hope to function adequately. This is why, in Eastern philosophy, the real search for truth begins with the unprejudiced mind, and this always requires the kind of thinking that is free from personal profit motivation. If the individual is under the influence of the concept of ambition or possession or wealth or authority, he cannot be honest. These things lock his faculties, and lock the mental coordinator into a pattern of conceits.

Actually, each individual is a sensory formula within himself, and there is no reason to believe that there are two of these formulas exactly alike anywhere in nature. One of the basic differences involved is that sensory awareness is directed toward different stimuli and in varying degrees. For example, if there are two individuals

sitting on the same park bench, one may be moved to study the trees, and the other, to study the construction of the bench. The question may therefore be asked: how do we become particularly aware, from a sensory standpoint? The sensory situation arises as a curious kind of metaphysical chemistry in our daily procedures and the functions that we go through continuously. In this sensory process, we receive certain impressions from objects, but these impressions are actually important to us only because of what we call the power or energy of interest. Interest determines our examination of things, causing us to make available our sensory energies to explore, analyze, and contemplate a certain area or activity with special emphasis. In the psychological process of examining the testimonies of our senses, interpreting them, and deriving conclusions from them, there is a basic difference between the Eastern and Western approaches. A consideration of this difference will provide some insight as to why non-occidental groups seem to have greater extrasensory powers than occidental groups.

When Western man is confronted by an object of interest, his instinctive reaction is to conquer, in the sense of solving, the object. He does not like to be in the presence of something he does not understand; he does not enjoy mystery. The moment the unknown challenges him, he becomes confused, sometimes even belligerent. He is determined to steamroll his way over mysteries and uncertainties, and as a result of this, he uses only the barest sensory equipment in his efforts to examine the object of interest. Being in a perpetual hurry, he is anxious to interpret, and to reach a conclusion about the object as quickly as possible. Perhaps he finds that this object is similar to something else that he knows. The moment this similarity is obvious, he ceases to labor and begins to accept on the basis of this similarity. It is a kind of labor-saving device by which he can meet a challenge in the terms of some other subject already attained.

A large part of the Western individual's sensory research consists merely of trying to find the classification into which new things fall, so that he can interpret them in the terms of some available formula. If they do not come under any existing formula, he often takes the attitude of leaving them entirely alone, feeling that it is better to refrain from such speculations as might confuse

existing knowledge. In other words, he tends to function within a closed pattern of concepts into which he must fit everything. Immanuel Kant pointed this out when he said that Western man is not concerned with the nature of the thing in itself, but with what he thinks about the thing. Thus, the average person does not make adequate use of his sensory perceptions. Not only has his way of life surrounded him with so many protectives and solution-finding mechanisms that it is hardly necessary for him to depend upon his own sensory perceptions, but his thinking in general is too hurried, too rich with opinions, and too hasty toward conclusions.

Eastern thinking has a different attitude toward the sensory perception problem. When the individual seeks to understand something, he does not move aggressively to conquer it, but is more apt to enter a contemplative mood and permit the nature of the object to move in upon him. He searches for its nature, and permits it to reveal its own principles. This may seem unscientific, and there are probably fields where the process is not entirely applicable, but we do recognize that where we permit ourselves to become receptive to the impact of sensory energy, accepting its testimony without dogma on our own parts, we are far more likely to gain a complete understanding of the problem.

According to the Eastern concept, therefore, we must learn to know the thing according to its own nature, and not according to ours. To know the truth, we must be capable of attaining a certain attitude of truth-finding within ourselves, and unless we have this faculty, we cannot interpret circumstances adequately. If we follow the Eastern contemplative attitude of simply being quiet and letting the facts reveal themselves, waiting with natural, kindly expectancy for the right revelation of the fact as it is, we will almost immediately observe a tremendous enrichment on the level of judgment. We suddenly discover that by this simple means alone, we are party to what appears to be a new level of sensory perception.

Research in extrasensory perception (ESP) is being carried on in many directions, but no one has yet seemed to be able to decide exactly what this ESP gamut actually is. We are all acquainted with the various terms involving clairvoyance, mental telepathy, and visions, but we wonder if this is exactly what the extrasensory

band really means. Most of the formal researches have been largely of a mechanical nature, such as the card deck readings—efforts to establish simple numerical formulas for the determination of the law of probability and frequency. Actually, therefore, we do not fully appreciate the possibility of a broad group of faculties beyond those we now use, although we sense that such can exist.

The Duke University experiments have revealed a small group of individuals who are apparently able to break the laws of probability along the lines of ESP. We come to the conclusion, therefore, and probably correctly, that such faculties exist in everyone, but that in certain persons, for various reasons, they are almost immediately available. The higher level of sensory perception always results from the degree of coordination and cooperation received from the mind. Thus the individuals of the Duke experiments must be so constituted by nature that the mind does not block the natural function of the senses. Such a person is, so to say, a psychic.

The psychic is an individual usually highly receptive, in the sense that he is negative to the psychic manifestations which move through him. We recognize a certain danger in being negative to psychic pressure which cannot be understood, and which may cause the individual to become more or less a victim of energies, or forces, or attitudes, which he makes no effort to control because he regards them as more important than himself. On the other hand, while this might be considered a psychical situation, it is not identical with the psychological situation of permitting things to reveal their own nature. It does not follow that we must do what these things tell us to do; rather, it only follows that we have a right to know the nature of things and to discover thereby the true substance of the world in which we live.

Many, if not all, of the experiments that have been developed at Duke can be duplicated without very much scientific examination in the life-patterns, the religion-patterns, of comparatively primitive people. The possibility of seeing objects that are apparently concealed, of breaking the laws of probability in the reading of cards from the back, and things of that nature—such procedures are not uncommon with primitive people, among whom there is a natural psychism and mysticism. If you ask these primitive people how they know certain things, they will tell you that these



—from Sibly's *A Key to Physic*

The "insensible perspiration" of the human body. An early attempt to represent the energy field surrounding man.

things appear in their minds, either visually or audibly, so that there is a consciousness of their factuality.

One priest of a primitive cult gave the following explanation for these phenomena. According to his understanding, there extended from the human body in all directions a kind of field of energy, from six to ten feet all around. This field of energy was actually an invisible or intangible nervous system. Anything that was brought within the field could be known and consciously interpreted if an individual were able to become sufficiently sensitive to this subtle force. Therefore, if a card were brought within this field, with its back to the person's eyes, the field could see the other side of the card; the field could determine the nature of the design of a concealed object, or read the written message concealed in a box. In this energy field, every part of man's consciousness operated, and in some instances, this consciousness was far more operative simply because it was not limited by the restrictive process of brain function or brain structure. The field was actually an over-functional power.

Research on radial length of the brain fibre and the convoluted surfaces of the brain, indicates that at the present time,

human thinking is mostly upon the surface of the brain, and that with ordinary opportunity, we could achieve a mental life from four to six times as intense as our present mental life without exhausting or wearing out any part of the brain structure. In other words, we are using only between fifteen and twenty per cent of the brain's potential. Experiments with subjects under hypnosis have given ample evidence of the unused potential of both the brain and the sensory perceptions.

Some time ago, a series of experiments was made on sight perception, using hypnosis and photography. The human eye is a wonderful instrument, but we use it very heavily under the control of our emotional senses. Therefore, the human eye does not carry the message that it should carry; we have betrayed the eye before it bears witness. The camera is far less exact an eye than ours, but it cannot be demoralized. It is not subject to any of the emotional stress or strain that a normal person experiences. Using various types of special film, developed to meet, as far as possible, the areas of sensitivity in which the eye moves into an extrasensory gamut, efforts have been made to photograph various objects or conditions to search for a greater inclusiveness than is apparent to the eye.

In many instances, these photographs showed, first of all, that the eye, when compared to the camera, did not have the availability of area penetration that the camera had. For example, an individual looking for 100th of a second into a store window in which were a number of objects, was able to record only a dozen of them; the camera, in 100th of a second, recorded the entire window and all of its contents. An interesting point is that if we had left the eye to function longer, it could have achieved the end, but it could not give us this report. Under hypnotic analysis, however, it appears that the eye did record the entire window, but the consciousness was not available to report the findings. An individual who could point out six or eight objects in the window, with his conscious vision, was able to enlarge this list, under hypnosis, to fifty or sixty items, indicating that he had seen more than he knew he had seen. This means that man has available to him not only the part of things which he is able to report, but other things that he is not able to recognize.

Another group of hypnotic experiments was carried on in France, at the French Academy. These consisted of placing various disease bacteria and germs, in hermetically sealed vials, in close contact with a person under hypnosis. The following procedure was used. The contents of the vial was marked with a symbol, and no one within a two hundred foot area of the subject knew what the symbol represented. Even the hypnotist did not know the contents of the vial. It was placed about three inches from the back of the subject's neck, who was then asked to express whatever symptoms he felt as a result of this vial being there.

When the vial which contained the tubercular bacilli was placed behind the subject, he experienced a coughing spell, broke into sweat and fever, and showed temporary symptoms of an advanced stage of tuberculosis; all in a matter of a few seconds. When other ailments were similarly tested, the subject, in each instance, reacted with appropriate symptoms. This indicated that the patient was aware of the contents of the vial without knowing it, and was able to correctly determine what was in these sealed glass vials. The only possible answer seems to be that of my old shaman friend; namely, that man has an energy field into which all the sensory perceptions extend. Obviously, these energy fields are extremely subtle, and under normal conditions, it is very difficult to make use of them to determine anything.

Through hypnotic research it has been found that all of the sensory perceptions can be subjected to artificial control and direction. Under post-hypnotic suggestion, it is possible to cause an individual to become conscious of all kinds of odors and aromas that have no existence except in that suggestion. He can also be caused to block out all kinds of sensory perceptions. For instance, under post-hypnotic suggestion, the individual can be caused to see, examine, and remember all the objects in a room filled with people, and be totally unaware of the people. As far as he is concerned, there is no other person in that room. Or, the individual may be in an empty room and, by post-hypnotic suggestion, be caused to see the room full of people, so that he will shake hands with these non-existent persons, talk to them, and hear their answers. Thus we find that under suggestion, the function of every faculty can be changed. Faculties can be caused to create and to

visualize things that are not present. This is done by influencing the highest faculty, the mental coordinator, and we should remember that what is accomplished so spectacularly by hypnosis, also occurs every day to a less noticeable, but more persistent, degree when we let our mind be influenced by opinion and prejudice and environmental pressures.

Further interesting evidence has been brought out in the problem of tainted food used in hypnotic experiments. The subject is given a certain type of food—a soup—in which a number of ingredients have been put together. One of these ingredients is bad, but mixed with many others, and with various flavorings and spices, the bad element is almost completely obliterated from our conscious sensory perception. The chances are a hundred to one that the subject will react to the dominant flavor, and will not notice the bad ingredient. Under hypnosis, however, it is possible to determine from the same subject every ingredient in the soup. This means that there is a faculty within him which can break down and analyze separate elements which he does not consciously recognize. It is also quite probable that if these elements were passed before his mental mirror-mind while under hypnosis, he would correctly distinguish the one that is bad. He therefore knew this all the time, or it could not be rescued from him under hypnotic suggestion. Yet actually, if this person could have become sufficiently relaxed to break through all the pressure-patterns which move him in one direction or another, he would have discovered without hypnosis that there was something wrong with the soup.

The problem of tainted food brings up the not uncommon experience of what we call the "hunch." Someone begins to eat a certain food, and without recognizing any particular ingredient, decides he will not eat this food because it is bad. He has a hunch that something is wrong with it. The hunch, however, is nothing more or less than the fact coming around through the extrasensory perception range. It is not a mystery or a miracle; it is simply cause and effect on a level we do not understand. There are many instances of this type of extrasensory perception. There is the individual who starts out on a trip and has a perfectly certain knowledge that things are not going to work out well; and he is right. Everyone feels that it is intuitive. It is intuitive if you understand

intuition. This intuitional reflex is due to the consciousness having recorded or remembered a group of facts which the conscious mind overlooked, and the ability to rescue these and bring them into coordination seems to contribute a new dimension of consciousness.

Often these hunches or ideas are ignored or contradicted because they are contrary to our common experience. I know many cases in which failure to observe one of these intuitive flashes has resulted in tragedy. Actually, inside this mechanism are the facts necessary to arrive at a valid conclusion. This is true also of health. There is a tremendous field of reflex within the body of man, and his unconscious sensory reactions to the state of his own body are frequently most prophetic. These intuitive feelings are the result of a process for which we have no adequate explanation at the present time.

Psychometry is another branch of ESP research in which evidence is accumulating. While we may say that such instances are rare, we must also admit that if only one genuine incident has been recorded, then regardless of rareness, we are dealing with a fact that must be explored. As Cicero so well pointed out, it is inconceivable that our fathers and their fathers have recorded these things so long without some substance in reality. Let us take a case, for example, where an individual walks through a room in which a glass of water is standing on a table. Later, a psychometrist is able to restore that person's appearance, temperament, even thoughts, from the glass of water, because the impression is there. This would indicate, also, that the individual leaves an emanation or substance near or around everything with which he is associated.

During World War I, a mother, who was desperately worried about the possible fate of her son, who had been captured by the enemy, received a great consolation one day from one of these little postcards consisting only of lines of printing which the person could check. It arrived from a German prison camp through the Red Cross. All the prisoner could do was to check the fact that he was well, didn't need anything particularly, and hoped to be released in the near future, and then sign his name. To the mother, this was word from heaven. She was so happy that she put the card in the pages of her Bible beside her bed that night, and after

her prayers of thankfulness, went to sleep. In her dreams she saw her son in prison camp. She saw the shape of the building, the dormitories, the room he was in, and the number of the dormitory. None of this information was on the card. She wrote these things down, and later, when he was released, he verified every detail. She did not have this dream until she had received this card; therefore, the inevitable implication seems to be that the card carried the impression. Paracelsus believed in this theory, as did Digby, the famous English physician. Many persons have come to the conclusion that objects do carry the energies with them of those who have recently used them or handled them, and that these energies could, under certain conditions, be released.

The question naturally arises as to why this particular mother should have this experience, while a million other mothers did not. This we do not know. There is, however, one thing that is frequently found in this type of situation, which is well illustrated in this case. The mother experienced a tremendous mental upheaval—worry, doubts, and fears. Then came the release; he was safe and hoped to be freed. Immediately, the mother's entire structure of fear collapsed, and she experienced a state of almost complete gratitude. Being a devout woman, she turned to prayer of thankfulness. She moved from a confused state to one of tremendous internal peace. She relaxed, and again accepted the goodness of providence without a doubt, thus apparently setting up a mechanism whereby the experience could be recorded. Nearly always this type of experience occurs where tension has given way to a state of complete receptivity; or it may arise in persons whose natures are exceedingly uncomplicated and therefore have few tensions. Tension seems to be the destroyer of this entire faculty.

There appears to be no way by which the average person has been able to develop his extrasensory perception gamut to any marked degree. He simply discovers that he has it. It seems, however, that our ancient forebears, like the American Indian priests, and Asiatic philosophers and mystics, did recognize the possibility of cultivating these faculties through the practice of a certain way of life. These faculties cannot be caused to enlarge, like muscles, through exercise and specialization; their growth depends upon total personality coordination. The extrasensory faculties enlarge

by the re-education of the total mental-emotional life, and can thus be caused to become a valuable aid in the conduct of the person. It is possible that in the remote future of things, these faculties will be generally available. As the result of that kind of education which we know as evolutionary wear and tear, the individual will pass through the experiences necessary to release these faculties. But as all evolutionary processes can be anticipated by the mind, man can grow more rapidly than nature, if he wishes to, and if he will follow diligently in the pattern set by nature.

It would seem, then, that each person who finds that a more intuitive life would be valuable to him, and who would like to have a greater availability of these extrasensory faculties, could give the matter some thought. The first thing he could learn to do is to make full use of the faculties he now enjoys. Actually, we have no right to expect more faculties while fifty per cent of what we have remains unused. An individual who has not placed any reasonable control upon the senses that he possesses, who has never learned to use them well, can hardly be a candidate for greater rewards. We must recognize that we are strangely and wonderfully blessed in having these faculties. An individual who loses the power to see, we feel to be heavily afflicted. Yet the individual who, having the power to see, lives a lifetime without seeing anything worth seeing, is considered a success. We have these things, but we must recognize the importance of usage.

Each faculty must be relieved from the tyranny of mental preconception, and be allowed to report honestly. It must be respected as a faculty; it must be given the privilege and the liberty to be itself and to tell its story to a person sincerely interested in that story. We must learn not only to accept the testimonies of our sensory perceptions, but to accept the challenge of improving our conduct when these testimonies bring faults and inconsistencies to our attention. Faculties which are ignored, or the energies of which are refused recognition, frequently deteriorate. Once we have denied faculties their normal receptivity for a period of time, we cannot trust them any longer. They become like everything else that is perverted or miseducated; they lose the power of direct, honest action. This means, then, that if our sensory perceptions are to serve us well, they must be allowed to function and to grow.

If we begin to relax and permit our sensory faculties to bring their testimonies to us, we will observe that we have opened a new and important instrument of learning. For actually, we are surrounded constantly by knowledge which escapes us through the lack of our faculty observation. We are constantly in the presence of valuable messages; examples of things to do or not to do; methods and ways of simplifying activities; messages in the conduct of persons around us. Always realizing, however, that we cannot hope to consciously record everything that we subconsciously gain through our faculties, we remember what our ancestors did. When an emergency arose in their lives, they usually sought the consolation of their God. They would go into a church, or a shrine by the road, or perhaps into their own closet and close the door, and ask that heaven give them light. They would ask for guidance, and be receptive to whatever message they hoped would come.

Very few of these persons actually received a tangible answer. The heavens did not open; the finger of God did not trace, in letters of fire, the solution to the problem. Yet as they became quiet and devout, and asked to understand, seeking for some sign of what the will of heaven was to be in this matter, they nearly always received some kind of guidance. This was because they placed themselves at the disposal of the subconscious reservoir of experience-wisdom which was locked within themselves. Most ancient peoples regarded this as an attribute of the divine nature, and it properly is such an attribute.

From a devout attitude, a natural expectancy, freedom from preconception, and a sincere desire to know what is true, the individual reaches into the availability of the recording already present in his extrasensory gamut. He therefore has available to him much information that he always knew, but did not know that he knew. Wherever we are quiet, and seek gently, we have this availability. The moment we become receptive, a voice of judgment within us, operating in its own mysterious intangible way, impels upon us the facts, and we suddenly know what we should have done, and what we should do, whether or not we have the courage to perform the action.

From what we know today, therefore, it seems reasonable that we have an increasing load of knowledge that is unknown. We

have a tremendous accumulation of overtones, gathered through ages; gathered through each life, whether we admit it or not; gathered each day, whether we know it or not. This great overtone is available to us, and that is why in every philosophic era, men grow wise by reaching into their own availability, discovering the principles of truth within themselves. This is why we must search for wisdom within ourselves, for it is only within, that we have this wisdom stored up in the peculiar terms of our own needs; wisdom brought through our own particular conduct, meeting our own peculiar biases and prejudices, and correcting our own mistakes. Universal wisdom is not as valuable to us as that wisdom which already carries within itself the aspects of our own experience, showing us the things we should do and the things we should not do.

This, altogether, forms a tremendous overtone, and as we proceed along, we come gradually through the maturity of our natures, toward a spiritual understanding of these things. Our aggressive effort to assimilate external knowledge relaxes a little, and we realize that our great trouble in society today is that we are learning new things all the time, externally and scientifically, but we are not developing strongly enough, culturally, to support knowledge. We are gathering more exterior sensory testimony, building more and more into the internal, but we are not releasing the moral maturity of this experience out of the internal. There must be internal release along with external progress, or we can literally die of our new ideas, simply because we have not taken from any idea the maturing value by which our total culture grows up. Our culture is in our extrasensory band, and it must be released into action if man is to be a safe creature for himself and others in this world.



Edward Burke, the great English statesman, once remarked, "Strip majesty of its exteriors (the first and last letters), and it becomes a jest."

Importance of Footwork

A Chinese philosopher once said that parents who are afraid to put their foot down usually have children who step on toes. Because of strong parental influence, delinquency is almost unheard of in our Chinese-American communities.

—James M. Patterson, *NEA Journal*, 1958

THE "UNWORTHY" ONE

DRAGON TALES



SI entered the antique shop, I could see no signs of the proprietor. Waiting a few seconds in the complete silence of the store, I then called out, "Are you there, Mr. Nakamura?"

Immediately, the voice of my friend sounded from the depth of his private sanctuary behind the heavily draped door. "Oh, Haru San, excuse please, you are ever welcome. Come join me in the back room. On this occasion, we shall celebrate a minor success and explore a major mystery."

Mr. Nakamura was seated at his cherrywood table, with an owlish expression on his bland features. He had the curious ability to smile with his eyes while the rest of his face remained as immobile as some ancient Buddhist Lohan.

On the center of the table, was a magnificent example of early woodcarving. It appeared to be a large natural burl. The knotted and twisted surfaces had inspired some skillful artist to fashion from its uneven shape what appeared to be a rugged and precipitous mountain, its peak partly veiled in swirling clouds. The wood was a coppery brown, parts of it highly and beautifully polished.

"This is certainly remarkable. Did you just acquire it?"

Mr. Nakamura half rose and motioned me to a chair facing him. "On the contrary, I have had this lovely carving for many years. It has always been my hope that sometime I could complete the original composition." He leaned forward and rubbed his hand slowly over the carving, pausing here and there. "You will observe that the artist has provided five areas with cleverly concealed depressions, evidently intended to support additional objects—such as this."

With the proper degree of dramatic flourish, he placed beside the woodcarving an exquisitely delineated ivory dragon, about

twelve inches in length. It had huge claws and an extravagantly twisted body. Most arresting, however, was its grotesque expression, for it gazed out upon the world with a look of ridiculous solemnity.

"This was the first reward of my searching," explained Mr. Nakamura, as he picked up the amiable monster and placed it on one of the swirling clouds near the summit of the carved burl. The dragon peered coyly over the rim of the wooden cloud, and it was impossible for me to restrain a chuckle.

The shopkeeper obviously enjoyed my amusement and, as a reward, placed three more ivory dragons on the table for me to admire. They were all about the same size, but in various postures, and it was evident that they were the work of one master. "I secured the last of these from a private collector only this morning," continued Mr. Nakamura, "but, alas, I fear that the fifth dragon may be forever beyond my reach. It is in a museum in Germany, and I must be satisfied with this passable photograph. Unfortunately, public institutions are slow to relinquish their treasures."

A moment later, my friend placed the figures in their proper positions. The grouping was superb, and it seemed to me that Mr. Nakamura had achieved much more than what he had pleased to call a minor success.

After giving me ample opportunity to admire the ensemble, the antique dealer removed the dragons and placed them in a row on the table. "And now, Haru San, that we have enjoyed our instant of triumph, let us proceed to consider the mystery we have on our hands. Do you notice anything peculiar about these delightful creatures?"

After studying them to the best of my ability, I replied, "They are so completely peculiar that it is difficult to know exactly what you mean."

"Then I will give you a clue. I secured them at very reasonable prices because all of them are damaged, and in precisely the same way. Look closely, and you will observe that a small piece is broken from the tail of each dragon, even including the one in the photograph from the Leipzig Museum."

Now that my attention was called to the nether ends of the carvings, it was apparent that the art dealer was correct.

"It is certainly a remarkable coincidence."

"Too remarkable, Haru San, but always you bring me good fortune. Just as you called to me from the front of my store, what you would say a dawn broke in my mind. I think I know why the tips of the tails are missing."

He rose, motioning me to join him, and we made a brief tour of his back room. In the course of his journey, Mr. Nakamura picked up a tall Chinese vase and, turning it over, pointed to a tiny nick in the base. "See, this is under the glaze; it was put there on purpose."

Turning to a delicate little painting of lotus flowers, he continued, "You will observe that the artist has skillfully drawn a little worm eating a hole in one of the leaves. Note also the tiny imperfection in the engraving on the back of this superb metal mirror. These are not accidents, my friend. In one of our great shrines, the carved pillars that support the roof were put in position upside down, and no one in his right mind would think of correcting this error."

We returned to our chairs, and Mr. Nakamura continued. "In the case of our dragons, nothing has been left imperfect. The tails were deliberately mutilated when the carvings were nearly finished. I have a great desire to find those tails, for I strongly suspect that they are not far away."

"You mean that you hope to recover these broken fragments, after two or three hundred years?"

"Precisely."

"How do you propose to begin your search?"

"If they were ever separated from the figures, they would be hopelessly lost, so I recommend that we subject these ivory dragons to the most minute inspection." He handed one of the carvings to me. "Here; perhaps you can discover something. Two pairs of eyes are better, they say."

Mr. Nakamura brought out magnifying glasses of several sizes, and we went to work. "Report even the smallest detail that appears unusual. Overlook nothing," he cautioned.

I examined my dragon slowly and carefully, from the tip of its broken tail to the end of its long and ferocious jaws. "It seems to me, Mr. Nakamura, that there is a minute hole under the edge of the mane-like streamer of hair on the left side of the neck."

The shopkeeper instantly focused his glass on the specimen he was holding, and drew in his breath with a sharp hiss. "Yes, it is the same here." He picked up the other two, and nodded his head briskly. "They are all alike. This may be the clue we are seeking."

He opened the drawer of his table and took out a short length of thin steel wire, a heavy piece of felt-like cloth, and a pair of padded leather gloves. "I always keep these things convenient," he observed, as he put on the gloves and wrapped the dragon in the thick fabric. "Sometimes secrets like this are guarded with poison. You press a wire into the hole, and a tiny point comes out somewhere and pricks your hand. That can be very bad."

Slowly he inserted the wire about three quarters of an inch; then there was a blockage. He pressed a little harder, and the obstruction gave way.

"Now let us see," murmured Mr. Nakamura. He carefully unwrapped the dragon, to find that a small, highly carved area of the creature's chest had fallen out, revealing a secret compartment. The hollow space was filled with wax, and embedded in the wax was the bit of broken tail. Needless to say, each of the dragons had a similar hiding place, approximately in the area of its heart. With the utmost caution, my friend removed the tails from the wax, and scrutinized them carefully.

"The most natural thing for us to do at a time like this is to put the tails back in place, but I believe that this would be a serious mistake."

"What are you thinking?"

"Perhaps I can explain best by telling you a story. Long ago, there was a celebrated Buddhist monk and scholar. His name was Kobo Daishi, and like your Leonardo da Vinci, he was universally learned. There are many strange stories and legends about him, most of which I suspect are true. This Kobo Daishi was selected to make the ornaments for the Yonamon—that is, the elaborate entrance gate of a Japanese Buddhist temple. Among the decorations that he fashioned were two wonderful phoenix birds, to adorn the ridge of the roof. They were perfect beyond comparison, and it is said that when he added the last brush stroke of color to the first bird, it began to move and appeared to come to life. Instantly, the magician-priest added a small blotch of paint in the

wrong place, and the phoenix returned to wood, and has remained in its proper position ever since."

"You mean to say, Mr. Nakamura, that these ivory figures might become alive if you restored their tails?"

The shopkeeper shrugged his shoulders. "How else can we explain all the circumstances of this mystery? There is a quaint belief in China that if a work of art is actually perfect, it escapes from mortal control and exists according to its own inclinations."

I wished that Mr. Nakamura would experiment with his dragons to see if they could soar through the air and return to their aerial region, but it was understandable that he might be reluctant to lose his treasures. The shopkeeper picked up the photograph of the fifth dragon and contemplated it sadly for several minutes. "What a pity that this poor creature will spend the rest of its days in a musty old German museum."

The hour had grown late. Soon we parted, and I returned to my hotel via rickshaw. It had been a most stimulating evening.

* * * *

Months later, after I had returned to the States, a letter with enclosures reached me from my Japanese friend. It read:

"Esteemed Sir: You may be interested to know the latest development in the mystery of the ivory dragons. Moved by the most unselfish and altruistic motives, I felt it my duty to write the curator of the Leipzig Museum of Oriental Arts and tell him about the secret compartment in his dragon, and what it contained. Of course, I warned him not to attempt to replace the broken tail, and told him of the old legend. I regret to say that, exactly as I expected, he ignored my advice, as you will note from the enclosed clipping. I remain your unworthy servant, K. Nakamura."

The cutting from the newspaper announced that the police were baffled by the strange disappearance from the local museum of a valuable carved ivory dragon. The curator had been repairing the figure at the time it was stolen.

With the letter was also a small photograph of Mr. Nakamura's dragon mountain. It was now complete, for the fifth dragon was in its proper place. On the back of the picture was a brief line, "All is well. I have removed his tail. K.N."

Library Notes

By A. J. HOWIE

THE FIRST CREMATION IN AMERICA

In the *Old Diary Leaves* of Henry S. Olcott, is preserved a wealth of anecdotes that recall the colorful personalities and incidents that enlivened public attention during the early days of the Theosophical Society. One event in particular that bears repeating is the story of the first cremation in America. Now that the violence of the 19th-century antagonisms over the subject of cremation has subsided, and crematories and columbariums are available to anyone, we are apt to forget the intensity of emotion that was stirred up pro and con when the subject of cremation was discussed as recently as the last century.

For decades, in England and America, there had been agitation among the avant-gardists for a reform in burial customs. Societies were formed in which the advantages of cremation of the dead were discussed and argued. Stories were circulated about cases where individuals had been found to have been buried alive. Propaganda was developed about the dangers of disease spreading from the natural decomposition of bodies buried in cemeteries. Medical colleges had difficulty in securing sufficient cadavers for study by their students, and it was generally known that there was a profitable traffic in grave-robbing.

But religious and social traditions opposed all suggestions as to the desirability of cremation. The majority of Christian sects still are adamant in their belief that the dead must be interred. And it was largely the intellectual, free-thinking, atheistic, mystically inclined groups that fostered the idea. It was inevitable that the newly formed Theosophical Society should range itself in the vanguard among the advocates of cremation.

A dilettante sort of body calling itself the New York Cremation Society was formed in April, 1874, which Col. Olcott joined. Its

members passed resolutions and issued pamphlets, but for several years they did not get a body to burn to inaugurate the reform and prove their faith. That chance came when Col. Olcott offered them the body of the Baron de Palm for cremation.

Joseph Henry Louis, Baron de Palm, Grand Cross Commander of the Sovereign Order of the Holy Sepulchre at Jerusalem, Knight of St. John of Malta, Prince of the Roman Empire, late Chamberlain to His Majesty the King of Bavaria, *etc., etc.*, descended upon Olcott and the Theosophical Society in December of 1875 with an introductory letter from the editor of the *Religio Philosophical Journal*. The Baron was a man of engaging manners, evidently familiar with the best society, and professed much interest in spiritualism and a desire to learn something about the Oriental theories of Mme. Blavatsky, whom he expressed a desire to meet.

The Baron seems to have been welcomed unquestioningly at his face value. He joined the Theosophical Society, and within several months was elected a member of the council to fill a vacancy caused by a resignation. Almost immediately, he complained of feeble health and that no one in the wretched boarding-house where he lived cared whether he lived or died. Olcott immediately took him into his own apartment and called a physician to prescribe for him. The doctor's diagnosis was sufficiently serious to warrant calling in legal counsel to draw up a will, which named Col. Olcott as residual legatee, and appointed him and the treasurer of the Theosophical Society as executors of what was described as a considerable estate. Upon medical advice, the Baron was removed to a hospital, where he died the very next morning, May 18, 1876. An autopsy revealed that for years he had been suffering from a complication of diseases of the lungs, kidneys, and other organs.

De Palm had specifically requested that no clergyman or priest should officiate at his funeral, but that Olcott should perform the last offices in a fashion that would illustrate the Eastern notions of death and immortality, and that his body should be disposed of as Olcott deemed advisable.

Olcott immediately offered the body to the New York Cremation Society and the offer was accepted. The weather was warm

for the season, so urgent haste was called for in completing all arrangements. Up to the evening before the day appointed for the public funeral, it was understood that after the ceremonies the Society's agents would proceed with the cremation.

Meanwhile H. P. B. and other Theosophists began organizing an impressive "pagan funeral," as it was described in the press which took up the hue and cry of a controversial subject. A litany was composed, a ceremonial was devised, and a couple of Orphic hymns were written for the occasion, with appropriate musical settings. On Saturday evening, while they were rehearsing the program for the last time, a note arrived from the secretary of the New York Cremation Society advising that because of the notoriety given by the newspapers to the funeral and subsequent cremation—which also included attacks on the Theosophical Society and its tenets in general—they would have to withdraw their acceptance of the body for cremation.

The doughty Colonel did not remain in a quandry; he immediately assumed the whole responsibility and pledged his word that the body should be burned if he had to do it himself.

The funeral services were held in the great hall of the Masonic Temple at the corner of Twenty-third Street and Sixth Avenue, New York City. Tickets of admission had been printed, triangular black cards printed in silver for reserved seats, and drab ones printed in black for general admission. The newspaper publicity drew a mob of people who had no tickets but were on hand long before the doors were opened. The police were called, but when the doors were opened there was a great push, and the 1500 holders of tickets had to find seats as best they could, while the auditorium, which held 2000, was crowded to capacity, the passages and lobbies blocked. Obviously the multitude had come to gratify its curiosity rather than to evince either respect for the dead or sympathy with the views of the Theosophical Society.

The New York *World* had anticipated the ceremonials by publishing a very witty burlesque in which the various leaders of the Theosophical Society were caricatured and the adaptations of ancient rituals ridiculed. This was only one of many press items that served to whet public interest. Hence it was a very restless audience,

prepared to be entertained by a travesty on Greek and Egyptian funeral rites, with little or no thought for the serious intent of those promoting the ceremony and taking part in it. Such a situation could not pass without incident.

Col. Olcott was proceeding with his oration, and started a sentence: "There is but one first cause, uncreated—", when an excited Methodist, a relative of a member of the Society who was assisting in the ceremony, rose up and, gesticulating, shouted "That's a lie!" Instantly the audience sprang to its feet; some turned toward the doors; some mounted their chairs, the better to see the stage. Anything seemed likely to happen. Mme. Blavatsky added her bit by calling out, "He's a bigot, that's what he is!" which set everybody around her laughing, in which she soon heartily joined. This helped relieve the tension.

Again Col. Olcott was equal to the occasion. He stepped quietly forward, placed his left hand upon the Baron's coffin, and stood motionless, facing the audience without saying anything. Instantly there was complete silence, with an air of expectancy; whereupon, slowly raising his right hand, he said very slowly and solemnly: "We are in the presence of death!" The excitement subsided as if by magic. Then in the same voice as before, and without the appearance of ever having been interrupted, he finished the sentence of the litany—"eternal, infinite, unknown."

The two Orphic hymns that had been compiled for the occasion were sung by a volunteer choir of the New Yorker Saengerbund, and the organ accompaniment was the music of an Italian Mass, three hundred years old. The *Sun* reported: "—and as it swelled and then died softly away in the half gloom of the crowded but hushed room, with the symbolic fire flickering (on the triangular altar) and the ancient knightly decorations flashing on the coffin, the effect was very impressive."

The body of the Baron was placed in charge of the Society's undertaker to be held in a receiving vault until Col. Olcott could arrange for its cremation. Precautions, better than the ordinary embalming process, had to be taken to prevent decomposition, which was done by packing the corpse in a clay pack impregnated with carbolic and other vapors of distilled coal tar. This preserva-

tive had completely mummified the body by the time of the cremation.

The newspapers played up the fact that the Baron had named Col. Olcott as the chief beneficiary of his vast estates and wealth. The first shock came when they opened his trunk at the hospital—it contained two of the Colonel's shirts, from which his stitched name-mark had been picked out, a small bronze bust of a crying baby, some photographs and letters of actresses and prima donnas, some unreceipted bills, some gilt and enamelled duplicates of his orders of nobility, a flat, velvet-lined case containing the certificate of his birth, his passports and several diplomatic and court appointments he had held, the draft of a former will, a meager lot of clothing. Beyond this, nothing! No money, no jewelry, no documents, no manuscripts, no books, no evidence of literary taste or habits.

The old will described him as Seigneur of the castles of Old and New Wartensee, on Lake Constance, and his papers showed him to be the presumed owner of 20,000 acres of land in Wisconsin, forty town lots in Chicago, and some seven or eight mining properties in the west. Inquiry was to reveal that the Wisconsin acreage had been sold for taxes, the mining stock was worthless, and the Swiss castle, a memory of a brief stay on the property which he had negotiated to purchase but for which he had failed to produce the money to pay the taxes, much less the purchase price. Col. Olcott sounds a little bitter when he describes him as "a broken-down noble, without means, credit, or expectations; a type of a large class who fly to republican America as a last resource when Europe will no longer support them. Their good breeding and their titles of nobility gain them an entrance into American society, sometimes chances of lucrative posts, oftener rich wives."

This was the man who bequeathed his body for the first public cremation in America. In 1816, a Henry Laurens, a wealthy plantation owner of South Carolina had arranged that his corpse be burned in Eastern fashion on a funeral pyre in the open air. And there is a record of a Mr. Berry being burned on an open air pyre. But up to 1876 there was no precedent to follow, and prejudice and legal technicalities had to be met as they arose. In August,

Col. Olcott noticed an announcement in the papers that a Dr. F. Julius Le Moyne, an eccentric physician of western Pennsylvania, had begun erecting a crematorium for the burning of his own body. Olcott immediately communicated with him and arranged for the Baron's cremation as soon as the building should be completed. If the doctor survived, the Baron should be the first one disposed of in it.

Col. Olcott seems to have given careful thought to every procedure. He had legal counsel examine the statutes, to make sure that a person had the right of choosing the way in which to dispose of his body. He put the Brooklyn Board of Health on notice, so that when he made a formal application, he had no difficulty in securing a permit to remove the body.

Both Dr. Le Moyne and Col. Olcott being strong advocates for cremation, they decided that wide publicity should be given to the event. Invitations were sent to men of science, officers of Boards of Health, professors, clergymen, editors, to be present and to examine the various stages of the process. No religious services were planned. The press, which had criticized and ridiculed the funeral ceremonies, now devoted columns of abuse to the fact that no rites were planned for the cremation. A touch was added by an editorial in the *New York Tribune* which observed that "Baron de Palm had been principally famous as a corpse."

To guard against possible accident or failure, the retort was fired and a 164-pound sheep's carcass was cremated, the timing noted, and several improvements made in the combustion chamber. To prevent any unseemly exposure of the body during cremation, Col. Olcott devised a cerement of a bed-sheet soaked in a saturated solution of alum.

The cremation was arranged for December 6, 1876, in Washington, Pennsylvania, a small town about midway between Pittsburgh and Wheeling. An impressive group of seriously interested guests appeared to witness the cremation. The mummified corpse, being removed from the coffin, was laid in an iron crate, enwrapped in the alum-soaked sheet. Olcott sprinkled it with aromatic gums and showered it with choice roses, primroses, smilax, and dwarf palm leaves, and laid sprays of evergreens on the breast and the

head. He quotes the *New York Times* report of the cremation:

"When all was ready the body was quietly and reverently slid into the retort. There were no religious services, no addresses, no music, no climax, such as would have thrown great solemnity over the occasion. There was not one iota of ceremony. Everything was as business-like as possible. At 8:20 o'clock Dr. Le Moyne, Col. Olcott, Mr. Newton, and Dr. Asdale quietly took their stations on either side of the body and, raising the cradle from the catafalque, bore it at once to the crematory retort, and slid it in, with its unearthly burden head foremost.

"As the end of the cradle reached the further and hottest end of the furnace, the evergreens round the head burst into a blaze and were quickly consumed, but the flowers and evergreens on the other part of the body remained untouched. The flames formed, as it were, a crown of glory for the dead man."

Later, "By this time the retort presented the appearance of a radiant solar disk of a very warm rather than brilliant color, and though every flower and evergreen was reduced to a red-hot ash condition, they retained their individual forms, the pointed branches of the ever-greens arching over the body. At the same time I could see that the winding-sheet still enfolded the corpse, showing that the solution of alum had fully answered its purpose. This answers one of the avowed objections to cremation—the possibility of indecent exposure of the body"

The major papers had planned to give prominent coverage to the event, but the Brooklyn Theater caught fire the same evening, and some two hundred people were burned alive. Thus, the greater cremation weakened the public interest in the lesser one. Whatever the origins and escapades of the Baron might have been, he exulted in a blaze of glory, immortalized by what may have been an impulsive and passing interest. Sans worldly wealth or possessions, his body had been reduced to several pounds of powdery ashes, which were later scattered over the waters of New York Harbor when Col. Olcott departed for India.

And so was inaugurated in America a method of sepulture that continues to gain wider acceptance as the years fly onward.

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