

The
ROSICRUCIAN
MAGAZINE

Rays from the Rose Cross

ESTABLISHED BY MAX HEINDEL
 June 1913

August

1951

VOLUME 43

NO. 8



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Subscription in the United States, one year \$2.50; two years \$4.50. Other countries, same rate, U. S. money or equivalent. Single copies 25 cents, current or back numbers. Entered at the Post Office at Oceanside, California, as Second Class matter under the act of August 24th, 1912. Accepted for mailing at special rate postage provided for in Section 1103, Act of Congress of October 3rd, 1917, authorized on July 8th, 1918. Writers of published articles are alone responsible for statements made therein.

Issued on the 5th of each month. *Change of Address* must reach us by the 1st of month preceding any issue. Address ALL correspondence and make ALL remittances payable to The Rosicrucian Fellowship.

PRINTED AND PUBLISHED BY
The Rosicrucian Fellowship
 Oceanside, California, U.S.A.

"Coming Events Cast Their Shadows"

Religion, Art, and Science are the three most important means of human education, and they are a trinity in unity which cannot be separated without distorting our viewpoint of whatever we may investigate.

True Religion embodies both Science and Art, for it teaches a beautiful life in harmony with the laws of nature.

True Science is artistic and religious in the highest sense, for it teaches us to reverence and conform to laws governing our well-being and explains why the religious life is conducive to health and beauty.

True Art is as educational as science and as uplifting in its influence as religion. In architecture we have a most sublime presentation of cosmic lines of force in the universe. It fills the spiritual beholder with a powerful devotion and adoration born of an awe-inspiring conception of the overwhelming grandeur and majesty of Deity. Sculpture, painting, music, and literature all inspire us with a sense of transcendent loveliness of God, the immutable source and goal of all this beautiful world.

Nothing short of such an all-embracing teaching will answer the needs of humanity. There was a time, even as late as Greece, when Religion, Art, and Science were taught unitedly in Mystery Temples, but it was necessary to the better development of each that they should separate for a time.

Religion held sole sway in the so-called dark ages. During that time it bound both Science and Art hand and foot. Then came the Renaissance, and Art came to the fore in all its branches. Religion was strong as yet, however, and Art was only too often prostituted in the service of Religion. Last came the wave of modern Science, and with iron hand it has subjugated Religion.

Such a state cannot continue. To avert a calamity, Religion, Science, and Art must reunite in a higher expression of the Good, the True, and the Beautiful than obtained before the separation.

Coming events cast their shadows before, and when the Great Leaders of humanity saw the tendency toward ultra-materialism which is now rampant in the Western World they took certain steps to counteract and transmute it at the auspicious time. They did not wish to kill the budding Science as the latter has strangled Religion, for they saw the ultimate good which will result when an advanced Science has again become the co-worker with Religion.

A spiritual Religion, however, cannot blend with a materialistic Science any more than oil can mix with water. Therefore steps were taken to spiritualize Science and make Religion scientific.

In the fourteenth century a high spiritual teacher, having the symbolical name Christian Rosenkreuz—Christian Rose Cross—appeared in Europe to commence this work. He founded the mysterious order of the Rosicrucians with the object of throwing occult light upon the misunderstood Christian Religion and to explain the mystery of Life and Being from the scientific standpoint in harmony with Religion.

In the past centuries the Rosicrucians have worked in secret, but now the time has come for giving out a definite, logical, and sequential teaching concerning the origin, evolution, and future development of the world and man, showing both the spiritual and the scientific aspects; a teaching which makes no statements that are not supported by reason and logic. Such is the teaching promulgated by The Rosicrucian Fellowship.

EDITORIALS

The Fine Art of Living

“ART is power,” declared the nineteenth century poet and sage, Henry Wadsworth Longfellow, and since the “Art of Living” is the “highest of all the Arts,” as the late Willem van Loon designates it in the dedication of his delightfully informative volume, *The Arts*, it follows that the life of a human being is the most potentially powerful of all the works of art now produced by man. From the sphere of a harmoniously designed, dedicated, and disciplined human life emanates a spiritually charged stream of force which blesses with comfort and inspiration all those who, by their own aspirations and actions, put themselves within its range of influence.

As true art is essentially creative, so the life of every human being, in order to serve its high destiny in the great scheme of things, must be, in some measure constructively creative. “The rightly-fashioned life of a good person . . . is a highly creative work of art,” affirms the noted Quaker, Rufus M. Jones. Man, the individualized Spirit, made in the spiritual image of his Creator, and possessing in potentiality all His powers, has as evidence of his divinity the ability to create.

To the Western occultist the divine creative ability inherent in the indwelling Spirit is known as “epigenesis,” and “is the lever by which the threefold body is spiritualized into the threefold soul and amalgamated with the threefold Spirit, soul being the extract of experience whereby the Spirit is nourished from ignorance to omniscience, from impotence to omnipotence, and thus finally becomes like its Father in heaven.” Involution, evolution, and epigenesis comprise the great triad of progress “from clod to god.”

The power of epigenesis, developed under the Neptune Ray, makes man more akin to the divine than any other of his accomplishments. It is the supreme God-power within man, and to the extent that it is used and unfolded will be the degree of one’s success in the “Art of Living.” True, we are subject to the immutable Law of Cause and Effect, which decrees that we reap what we sow, but it is also gloriously true that we may set *new causes* into operation. We may, because of past actions, be forced to live in a certain environment for a time, suffer from a physical defect, or accept the persecution of enemies, but never are we forced to react to these self-inflicted difficulties according to a pre-ordained pattern. A measure of free will,

another God-attribute, is also ours, and we may therefore choose for ourselves how we react to any outer stimulus.

Great works of art—those which carry a message of inspiration that bespeaks the magic touch of the Spirit—are created about a central design. They are integrated to some extent about a definite idea or purpose by means of the application of certain basic principles. In like manner do the lives of great men and women show forth a design for living into which are woven the transcendent beauties of high moral precepts and ideals based upon divine law. The patterns of these lives are passed on from generation to generation to inspire and beckon others to those heights of expanded consciousness in which the Spirit has free play to exercise its highest faculties.

The life par excellence, given to mankind as its most exalted ideal for the present and coming Age, has been patterned for us by the three years spent on Earth by the Christ in the body of the man Jesus. Sacrifice was the cornerstone of this radiant, vibrant structure. A Ray of the Cosmic Christ, of His own free will, made the sacrifice of becoming the indwelling Planetary Spirit of the Earth in order to impel a stumbling humanity upward and onward. Jesus, a high initiate of the human life wave, made a sacrifice by lending his dense and vital bodies for the use of the Christ during His three years' ministry on Earth. Sacrifice is thus shadowed forth as a definite requirement for weaving the pattern of truly artistic living.

For human beings the sacrifice required is that which manifests in the regenerate life—the giving up of all the inharmonious, ugly qualities of the lower nature. The transmutation of selfishness, hate, greed, lust, and intolerance into the virtues of selflessness, love, patience, and compassion redirects the life forces into channels above all sensual urges of the flesh.

This is the life which is a continual re-making of oneself, a joyous replacing of old, hindering attitudes of mind, selfish, crystallized emotional patterns, and outmoded habits with new and better ones based on the harmonies inherent in God's eternal laws. This is the life which releases the highest energies within the human being and directs them into activities helpful to humanity and God. In such a life there is, eventually, complete attunement and obedience to the Higher Will and Purpose.

This high form of living permits the expression of the Spirit in its fullness—Spirit triumphant! It leads to complete liberation—from the toils of the material world and of a physical body. It performs the spiritual alchemy which results in an etherealized vehicle instantly responsive to the promptings of the indwelling God. It unfolds the power to heal the sick, even as Christ Jesus promised: "And greater works than these shall he do." It builds character, which is destiny, and enables one to "preach the gospel" with the most eloquent of voices: example.

Today the great challenge facing humanity is that of realizing the pressing need of sacrificing the selfish, lower nature upon the altar of brotherhood and service. As one accepts this challenge he makes of his life a vibrant work of art, a glowing tapestry which will show forth the eternal glory of God.

A Co-worker Travels On

ON April 6, 1951, it pleased God to call our friend and co-worker, Annella Smith, of Vancouver, B. C., Canada, to a wider work in another world where she has no need for a physical body.

During the forty-odd years since the launching of The Rosicrucian Fellowship there have been thousands of aspiring men and women who have labored diligently in this movement for disseminating esoteric Christianity. Some have been whole-heartedly dedicated to the joyful service of sharing with their brothers and sisters the inspiration toward spiritual living found in the Western Wisdom Teachings. One of these was Annella Smith.

This valiant Spirit was a native of England, but moved to Canada in the early 1920's. Her membership in the Fellowship began in 1923, and she came to Headquarters in 1928. From that time until a few years ago, when her physical body was no longer able to cope with the strain of constant activity, she gave unstintingly of her time, talent, and energy in furthering the work of the Fellowship. As lecturer, teacher, writer, and member of the Board of Trustees of the Fellowship, she served with the unflagging zeal typical of the natives of the sign Leo. Several lecture tours in the United States, Canada, and Great Britain were highly successful in attracting new students into the Rosicrucian Teachings. Possessing a broad scientific and literary knowledge, as well as a comprehensive understanding of the various branches of the Western Wisdom Teachings, she was especially well qualified for the use of the Higher Ones in their work of guiding humanity toward higher spiritual levels.

We miss our friends and co-workers here when they leave us, but we rejoice in the knowledge that they but pass into another room in God's Great Kingdom. We are comforted, too, by the realization that in a future life we will no doubt be brought together again, and will resume our work together as self-conscious channels for the Brothers of the Rose Cross in their beneficent work for humanity.

THE Mystic LIGHT

Art Seeks Inner Vision

By KEYE LUKE

MODERN art in the West today is moving ahead in the direction of a new freedom of expression characterized by great emphasis on creation independent of the optical image. Breaking away from imitational reproduction of the visible world the moderns are calling into play more and more the visions and designs encompassed by the inner eye; and thus are bringing to life and external form the potent images of the enkindled imagination. Meditative thought and concern with the primary problem of man's relation to the universe also are resulting in images of beauty not to be duplicated in the domain of the outer, physical eye, and give promise of bringing to present day art a deeper refinement, sensitivity, and spirituality. And the spectator today is adjusting himself to the significant change—no more does the slick, faithful copying of nature content him. Rather he looks for the work that transports him out of the world of external things into the delights of that which lies beyond outward appearances.

The trenchant inner vision of the artist cutting through the outward veil of things to the eternal and shining beauty within—the revelation of the eternal glories of life behind its temporal forms—this the modern artist is doing superbly and on an ever-increasing scale.

This procedure was a basic factor in the consummate achievements of Chinese art and the art of other Eastern cultures. To seize the universal in the particular; to express the unity of all life in a manner that embraced the human and the non-human worlds as an indivisible whole; to bring to the onlooker a purified work embodying the matchless order and harmony of Creation—that was a conscious aim and fundamental principle of the old Chinese masters.

This of course is to be found also at various periods in Western art—but it was never a dominating force. The anthropocentric nature of the Greek legacy conditioned Western art to a decided and exclusive preoccupation with the depiction of man as the center of all things. But in the Far East, art has always striven to express the whole unity of Creation; and thus curiously and happily has formed a perfect complement to the stupendous art of the West, which at the present day is deriving stimulus and inspiration from Eastern art.

In addition to the Far Eastern influences, one must not overlook the great debt that the moderns owe to the accomplished arts and crafts of the Pacific Basin and to the master sculptors of Africa. Audacious simplification; marvels of color design; unerring recasting

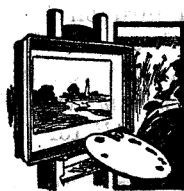
of the forms and volumes of Nature to suit the artistic needs; complete freedom from the shackles of imitative reproduction; perfect sympathy with the materials used; complete identity among form, function, and beauty—all these are salient contributions obtained by the moderns from these so-called "primitives" in the formation of their present techniques. Add to this the assiduous study of the Eastern masters—from whom will be obtained the most rounded stimulus of all because of the unexampled completeness of their art—and you have the principal sources of inspiration of the bulk of modern art.

Thus, the present-day artist has fashioned new stylistic procedures to aid him in an unparalleled freedom of expression. Now he must acquire a philosophy of life—one born out of his mature estimate of the Universe and his relation to it—with which to invest his new technical means. It must come, as surely as night follows day; and all the "isms" of the past several decades with their spectacular aspects and advocates are but a necessary and inevitable prelude to stable and sober creation.

Naturally there are many who are fearful of the nature of our times. They are depressed by the calamitous world conditions and are pessimistic about the future of the creative arts. They expect that we shall all go up in the smoke of H-bombs. Be that as it may, much of the greatest art of the world—East and West—has been produced in unfavorable and downright evil times. Renaissance Italy was not exactly one long uninterrupted period of undisturbed quiet and peace, and neither was China of the Sung landscapes what with the Mongols storming the bastions of the Great Wall, yet a great heritage of peak accomplishment in art was left us by the masters of those periods.

Certainly we, in this country, stand more than an even chance to create significant and enduring art despite the galloping of the Four Horsemen. In the

magistral workings of destiny, we have and are steadily drawing to our shores more and more of the treasures of the world both in men and art. Creative men and women are seeking and finding asylum among us; and great works of art from all climes are arriving and being kept safely in our fabulous museums. Within these museums, from coast to coast, the aspiring artist may study the works of his contemporaries as well as the priceless creations of masters of older times from other lands. We have the genius, tools, and examples.



What the art of the next fifty years of this exciting twentieth century will be I do not venture to predict. We have seen the fair fruit of the first fifty years which was nurtured mainly in the soil of La Belle France; and it is not unlikely that out of the richness of the United States will come the ripe harvest of modern art in the coming half-century. I should say that probably that art may well be a more penetrating, profound, and complete statement of modern man's position at this point in Time. It may be expressive of a greater understanding of the Unity of Heaven, Earth, and Man. It may symphonically sing with cosmic joy of Mankind attaining greater heights in his steady climb out of the primordial slime to walk among the flashing stars.

And in consonance with the foregoing, the following words of G. Lowes Dickinson are supremely apropos—"Our poets and literary men have taught their successors, for long generations, to look for good not in wealth, not in power, not in miscellaneous activity, but in a trained, a choice, an exquisite appreciation of the most simple

and universal relations of life. To feel, and in order to feel to express, or at least to understand the expression of all that is lovely in Nature, of all that is poignant and sensitive in man, is to us in itself a sufficient end. A rose in a moonlit garden, the shadow of trees on the turf, almond bloom, scent of pine, the wine cup and the guitar; these and the pathos of life and death, the long embrace, the hand stretched out in vain, the moment that glides forever away, with its freight of music and light, into the shadow and hush of the haunted past, all that we have, all that eludes us, a bird on the wing, a perfume escaped on a gale—to all these things we are trained to respond and the response is what we call literature.”

Substitute “art” for “literature” in

this instance, because, while Dickinson was speaking of the richness of Chinese esthetic philosophy, nevertheless his words are applicable to our own present-day need, for our art of the future must necessarily be compounded in great part of that universal beauty about which Dickinson so fluently speaks.

[EDITOR'S NOTE—*This article is reprinted by permission of the publishers of Center of Light, a monthly newspaper specializing in uplifting material from leading writers, artists, and speakers. The author of the article, Keye Luke, is a moving picture actor and radio artist, as well as a painter. He has appeared in the Dr. Kildare and Charlie Chan films, and at present participates in radio programs broadcast by House-Warven.*]

Spirit Progressive

By JAMES WEYLAND

ONWARD, Upward, Forever!” is the battle cry of the Spirit—that divine Spark within the human body that knows no rest until it has achieved its highest possible destiny. This inner urge carries man on, not only through the experiences of one Earth-life, but also through his subsequent stay in the invisible realms, and to re-birth in a physical body on the Earth again. From an all-conscious condition at the beginning of its pilgrimage into matter to an infinitely higher state of self-consciousness, the Ego journeys forward, coming again and again to Earth for the experiences which enable it to master the material world and to unfold the innate spiritual powers which eternally cry out for a fuller expression.

Emerson, in his *Essay on Art*, points out that because the Spirit is progressive, it “never quite repeats itself, but in every act attempts the production of

a new and fairer world. This appears in works both of the useful and the fine arts, if we employ the popular distinctions of works according to their aim either at use or beauty.” Michaelangelo asserted that “The true work of art is but a shadow of the divine perfection.” In other words, man’s works of art indicate his stage in evolution, or his state of consciousness, for they manifest the extent to which he has evolved toward godhood and can express in cognizable form his inherent spiritual powers.

Simultaneously with being a barometer of man’s position on the spiral path of evolution, art serves the significant purpose of educating the masses to perception of beauty, which is an attribute of God. Goethe voiced this idea when he stated, “Beauty is at once the ultimate principle and the highest aim of art.” Blake said, “Beauty is a means

of communion with heaven." Milton put it, "Beauty is God's handwriting—a wayside sacrament."

So it is that the advanced Egos who are able to express a high degree of divinity in some phase of art speak in a universal tongue to inspire and encourage others to accomplish the ideals which exist as mileposts on man's journey from "clod to God." Emerson also said, "Art should exhilarate, and throw down the walls of circumstance on every side, awakening in the beholder the same sense of universal relation and power which the work evinced in the artist, and its highest effect is to make new artists," and he recognized the artist as an instrument used by those Higher Ones guiding humanity when he added, "Now that which is inevitable in the work has a higher charm than individual talent can ever give, inasmuch as the artist's pen or chisel seems to have been held and guided by a gigantic hand to inscribe a line in the history of the human race."

The Sage of Concord further pointed out that "the artist must employ the symbols in use in his day and nation to convey his enlarged sense to his fellow men. Thus the new in art is always formed out of the old," indicating that the spiral of man's evolution is reflected in the spiral progress of art. Works of art in every field of endeavor are expressions of the age in which they are created, but the occultist also realizes that they follow certain "patterns" which are imparted by the Higher Ones at auspicious times to evolved artists for use in assisting humanity upward on the spiral ladder of evolutionary progress. Michaelangelo, Leonardo da Vinci, Shakespeare, Wagner, Mozart, Walt Whitman, and a host of others come to mind in thinking of those who have "shown the way" toward that cosmic consciousness which all will at some future time possess.

Until recently (from the evolutionary viewpoint) man has been occupied chiefly with learning to master the ma-

terial world, and as a result he has been concerned in his artistic expressions with the mysteries of form. The nadir of materiality was reached a few millions of years ago, and since that time man has begun to evolve *out of matter*. However, his progress has been slow, and we find that the earlier fine arts: drawing, painting, sculpture, and architecture, from the cave drawings of 25,000 B.C. to the high degree of perfection attained by the Greeks in sculpture and architecture, dealt largely with form. Even the Egyptian faces



of 2,000 B.C. portrayed no emotion, though they graphically represented the truths of contour.

The coming of the Christ as indwelling Planetary Spirit of the Earth greatly accelerated the unfoldment of man's spiritual powers, particularly those derived from the Love-Wisdom Principle (the Second Aspect of God), and we find this increase of consciousness reflected in the arts. The dormant urge of the Spirit to progress was reawakened and began to show forth, although even as late as the early Christian era we see the narrowness of orthodoxy echoed in the fixed, solemn faces, the stiff postures, etc., of the saints, the Virgin Mother, and the infant Jesus.

In the thirteenth century the gentle St. Francis of Assisi came and brought a much needed emphasis upon love—love for all men, animals, trees, and plants. Thenceforth "Madonnas become more human in expression, and saints lose their severity and take on a mild form and benevolent aspect." Gradually Nature in all her beauty came to be used as a background for figures,

(Continued on page 378)

Our Predestined Hour

By BESS FOSTER SMITH

PERHAPS I shall not meet the great creator of "dream houses," Frank Lloyd Wright, on this my earthly pilgrimage, but it is pleasant to think that sometime in the Beyond when my Spirit shall wander free, some corresponding thought may bring us together. It may be as I wander through the great Guggenheim Museum, which will undoubtedly be a reality by that time, that we shall meet. As I gaze on the endless tracings of scroll-like vistas that resemble huge waves caught in some magician's mighty grasp, I feel a presence near me. Behold, there at my elbow is the great architect himself, enveloped in an aura of complete repose.

In the best architectural circles (*Forum*, January, 1948) they say that Wright has designed for the future, and that one hundred years from now builders will turn to his plans which are at present stored away in the archives of his Wisconsin home against that day. From these (plans which look to us now like fantastic dreams), homes of tomorrow and whole cities will grow, and the architect's spacial vision will be the living environment for millions. Paraphrasing somewhat the words of Holy Writ, we may say: "For in Frank Lloyd Wright's mind are many mansions which he prepared for us and which some day we may have—and thus heaven and earth will be brought a little nearer to each other."

"It must be wonderful," I venture, "to see your dreams come true like this."

His face lights up with a glowing smile. "It is, indeed, a great and thrilling pleasure. Men have waited long for these things because they have been afraid to try what was new and untraditional. They dared not accept the larger freedom."

"Did not jealousies and strife among men delay the coming of new ideas also?" I ask.

"Perhaps," he admits. "But those are only birth pains. When they had once grasped the principles of what we have chosen to call 'organic architecture' and comprehended them, their minds began to grow into all sorts of new forms of freedoms; such freedoms as our great founding fathers hoped for when they gathered together the colonial fragments and builded a nation—a freedom of mind to carry out individual ideals."

Then he unfolds to me in simple terms the meaning of organic architecture and "functional" building, all of which apply to a way of living as they do to a way of building—for life is but a building of more and more stately mansions for the Spirit. He defines architecture as the "enclosing of volumes of space for life's purposes in a forthright and functional manner." The mediums for this art are space and light and such structural materials as the country affords.

He explains why the art of architecture is of slower growth than that of other forms, such as pictures, poetry, or sculpture. Structures cannot be shipped about and blue prints are hard to visualize. (One must really make a pilgrimage to one of the *Taliesins*, Frank Lloyd Wright's workshops, to realize how these creations take place. They then become gripping realities.)

As he speaks his words seem to picture themselves on the space before us, as though they were being automatically projected from slides, only we ourselves seem to move in and be a part of them also. We are in Green Springs, Wisconsin, sitting before the huge fireplace where dreams are dancing in the

flames. Some fifty stalwart young men of many nationalities are carrying on in a most democratic manner with farm chores or cooking or drafting, as the case may be. There is a background of music and complete harmony prevails. These young men are entirely unrestricted by the past and are learning to be true artist-prophets, thinking only of what IS and dreaming of what CAN BE. Thus to their minds comes naturally a more creative release of ideas than comes to many.

The next picture of which we are a part is on the great prairie or plains. Here we move with ease through a spacious unisonal type house that is truly a home. We are scarcely aware of room barriers as we move about. There is, of course, no musty, dark basement, no cobwebby attic to be used for a catch-all and no bric-a-brac to clutter up the place. It is truly a heaven on earth compared to the four rooms and a "path" of my time, or the "little old sod shanty" of pioneer days.

Then we are again transported to the rugged Pacific Coast where rocky ledges are piled to wage everlasting war with the encroaching sea. There, seemingly out of these cliffs and nestling among them are homes of men which harmonize with the scene.

We visit tree-sheltered homes, and dine in restaurants that are perpetual flower gardens. We walk in spacious college corridors, but for one and all the plan has been to think first of how people *want* to live, and *can* live in the atmosphere and surroundings they have chosen to make their homes. Each plan is then somehow touched with the special creative magic which one who has lighted his torch at a Frank Lloyd Wright *Taliesin* can wield.

Taliesin is not just a made-up name. It has a very real significance. As Homer was to ancient Greece, *Taliesin*, an heroic bard of Wales, was to the Celts, during the sixth century. Concerning his influence, Renan says in his

classical essay, *The Poetry of the Celtic Races*, "All races have a 'predestined hour' at which, passing from simplicity to reflection they bring to light of day for the first time all the treasures of their nature. *Taliesin* was one who brought forth these treasures for the Celts in heroic song." Later the poet, Thomas Gray, in *Ode to Bards*, calls for *Taliesin* to come forth and again "breathe a soul to animate the clay!" Does it not seem likely that the everlasting and reincarnated Spirit of *Taliesin* dwells with the fellowship of Frank Lloyd Wright's workmen in their shelters, as they "breathe a soul to animate their clay?"

Frank Lloyd Wright's models have revealed the dreams of future architecture, and his name has become a great international unifier. The perfection of his plans has been recognized all over the world. We may say, "How opportune to have such a bond as international organic architecture at this time when it is so badly needed to cement our interests." But those who understand the Divine Plan know that this is a part of it, and that humanity is on the threshold of a stupendous future that beckons to the pioneering Spirit.

Scientists are now confirming what men of faith have already recognized and believed to be true: that we are still in the throes of creation with immeasurable possibilities unfolding before mankind. So, as the sixth century was, seemingly, the predestined hour for the Celts, this half of the twentieth century is our predestined hour. It brings us to the cusp of a new era when the world will be "merging from simplicity to reflection." and when to us shall be revealed the "treasures of our nature." Hence we see this new ideal in architecture as but one of the outward signs of the inner urge to all expressions of finer living. To have been of this age when these new ideals are a-borning is, in itself, a soul-thrilling experience.

The Elohim Jehovah and the Archangelic Race Spirits

By ANNE PHILLIPS

(Conclusion)

MARS is the astrological focus of Aries and Scorpio, and it was undoubtedly some cosmic harmony between the Scorpio-born LORDS OF FORM and Lucifer which enabled Lucifer to effect his entry into the psychic envelope of the earth, so that his "fallen" brethren might enter in upon man's evolution and thus complete their own. Thus the first half of the earth's evolution belongs to Mars; the second half belongs to Mercury.

After the moon was thrown off from the earth in the Lemurian Epoch, the human race became uni-sexual. It is not until this time that anything resembling a real human race develops upon the earth, and with the appearance of uni-sexuality Jehovah-God takes up a new phase of His work on earth, while Lucifer and his hosts stand watch in the psychic envelope of the earth for the right time to enter into conflict with Him for the control of this new humanity.

Now as the human bodies developed under these stellar influences, certain groups or species were set apart for particular work under Archangels who had come hither from the Sun. These were stragglers of the archangelic life wave of the Sun Period who, by service to infant humanity in the Earth Period, sought to regain, with complete literalness, their place in the Sun. It is true that these Archangels represent a higher *life-wave* than that to which Jehovah-God belonged, but they were stragglers in their evolutionary work whereas He was the most advanced member of His own angelic life-wave, and had achieved

the union with Deity. He was therefore capable of directing their archangelic activity on the earth planet.

As there are seven colors in the beam of white light, so there are seven archangelic Powers in this great Solar Work which is performed by the Race Spirits on earth. These seven Powers correspond to the seven planetary Logoi, of which Max Heindel says that "collectively, they are God." That is, each Archangel comes under the rulership of a particular planetary Ray or vibration, and his work with any particular human race is governed accordingly. Thus there are, upon this Earth, seven great Archangels from the Sun who have charge of racial evolution. Each Archangel is the "god," or tutelary deity, of a race, and each is the instrument of a corresponding planetary Logos or Ray of God.

Therefore, in esoteric Christianity, the Archangels are described as having a twofold nature: On the one hand they are (like the Princedoms) *Powers*, and on the other they are *messengers* and *ministrants* (like the Angels).

Of course there will come a time when races as such will be no more. Then the Archangels will act directly upon human consciousness as individual Teachers and Friends, as indeed they do even now in the case of great Leaders such as Mani, Moses, Zoroaster, Jesus; and to a lesser degree all who have the conduct and destiny of nations in their hands, particularly at the founding of a new nation or, anciently, a new kingly dynasty. (There are lesser Archangels who act as Group-Spirits for the animal kingdoms on the earth or as tribal deities among humans.) These Archangels are the "forces of nature"

which govern rebirth: the wheel of births and deaths revolves within the sphere of consciousness of a particular archangelic Spirit, which thus governs the course of our bodily evolution until such time as we, as individuals, can assume responsibility for our own evolution and with the *individual* aid of the Lords of Mercury take up the work of Initiation.

As races got fully under way in the Atlantean Epoch, each race developed some particular quality, according to the astrological affinity of its archangelic Power. There were certain basic powers requisite to all races; but each race *specialized* in some particular activity or attribute, under the guidance of its archangelic Race Spirit, which it adored as God. At this time, the Lords of Venus—human beings who came to earth from the planet Venus to further their own evolution through service to us—were present as *visible* Leaders of the populace, in the flesh, incarnated gods in very fact. For Venus, with the Moon, is astrologically important in all family and race relationships. Under the leadership of the Lords of Venus Atlantean civilization was a thing of peace and beauty.

In our present era, which is known as the Aryan Epoch, it is the Mercurian influence which is to be dominant, and we, as individuals, will receive more and more help from the Elder Brothers from Mercury until the end of the Earth Period. It is they who guide us through the Labyrinth of Initiation, like the Hermes Psychopompos of the Greeks. Note particularly here that our Elder Brothers from Mercury are human like ourselves. They come to us from Mercury in a gloriously human body such as we shall attain in the final stages of our own earthly evolution. They have already resolved the problem of Good and Evil, that supreme troubler of the earth-brain, which is unable to understand how evil can exist in a universe supposedly created by a Being wholly

Good: for, says this brain, if God is Good, why did He allow evil to exist? And if He could not help it, can He be God? In the constellation Gemini, ruled by Mercury, this age-old double query is posed and resolved. It is the crux of the Mysteries of the Aryan Epoch, but few there are who have achieved it.

The Lords from Mercury are, as we have said, members with us of the same life wave of Virgin Spirits which began evolution at the dawn of the Saturn Period, but they have outstripped us in the work of evolution and are probably as far progressed now as we shall be at the end of the Vulcan Period. They



have charge of the Lesser Mysteries, they work *only with the individual* (not the race as a unit). Raphael, their great representative in esoteric astrology, embodies the influence of the planetary Logos of Mercury; but in Hebrew-Christian esotericism there is also an *Archangel* Raphael, a Sun Spirit, who *functions as a Race Spirit, an Archangel working under the Mercurial Ray to produce a mercurial race among men, or of and from all men*. This Solar Being is and must always be in close concord with the Planetary Logos of Mercury, but in his own individuality he is nevertheless an Archangel, and not one of the Elder Brothers from Mercury.

(We must observe, also, to avoid confusion, that the term Elder Brothers is applied to the Adepts of the Order of the Rose Cross, who have, like the Mercurians, completed the entire septenary cycle of evolution.)

As mankind, through the Mars-Mercury influence, is more and more liberated from the control of the Race

Spirits; as we become more and more the complete individual, the Archangels cease to represent racial objectives and represent, instead, our Father Star, that Planetary Logos or Ray of Godhead from which we emanated at the dawn of the Saturn Period, and which determines the Mystery School within whose portals we may achieve Initiation. That is, *as race disappears*, the Initiatory School stands as the channel of the Archangel governing our evolution *as individuals*.

The Father Star may, or may not, be the same as that Ray which governed our past racial incarnations, for we have all come up through several races, and in our present Epoch the process of rebirth may carry some Egos in quick succession from one race to another, because the bloods are becoming so mixed that there is scarcely a "pure" race anywhere on the earth globe. There is, in fact, but one great danger to evolution now: that the Ego may become immured in race, continuing to be reborn repeatedly in one race and one only, even when that race has outlived its usefulness, instead of "letting go" and accepting rebirth among "foreign" peoples.

Despite the amalgamation of races which is now going on, the Seven Great Archangels (Race Spirits) are still active in the psychic envelope of the earth. They permeate the etheric atmosphere, and with our every breath we draw their magnetic influence into our souls and bodies. They sometimes become visible to the interior vision, perhaps as a cloud of light and color moving above a particular racial or land area, or again, in symbolical figures, as for example in the likeness of national patron saints, such as St. George of England. And there is a reason for this: Max Heindel says (*Cosmo-Conception*, p. 405) that in great race-teachers the Race Spirits are actually, as it were, *reborn* from age to age—in the Orient this fact is included in the mysterious Doctrine of the Overshad-

owing, one of the most difficult problems in esotericism. Thus a great figure, like the divine person known as St. George (whatever his name may really have been), serves as the embodied Presence of the Race God, or Archangel.

But let it never be forgotten that these Archangels are in truth Sun Spirits, even while working under the direction of the GOD-ANGEL Jehovah. They collaborate closely with Jehovah's own race, the Angels, who are the guardians of the family, which is the unit of the race. All race functions are under archangelic supervision, but the Angels, a lower life-wave, carry out the actual *ministry of life* among human (and other living) beings on earth. It is



they who implant the seed atom of the infant's body in the spermatozoon of the father and the etheric matrix in the womb of the mother, and they continue their mission as warders of Life by guarding the Ego in the infancy and childhood of the body. They are, to put it quite simply, the Angels of the parental function.

Their minds are wholly innocent of evil. However depraved, humanly speaking, the parents of a child may be, to the angelic ministrant "every mother is Mary, every baby Jesus"; and, we may add, every father Joseph. The human intellect cannot conceive of this, but that is because the human intellect does not as yet behold the Divine Pattern in the heavens which accompanies every Ego coming to rebirth.

For the Angels see, not the superficial human evils which we have arbitrarily attached to the race functions, but only the functions themselves in the pure light of heaven, and they have no slight-

est comprehension of the obscenity of the human mind relative to these things. Fortunately, it is possible for the human being to enter into the angelic consciousness through meditation on Life, and in this state of meditation to see moral problems through the angelic eye, and so to perceive the truth that a divine purpose sanctifies its instruments. And it is this understanding, flowing through the consciousness of Initiates such as Mary and Joseph of Nazareth (and other sainted parents), which brings Saviors forth into the world.

Apropos of this, there is a widespread belief that the angelic chorus attends only upon the birth of Saviors; this is not true. All life is holy to the Angels, all mothers are attended by them, and all births are hailed by them as Immanuel, God With Us; and there are many humble persons who know this. Whether or not the expectant mother sees them or hears them or is aware of their ministrations, yet they are with her and in their eyes she is a Madonna, regardless of what human opinion may have to say in the matter. LIFE is forever sacred to the Angel simply because it is LIFE, for to him LIFE IS GOD and whatsoever LIFE touches is sanctified.

In the Bible the two Angels most often mentioned are the Archangel Michael, the Race Spirit of the Jews who stands in the place of God, called the Angel of the Lord; and Gabriel, who is also called an Archangel by Bible writers despite the fact, which is admitted, that he is far below Michael in rank. In the Rosicrucian Teachings we are shown that the difference between Gabriel and Michael consists in this, that the one is an Angel and the other an Archangel. It was an Angel, not an Archangel, who announced to Zacharias, when he was serving in the Holy Place, that John should be born; it was an Angel who announced to Mary that Jesus should be born. But it was a

Prince of the Angels who did these things, performing a special function in the service of the Christ; and it is because Gabriel is the Leader of the Angels that he is biblically called an Archangel, although in the technical vocabulary of modern Rosicrucianism he does not belong in that category.

It is a complex subject, and one which confuses the student who is trying to correlate the Rosicrucian Philosophy with the biblical teachings; yet it must be added that while Gabriel is the Prince of the Lunar Hierarchy, and therefore an Angel, it is also true that Hebrew and Persian Angelology de-



scribe a Gabriel whose characteristics are clearly those of an Archangel and Race Spirit proper.

So it may be said with good reason that while, ordinarily, we may use the terms *Angel Gabriel* and *Archangel Gabriel* interchangeably, yet mystical literature does indicate that there is a difference between them, for the Archangel represents a Cosmic Solar Principle whereas the Angel is simply a ministrant, or cosmic Servant. Now that Principle which the Archangel Gabriel represents is "My Mother, the Holy Spirit," the Cosmic Feminine of the watery sign Cancer, the Mother of the World, Sophia, Wisdom, Mother Nature in the large sense. But *observe that this Wisdom is not the Christ Wisdom but the Wisdom of Nature which reflects the Christ Wisdom*; for Water is the primordial Reflector, the "Mirror" of the metaphysician in which the Face of God is reflected; as

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MAX HEINDEL'S MESSAGE

Taken From His Writings

Gleanings of a Mystic



(THIRTY-THIRD INSTALLMENT)

The Lock of Upliftment

(Continued)

HAVE you ever seen how ships going up a canal or river are lifted from one level to another? It is a very interesting and instructive process. First the ship is floated into a small enclosure where the water level is the same as that of the lower part of the river where the ship has previously been sailing. Then the gates of the enclosure are shut and the ship is cut off from the outside world by the high walls of the lock. It cannot go back to the river without; even the light is dimmed around it, but *above* the moving clouds or the bright sunshine are seen beckoning. The ship cannot rise without assistance, and the law of gravitation makes it impossible for the water in that part of the river where the ship has been sailing to float it to a higher level, hence no help may be looked for from that source.

There are also gates in the upper part of the lock which prevent the waters on the higher levels from rushing into the lock from above, otherwise the inrushing water would flood the lock in a moment and crush the ship lying at the bottom level because acting in conformity with that same law of gravitation. It is from *above*, nevertheless,

that the power must come if the ship is ever to be lifted to the higher level of the river, and so to do this safely a *small stream* is conducted to the bottom of the lock, which lifts the ship *very slowly and gradually* but safely to the level of the river above. When that level has been reached, the upper gates may be opened without danger to the ship, and it may sail forth upon the expansive bosom of the higher waterway. Then the lock is *slowly* emptied and the water it contained added to the water at the lower level, which is thereby raised even if but slightly. The lock is then ready to raise another vessel.

This is, as said in the beginning, a very interesting and instructive physical operation, showing how human skill and ingenuity overcome great obstacles by the use of nature's forces. But it is a source of still greater enlightenment in a spiritual matter of vital importance to all who aspire and endeavor to live the higher life, for it illustrates the only safe method whereby man can rise from the temporal to the spiritual world, and it confutes those false teachers who for personal gain play upon the too ardent desires of the unripe, and who profess ability to unlock the gates of the unseen worlds for the consideration of an initiation fee. Our illustration shows that this is impossible, because the immutable laws of nature forbid.

For the purpose of elucidation we

may call our river the river of life, and we as individuals are the ships sailing upon it; the lower river is the temporal world, but when we have sailed its length and breadth for many lives, we inevitably come to the lock of upliftment which is placed at the end. We may for a long time cruise about the entrance and look in, impelled by an inner urge to enter but drawn by another impulse towards the broad river of life without. For a long time this lock of upliftment with its high, bare walls looks forbidding and solitary, while the river of life is gay with bunting and full of kindred craft gaily cruising about; but when the inner urge has become sufficiently intense, it finally drives us into the lock of upliftment, and it imbues us with a determination not to go back to the river of worldly life. But even at that stage there are some who falter and fear to shut the gate behind them; they aspire ardently at times to the life on the higher level, but it makes them feel less alone to look back upon the river of worldly life, and sometimes they stay in this condition for lives, wondering why they do not progress, why they experience no spiritual downpouring, why there is no uplift in their lives. Our illustration makes the reason very plain; no matter how hard the captain might beg, the lock keeper would never think of releasing the stream of water from above until the gate had been closed behind the ship, for it could never lift the ship an inch under such conditions but would flow through the open gates to waste in the lower river. Neither will the guardians of the gates of the higher worlds open the stream of upliftment for us, no matter how hard we pray, until we have shut the door to the world behind us, and shut it very tight with respect to the lust of the eyes and the pride of life, the sins that so easily beset us and are fostered by us in the careless worldly days. We must shut the door on them all before we are

really in a condition to receive the stream of upliftment, but once we have thus shut the door and irrevocably set our faces forward, the downpouring begins, slowly but surely as the stream of the lock keeper which lifts the vessel.

But having left the temporal world with all its deeds behind and having set his face towards the spiritual worlds, the yearning of the aspirant becomes more intense. As time passes he feels in increasing measure the void on both sides of himself. The temporal world and its deeds have dropped from him as a garment; he may be bodily in that world, performing his duties, but he has lost interest; he is in the world but not of it, and the spiritual world where he aspires to citizenship seems equally distant. He is all alone and his whole being cries and writhes in pain, longing for light.

Then comes the turn of the tempter: "I have a school of initiation, and am able to advance my pupils quickly for a fee," or words to that effect, but usually more subtle; and who shall blame the poor aspirants who fall before the wiles of these pretenders? Lucky are they if, as is generally the case, they are merely put through a ceremonial and given an empty degree, but occasionally they meet one who has really dabbled in magic and is able to open the flood gates from the higher level. Then the inrush of spiritual power shatters the system of the unfortunate dupe as the waters of the river above would wreck a vessel at the bottom of the lock if an ignorant or malicious person were to open the gates. The vessel must be lifted slowly for safety's sake, and so must the aspirant to spiritual upliftment; patience and unwavering persistence in well-doing are absolutely indispensable, and the door to the pleasures of the world must be kept closed. If that is done we shall surely and certainly accomplish the ascent to the heights of the unseen world with

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Studies in the Cosmo-Conception

This department is devoted to a study of the Rosicrucian Philosophy by the Socratic Method, the material being taken from The Rosicrucian Cosmo-Conception.

The First Heaven

(Continued)

Q. What opportunities does the First Heaven offer?

A. This heaven is a place of progression for all who have been studious, artistic, or altruistic. The student and the philosopher have instant access to all the libraries of the world.

Q. What can the painter gain here?

A. The painter has endless delight in the ever-changing color combinations. He soon learns that his thought blends and shapes these colors at will. His creations glow and scintillate with a life impossible of attainment to one who works with the dull pigments of earth.

Q. What satisfaction does the musician find here?

A. The musician has not yet reached the place where his art will express itself to the fullest extent. The Physical World is the world of *Form*. The Desire World, where we find Purgatory and the First Heaven, is particularly the world of *Color*; but the World of Thought, where the Second and Third Heavens are located, is the sphere of *Tone* and heavenly music.

Q. Does such music reach the Earth?

A. Echoes of that heavenly music reach us even here in the Physical World, while in the First Heaven these echoes are, of course, much more beautiful and have more permanency, hence there the musician hears sweeter strains than ever he did during earth life. The source of such music, however, is in the Second Heaven.

Q. Is there a similarity between music and poetry?

A. The experiences of the poet are akin to those of the musician, for poetry is the soul's expression of its innermost feelings in words which are ordered according to the same laws of harmony and rhythm that govern the outpouring of the spirit in music.

Q. What does the poet gain in the First Heaven?

A. The poet finds a wonderful inspiration in the pictures and colors which are the chief characteristics of the Desire World. Thence he will draw the material for use in his next incarnation.

Q. How do other types benefit here?

A. In like manner does the author accumulate material and faculty. The philanthropist works out his altruistic plans for the upliftment of man. If he failed in one life he will see the reason for it in the First Heaven and will there learn how to overcome the obstacles and avoid the errors that made his plan impracticable.

Q. When does man leave this region?

A. In time a point is reached where the result of the pain and suffering incident to purgation, together with the joy extracted from the good actions of the past life, have been built into the seed atom of the desire body. Then man is ready to pass on.

Q. What becomes of the man's desire body?

A. Then man leaves his desire body to disintegrate as he left his dense body and vital body. He takes with him the forces only of the seed atom which are to form the nucleus of future desire bodies and enters the Second Heaven.

Reference: *Cosmo*, 118-120.

WESTERN WISDOM BIBLE STUDY

The Revelation of Saint John the Divine

THE LAST DAYS

And I saw an angel come down from heaven, having the key to the bottomless pit and a great chain in his hand.



And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years,

And cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled: and after that he must be loosed a little season.

And I saw thrones, and they sat upon them, and judgment was given unto them: and I saw the souls of them that were beheaded for the witness of Jesus, and for the word of God, and which had not worshipped the beast, neither his image, neither had received his mark upon their foreheads, or in their hands; and they lived and reigned with Christ a thousand years.

But the rest of the dead lived not again until the thousand years were finished. This is the first resurrection.

Blessed and holy is he that hath part in the first resurrection: on such the second death hath no power, but they shall be priests of God and of Christ, and shall reign with him a thousand years.

Revelation 20:1-6.

In this vision St. John was shown conditions that exist in "the last days" or the latter part of a cycle in our evolution. The Western Wisdom Teachings postulate that evolution is a well ordered process, always a spiral, and takes place through periods of time occurring according to the law of cycles or periodicity. These cycles occur in our individual lives to bring us again and again to birth on the physical plane, and they also occur on a larger scale to bring the general conditions neces-

sary for the progress of humanity.

"As a circle dance of the Sun among the twelve signs determines the seasons of the year when *direct*, causing the germination of myriads of seeds cast in the earth, also the mating of the fauna, which then makes the world alive with the sights and sounds of manifested life, and at another time leaves the world dumb, dull, and drear in winter's gloom, under the sway of Saturn, so by the slower backward movement, known as the *Precession of the Equinox*, does it produce the great changes which we know as Evolution. In fact, this precessional measure of the Sun marks the birth and death of races, nations, and their religions, for the pictorial zodiac is a symbolical presentation of our past, present, and future development."

The time required for the passage of the Sun by precession through the zodiac is called a Great Sidereal Year—25,869 solar years. Thus it takes approximately 2000 years for the Sun to pass through one sign, one-half of this period being predominantly materialistic (under the sway of the Luciferian influence), and the other half of a more spiritual nature. Thus we may say that "Satan" is "bound" for a period, and mankind progresses more rapidly (consciously or unconsciously) on the spiral path of evolution.

The masses of people take the slow path of hard experience; the pioneers take the more difficult but shorter path of initiation. The initiate dies to the Physical World, and may therefore be said to participate in the "first resurrection." On him "the second death (of the physical body) hath no power," and he "reigns" with Christ, the Divine Leader during a cycle of spiritual unfoldment.

TODAY'S SCIENCE

Science and Art Blend in Plastics

IN THE countless useful and beautiful plastic articles in common use today, we find an admirable combination of the genius of science and the genius of art. The materials themselves are triumphs of the chemist's ingenuity and patient persistence, there being more than a score of "basic plastics" and hundreds of uses for each of them. We are already accustomed to jewelry, dishes, cutlery, upholstery, lamp shades, curtains, tablecloths, floor coverings, wall coverings, radio cabinets, telephones, furniture, window screening, phonograph records, clothes lines and pins, flower pots, food containers, watch crystals, automobile parts, toys, and a host of other articles made from plastics in a variety of attractive colors. Fiberglas, plexiglas, lucite, vinylite, lustrax, polystyrene, and texolite are some of the new words in our vocabulary.

The many kinds of plastic materials differ widely in composition and appearance. Depending upon its source of material and how it is made, a plastic may be brittle or tough, firm or elastic, able to resist acid, fire, boiling water, or not, but although as yet there is no one plastic which possesses all these qualities, new and improved types are continually being brought into use. Being thermoplastic (malleable with heat and pressure) they are not yet perfect for such purposes as water pipes.

Some plastics possess the valuable property of electrical insulation, making them a blessing in electrical equipment and wiring. The previously used molded hard rubber was limited in strength as well as in the voltages it could control. In fact, it is said that before radar and television were possi-

ble the development of superplastic insulators capable of taking the required high frequencies was necessary. For switches and plugs there are the rigid insulating plastics, and for the covering of electrical cords there are flexible insulations. There are also plastics being successfully used in heat insulation.

A most intriguing relative of the plastic family is found in the new textile fabrics being fashioned from such basic substances as natural gas, corn, oxygen, brine, and aluminum. These products of chemical wizardry are not only beautiful and highly durable, but possess such desirable qualities as being able to hold in body heat, and to resist attack by chemicals, sunlight, or organisms. Orlon, Vicara, Dynel, Celcos, and Decron are some of the names applied to the new fabrics.

Of particular interest to the spiritual student is the fact that the basic materials used in plastics are taken from the mineral and plant kingdoms. Coal tar, cellulose, cotton, wood pulp, camphor, and alcohol are among the basic substances from which plastics are derived. There are now resin glues to replace the animal glues (and which tend to repel insects and are unaffected by weather conditions), leather-like plastics for purses, luggage, and shoes, and plastics to take the place of animal horn and ivory. Thus it is obvious that the increasingly wide use of plastics makes it unnecessary to continue taking the lives of our younger brothers, the animals, for wearing apparel, etc.

The trend of evolution is toward the spiritualization or etherealization of matter, and in the light fibrous plastics is found a definite evidence of this trend.



Astrology, The Art of Arts

By ELMAN

PART VI

ASTRO-PHILOSOPHY DISCUSSES ARCHITECTURE

ARCHITECTURE is, in essence, manifestive art as expression of man's consciousness of cosmic protectiveness.

Whatever man builds, through his expressions in this art, is a symbol of his instinctive desire to enclose, enfold, and protect that which he cherishes. This art differs from the other three-dimensional arts—dance, sculpture, and drama—in that it fills and encloses space. There is a certain utility in the essential nature of this art which also differentiates it from the other arts. Buildings, to fulfill their reason-for-being, must be occupied by something or lived in by someone. Hence, of all the arts, architecture is the least abstract, the most useful, and it is the one that is most basic to the needs of humanity.

An analogy—the blue of sky and the brown of earth are ceiling and floor of man's habitation on this planet, the vast house of our physical living provided as creative expression of God. Because all share this ceiling and floor man, as an individualization of consciousness and as a "spark of Divine Fire," must microcosmically reproduce

this pattern as an expression of his God-hood. So, he builds "ceiling and floor" to enclose the heart of his creativities (home and work) and that of his reverence, the church. Since home and church symbolize the core of man's awareness of relationship to humankind and to God, these "buildings" from time immemorial have stood as the two essentials of architectural endeavor.

The God-hood of humankind is the permanent seed atom which endures throughout the cycle of incarnations. The first house that is built for it is within the maternal body prior to birth. The maternal body is the enclosure of protectiveness and nurture for the incarnating Ego. The etheric matrix is the "outer body" in which we live during incarnation and our physical flesh-body has the enclosures of skin, skeletal, and organic structures in which the seed atom is enshrined. The male parent functions in correspondence to his mate by providing the enclosure of home to protect his two "most beloveds" and the home is a specification of space in which the relationship-life of persons magnetized to each other by specific vibratory requirements is perpetuated. All of these "buildings" (the etheric matrix, the womb, the physical enveloping, and the home) are the "humanity" of that which is "architecture" in manifestive

art. Man has never built for himself alone—he has always built, as God builds, as an expression of his octave of Cosmic Protectiveness. As water and, subsequently, air were the original “homes” in which we lived as physical involutions so the great “sea of electrical magnetism” is the “home” of our relationship consciousness and “home” is the individualized chemical expression of man’s consciousness of focalized relationship on the generative octave of being. During incarnation, man abides, or can abide, in many houses but relationship with other humans is the “home-life” of his consciousness. We feel “at home” (and this is not just a figure of speech) with those we love, we feel “out of (our rightful) place” with those we dislike. With those we love we “build easily” the fulfillments of relationship—on whatever octave of experience or consciousness. To build beautifully is to express love. To “build unbeautifully” is to emphasize (pile up) the congestions in consciousness of desire-ignorance; the resultant buildings are “shrines to ugliness.” Man expresses his “architectural best” when he builds (anything) as an expression of his heart’s and mind’s highest and best. The soaring spires of temples and cathedrals are designs which symbolize man’s spiritual aspirations toward his “lost Eden”—toward which he returns on the upward spirals of evolutionary progress. These spires are variations of the basic design of the pyramid, which we will discuss in this discourse.

That which is intimately external to us is the outer reflection of inner building. Consciousness—and nothing else—is the material we use to build anything, in whatever octave, cycle, or dimension. The result of material building is the effect from the way the man has imposed his mind, talents, and abilities on malleable substances; and mind, talent, and ability all are octaves of consciousness. He imposes his consciousness on the “stuffs of art” to em-

body his concepts of archetypes in manifestive artistry; he imposes his consciousness on the “stuffs of relationship” as his “embodiments of relationship-consciousness” to enfold, protect, and perpetuate that which is unregenerate or regenerate in human relationships. We can build “caves for jackals and dens for thieves” just as we can build “homes for the beloved and shrines for the adored.” All of these, in their myriads of expressions, are building with the materials of consciousness.

Since each human is an individualized consciousness, we are the builders of everything that is manifested in our lives. By incarnating, we serve to build a new identity for our parents as they were instrumental in building a vehicle for us. Each child in a family contributes relationship material and relationship-experience to the “building” of his parents as individuals and as a couple. He expresses his consciousness, they react; they express, he reacts to them in the years of his development and for as long as his relationship to each parent, or both, endures. The child was magnetized to his parents by law and he built the particular quality of parentage-consciousness by his exercises as father and as mother in past incarnations. In other words, his parents are a chemicalized expression of his consciousness of “parents”; they, in a sense, and in relationship to him, are something he himself has built. Each human being is, therefore, the architect of his own parentage. Concretely this is pictured in the horoscope by the vertical diameter of the cusps of the fourth and tenth houses. The “parentage” of the archetype, humanity, is the zodiacal diameter of Capricorn-Cancer focalized by the planetary architects, Moon and Saturn, the “form-builders” of our vibratory archetype. This diameter is, of course, complemented by that of Aries-Libra as the vertical diameter of a horoscope is complemented by the

horizontal diameter of the Ascendant and seventh cusp. Further astrological illustration: we can think of the chart as the blue-print of an edifice, so architectural are the symbols:

• A circle with vertical and horizontal diameters; the symbols for the cardinal signs at the structure-points, Aries as Ascendant-sign. Connect the structure-points with straight lines forming a square. The four right angles are the "enclosures" of the angles made at the center by the diameters of the mid-points of the fixed houses (Taurus, Leo, Scorpio, and Aquarius); the right angles of the fixed sign square are the enclosures of the central angles made by the vertical and horizontal diameters. The sides of the two squares are the same in length. The cardinal points bisect four semi-circles; the fixed points bisect four quadrants.

The circle is, at one and the same time, the perfect idea "Humanity" in Divine Mind, the perfect manifestation of that idea in form, the perfect objectifications of all the potentials inherent in the Central Point; by the perfection of its beauty it is the archetypal symbol of the Golden Wedding Garment which will be worn by the archetype humanity at the dawn of liberation from this manifestation, or which is worn by each individual at the timing of his liberation. The Golden Wedding Garment is the perfected habitation of the seed atom; all humans have an etheric matrix, but not all humans wear a beautiful matrix; it is the perfect beautification and purity of this matrix that identifies the Golden Garment, the result of all of our building in incarnation.

Previous reference has been made to the author's conviction that the circle which circumscribes the cardinal square and its "lines of force" (the Cardinal Cross), in combination with the Central Point, is a "bird's eye view" (looked down upon from above) of a pyramid. The archetype humanity involves from innocence—the state of Virgin Spirit—

to the utmost of chemicalization by a spiralic process downward from the point in ever-widening (separative) circular windings. The essential perfect potential remains throughout but man, incarnated and new to this plane, sees only the chemicality of life and of his own nature. He does not know his unity with life and only dimly senses it in his feelings of instinctive togetherness with other humans with whom he is closely associated by ties of blood-relationship or clan-affiliation. For the most part he is aware of the differences between himself and his father, mother, and other people: stronger and weaker, older and younger, male and female, etc., but his similarities to other people, regardless of outer appearance, are not recognized until evolutionary processes have been in effect. To know relationship is to be aware of the "inner" of human life, and that awareness is the beginning of wisdom. The consciousness of involving humanity is not aware of the circular essential shape of the beam of light on which they are traveling; it

Horoscopes for Subscribers' Children

Should you wish to avail yourself of a possible opportunity to have your child's HOROSCOPE delineated in this department, subscribe to this Magazine for one year, and accompany your subscription with an application for a reading. RENEWALS count the same as a subscription. Readings are given for children up to 14 years of age. They include a general character, health, and vocational analysis.

ONE name only is drawn each month, but unless there is an unusually large number of applications, you may have more than one opportunity for a drawing.

BE SURE to give: Name, Sex, Birthplace, and Year, Month, Day (of month), and Minute of birth, as nearly as possible. Also please be sure to state if *Daylight Saving Time* was in effect.

NOTE: We give horoscope reading ONLY in this Magazine.

is always circular but when it "strikes the screen of materiality" the undeveloped human consciousness sees only square—the sharp differentiations between people not the unity by which all are affiliated in spirit.

The two representations of the symmetrical square in our mandala symbolize the structure of the human family and the material from which that structure is built. The family is outwardly the male and female of human generative manifestation; inwardly it is the masculine and feminine of generic consciousness. The structure points of the fixed-sign square symbolizes the focalizations of the diameters of desire-love which is the food-substance of the total of our human relationship-life—the equipment we use to build each home of relationship-exchange. The cardinal structure-points are the four focalizations of human identity—mature and immature of male and of female—Father, Mother, Son, and Daughter; also the male and female as causer and reactor to the effects of causes. From this Cross of the Polarity of Identity, fed by the desire-love resources of the fixed sign diameters which are distributed by the structurally unsymmetrical diameters of the wisdom octaves of the mutable cross, the upward spiral of evolution starts. As long as a human being must incarnate he participates in these three crosses; but to the degree that separative identity is transmuted into unity, desire into love, and ignorance into wisdom, will the Squares get smaller and smaller, continually approaching resemblance to the circle which, in turn, is the perfect out-picturing of the smallest of all circles, the point. You can get a picture of this disappearance of the square by drawing a fairly large circle enclosing the cardinal square. Within the square draw a circle, within that circle another square, and so forth until the figures get so small you can't draw any smaller. Remember that "square" is an arche-

typal design; "cardinal square," "fixed square," and "mutable square" are three variations of one design; fixed and mutable are sub-archetypes of the cardinal as archetypal design of human identity and relationship. So, in drawing these smaller and smaller squares within smaller and smaller circles, you are really picturing, in essence, all three forms of the square on all evolving octaves. When you drew the first circle for this illustration (and the enclosed cardinal square) you pictured humanity ready to evolve; each successive smaller square and circle, in pairs, represents one higher octave—like the stories of a building that is pyramidal in shape. If you can draw or imagine a pyramid being cut by horizontal planes one above the other you will get the essence of how each spiralic level of the circle-and-cross is analogous to the floors of a building, each floor having many rooms in which different activities take place—or in which different expressions of Consciousness take place. In this drawing indicate "primitive" at the first level, and designate the different levels of the pyramid, cut by planes, as representing different periods in history in which men made noticeable evolutionary progress. On each level the cardinal cross of human relationship-exchange, the fixed cross of desire-love resource, and the mutable cross of wisdom-distillment are found in conjunction, or synchronization, with the eternal ideal that enfolds and interpenetrates them. With approach to the top point (the center point of the astrological wheel as we know it) love and wisdom become more and more fused, and the four identities lose their separative quality and merge more and more into the relationship ideal of fraternity, which is what our relationship to each other really is. We are all fraternal to each other because we are the "sons and daughters" of Father-Mother God; our "sonship" and "daughtership" is our bi-polar essential nature—"male and

female" pertain to our nature only when we are incarnate, and in the upper octaves of being it does not even apply to our physical generative state but to our spiritual generative state and the powers of bi-polarity are fused when the perfected awareness of the "one love" is attained. We are aware of "loves" while we are on the lower levels of the upward spiral—we identify the existence of love with the existence, in our lives and experiences, of other people. Actually, love is one aspect of the circle and is omnipresent in perfect purity on all levels of being. As the top of the pyramid is approached the "separateness of loves" is transcended and the point at the top of the pyramid—the end of the upward spiral—is the perfect consciousness of the "one-ity" of love as Divine Attribute. As wisdom is distilled from experiences on the spiral, the congestions of fear and hatred (hatred is a feeling of unlovingness toward that which is un-understood—it is twin-brother to fear) are dissipated by the light of reason and understanding, which, in turn, are the illuminations of the mind by the power of love and the inspiration of beauty.

Make a copy of a twelve-housed wheel, connect the cusp-points in sequence by straight lines creating twelve isosceles triangles. Each one of these triangles is half of an equilateral triangle, the arms of which are alternate house-cusps. There are two sets of these equilaterals: those of the fire and air trines and those of the earth and water trines. Think of the "Aries equilateral" as being: "masculine Aries and feminine Taurus" and so forth around the wheel. These equilaterals, three of each generic element, having polarity by division into two equal parts, are the real basic houses of the wheel as far as generic consciousness is concerned. Because each of the twelve mundane houses focalizes the principles of one of the zodiacal signs we recognize that they are specializations of the two-fold

generic sections of each trine. Get this picture by drawing four wheels and "black in" (in each one) the three signs of an element and the succeeding sign. (There is much food for thought in this representation of houses as generic divisions of experience.) The regular appearance of the twelve houses pictures a much more objective representation of cycle-experience during the years of incarnation. They are, in whatever form, rooms on a particular floor of your life-building. To the degree that the vibratory elements of your chart are congested will you be seen to be "living on a lower floor in your life-building."

Think of your horoscope as a floor-plan blue-print of the evolutionary mansion (building) that you are now inhabiting. Your chart symbolically represents your potential for being a spiritual architect; the contents of your wheel represent the soul-materials you are using to build your pyramid—your Golden Garment—the composite of the best of your consciousness distilled from all previous levels of experience and realization. Become more aware than ever before of the beauty of architectural art—let yourself appreciate the esthetic values of fine buildings and, philosophically, let yourself become more than ever aware of their significance to human experience.

PART VII

ASTRO-PHILOSOPHY DISCUSSES THE ART OF DANCE

TO DANCE is to signify, by rhythmic bodily movements, one's consciousness of participating in the world of Nature. To dance is to make the physical body an instrument for the manifestation of archetypes as expressions of emotional states and of spiritual concepts. These emotional states are focussed points of spiritual awareness of such intensity that they "must out"

through the instrumentality of the physical body.

As man applied himself to manipulate material substances to express, by building, his octave of "enclosing protectiveness" to house that which he loved and worshipped, so did he dance to express the inner life of that which his physical body enclosed—his consciousness and heart with their dreams, fears, loves, challenges, aspirations, and understandings. "Living" is not just moving through time from place to place in space. It is moving through evolution from point to point in consciousness. To dance means to identify one's self with cosmic movement, which is the alchemical action of life, by rhythmic sequences of archetypal bodily postures. To dance does not mean, as some think, to "out-picture music." Man moved his physical body on this plane long before he ever invented a musical instrument; music and costume are vibratory accompaniments which serve to intensify and clarify the dance-artist's expressions which are, by their very nature, extremely personal. However, dance essentially expresses through its own merits—it does not need other adjuncts to fulfill its basic purpose. Dance is everywhere seen in the natural world; let us personalize a little to study a few examples:

The natural dance of life-expressions is the sequence of unfoldments that follows upon birth and which is concluded at transition. Every manifested factor in the natural world has its timing for unfoldment of potentials and when that unfolding is made without unnatural interference, the plant or animal alchemicalizes its physical form through all the stages of experience according to the rhythm of its basic pattern. So with human beings; we have a "timing pattern" for the unfoldment of our potentials in the stages of growth, but individual qualifications vary the timing for fulfilling experience-patterns. However, human or sub-human, we all

dance through these unfoldment-phases of natural growth.

If we think of "dance" as the movements of a physical organism we see its evidence everywhere in the world of Nature. The branches of a tree move to and fro, responding to the wind-forces which play through them—we say that the tree is making beautiful movements with its arms. The waves of the ocean give the impression of dancing by their endlessly busy running up the beach and withdrawing in pulsating sequences of movement, each wave resembles a line of dancers rushing across a stage and back again. The Moon performs a long "bourree" (serene and legato) across the sky at night. The sportive dolphin leaps from the water in beautiful arcs; who is to say that he doesn't feel the same "joie-de-vivre" that boys and girls feel who "dance" by skipping down the street. Skipping and leaping are archetypal movements which symbolize the challenge to gravity and, as movement-symbols, they represent aspirational urges. The whirlings and spiralings of autumn leaves are fine illustrations of dance-movements — sweeping, gliding, up-soaring, fluttering down to momentary rest, then away again in new spirals and arcs. Billowing clouds dance in an eternal dissolving and remolding of shapes as the wind drives them across the stage of the sky; clouds are a perfect out-picturing of alchemical changes—silent and smooth, they melt from one aspect to another in an incomparable beauty of motion. A galaxy of colorful garden flowers, bending and swaying on their stems, is a natural "corps-de-ballet." Think of the many kinds of movements of animals and birds; the haughty parade of the peacock; the circular gliding through the water of fish and seal; the staccato flight of the butterfly; the fluid pacings of cats, and the virile prancings of horses.

How do human beings dance? We all dance according to cosmic plan in our unfoldments of physical and psychic po-

tentialities through the various phases of our growth as organisms. But every individual dances according to the quality of his consciousness. Some people, harmoniously integrated, dance through life in an extraordinary beauty of rhythm. They accept experience as it comes, deal with it, and learn from it to the best of their ability; then, being forward-looking by nature, they pass on to new experience, rhythmically. They exercise a minimum of inner congestion and a maximum of dynamic expression; the entire span of their incarnation is a beautiful arc of evolutionary progress. They work with integrity and idealism—their work-contribution is a true service, a radiation of goodness and true value to all who are affected by it. They love with intensity, amplitude, and joy; they are open-minded, receptive to the values of new ideas. Kahlil Gibran, inspired artist and poet, had the soul of a "true dancer"; he said: "Dance with freedom and joy, but tread not on another's toes."

In the metaphorical sense, "poor dancing" is the result of inner congestions. In the physical sense, a person who is afflicted with excessive shyness, self-consciousness, or physical defect does not—and cannot—dance beautifully, with spontaneity and joy. "Spiritual awkwardnesses" are caused by such emotional and psychological congestions as ignorance, negative selfishness, fear, hatred, greed, envy, materialism, possessiveness, frustration and its attendant cruelties, disappointment-patterns, inertia cynicism, and congestion on form-identity. This latter is one of the deepest-reaching sources of "un-rhythmic life-dancing" there is. Its essence is a congestion on appearance as reality; it makes the consciousness focus on form rather than on essence and it serves to throw evaluation completely out of line. People who "dance according to form" rather than "according to Spirit" are those who

accept the imposition of standards and evaluations by others, rather than by the establishment of standards from the exercise of individuality. They are the people to whom that which has been established is the symbol of security and rightness; they are crucified by caste-consciousness; they tend to evaluate human personality, character, and experience by a materialistic philosophy which congests them on the outer at the expense of awareness and appreciation of inner truths. The corrupt social and religious standards of past centuries picture this kind of congestion. Hereditary value rather than personal value; family, tradition, and social position represented the focus of appreciation rather than did individual worth. Look almost anywhere and at any epoch and you will see congestion on form as the source of perverting and deflecting the natural rhythmic flow of human development and fulfillment. One perfectly superb example is seen in the misinterpretation of a certain spiritual allegory which had the effect of subjugating women for ages—a karmic device by which man's congestion on form reacted upon himself during his female incarnations.

This congestion on form is symbolized astrologically by the planetary scope of "Moon-to-Saturn." Persons who are karmically or evolutionarily conditioned to live within the confines of this "scope" are those to whom individuality is practically an unopened book. The patterning of the standards by which they live is, for the most part, according to that which was established by others in the past. Education, work, religious thought and ceremony, marriage, training of children, relationship-factors, etc., are prescribed for all, generation after generation. The feudal system of Europe and the effect of Confucian philosophy on the Chinese nation are good examples of this formalization of human experience. Esthetic expressions (and all peoples have them to

some degree because the esthetic urge is too basically instinctive to be completely denied by anyone) are, for the most part, highly formalized and traditionalized. The esoteric essences of religion are submerged in accretions of rituals and ceremonies which are performed or participated in with feelings of awe and fear rather than as exercises of spiritualized intelligence. Marriage—which in essence should be the most intensely individualized expression of human life—is for the most part for the perpetuation of estate and name.

We recognize, of course, that there is no "injustice" in people incarnating under such a regime; their consciousness is aligned to the structuralizing of Moon-and-Saturn or they could not be attracted into incarnation through it. But, karmic justice aside, such strict formalizations do inhibit the free flow of expression and unfoldment because fear is such a strong factor inherent in them. For a time on every evolutionary cycle "Moon-and-Saturn" hold the reins; they, together, symbolize the "formal backbone" of all cyclic experience; but, eventually the individual potentials must be released by transcendence on "that which was"; the planets Uranus and Neptune are the vibrations which represent the "decrystallizing of out-moded form" and the "revelation of the inherent spiritual essence," respectively.

Our subject at hand is *dance*, but let us remember that all participants in a particular art-expression are members of a spiritual family—a "fraternity" of kindred artistic endeavor. Like any other human group, the artistic family (of whatever kind) is just as subject to the tendency to formalization (and crystallization) as is any other family-group. When form, structure, rule, and traditional standard are emphasized at the expense of inspiration and spontaneous manifestivity, congestion of artistic value sets in. Look anywhere in the recorded history of

artistic endeavor of the human family and you will find many periodic points of congestion on form and tradition, at which times a dearth of inspirational power was evident. Folk-dancing originated in the attempt to perpetuate tribal history and religious belief and tradition in a sort of dramatic representation. These "dramas" subsequently became formalized by inculcating the factors of rhythmic movement and vocal or instrumental accompaniment into what we call "traditional dance" and some of these dance-forms in various parts of the world, particularly in the Oriental countries, are ages old. The ballet is a more cultivated and intricately stylized expression of European "rhythmized drama." Originating in Italy as a factor in operatic representation, it was carried to France, developed into an exquisite formal technique as an indispensable part of representations of music-drama. The plots of these "danced-dramas" were, for the most part, centered on fantasies of an "out-of-this-world" romanticism depicting allegorical or mythical subjects. In the later years of the last century the ballet, as a cultivated art-expression, was adopted by Russia and through the inspirational and dramatic powers of artists of that country it was amplified tremendously by the exploitation of its own resources as a dance-art, divorced from dependence on the opera. We still speak of the best of this art-form as the "Russian Ballet"; the manifestive and interpretative artists of that country stamped it with the brand of their particular quality of genius. The ballet companies of the principal Russian cities were recognized as the supreme exponents of this art and their great soloists, such as Anna Pavlova, Tamar Karsavina, Vaslav Nijinsky, Michel Fokine, and others occupy conspicuous niches in the hall of those immortally renowned by art-lovers throughout the world. Then, toward the last years of

(Continued on page 366)



The Children of Leo, 1951

Birthdays: July 24 to August 24

NATIVES of Leo (fixed-fire) having the positive qualities of this kingly sign are natural-born leaders, spiritually and physically. They are high-minded, aspiring, sociable, and just, and their affections are deep and lasting. Ardent in their likes and dislikes, they are true friends and strong foes.

Those who show the negative side of Leo are blustering, domineering, conceited, arrogant, and amorous. They have a quick and fiery temper and are apt to deplete their energies by excessive indulgence in the pleasures of the senses.

The fixed quality of this sign imbues its natives with tremendous will power, so that they usually win their way to the top in spite of obstacles. Fond of the limelight, pleasure, and children, they succeed as executives, orators, publishers, singers, actors, and teachers.

As the solar month of Leo begins this year, two favorable aspects from Venus are in effect: the sextile to Mars and the sextile to Uranus. The former lasts until August 9, and gives an ambitious, aspiring, and adventurous nature, demonstrative and fond of sports and

pleasures. It also gives an abundance of energy and business acumen, but a tendency to be extravagant. The sextile to Uranus lasts until August 5, and indicates mental alertness, intuitive perception, and personal magnetism. Many friends are attracted and there is a love for art, music, and poetry. An early and happy marriage is favored.

Two squares to Jupiter are also in effect as the solar month opens: from Mars and Uranus. The first lasts until August 4, and indicates the need for training in honest, upright living. A tendency toward gambling and drinking should be counteracted by instilling high moral attitudes and establishing desirable eating habits at an early age. Proper exercise and the eating of only wholesome, natural foods will help to avoid circulatory and liver complaints in later life. The square of Jupiter to Uranus bespeaks the desirability of teaching this child poise, self-restraint, and discrimination in spending and occupational activities.

Jupiter opposes Neptune all the solar month, signifying that needed soul growth can be made by learning to control the emotions and psychic sensitivity through positive thought and de-

votion to high ideals. The strictest honesty in all business relationships will also help in transmuting this stellar pattern.

Uranus squares Neptune, also, all the solar month, bringing underhanded, deceptive influences into the life which aim to undermine the reputation and make the person suffer scandal and public disfavor, sudden and unaccountable reverses in business are met with, or trouble in social affairs. Difficulties in travel and exploration, as well as in psychic experiences, are also probable.

From July 30 to August 16, the Sun trines Jupiter, one of the best indicators of health, wealth, and happiness. The nature is jovial, generous, and honest, and there is good judgment and executive ability.

An excellent mental aspect, Mercury sextile Uranus, lasts from August 1 to August 24. This gives an original, independent, and inventive mind—one who is a pioneer and idealist. Literature, science, and invention are favored.

From August 2 to August 19, the Sun sextiles Neptune, favoring the development of the spiritual faculties and musical talent.

Venus conjuncts Mercury from August 7 to August 24, giving a cheerful, companionable nature, along with ability for music and poetry.

From August 7 to August 24, Mars sextiles Neptune, intensifying the emotional nature and giving a leaning toward the study and practice of occultism.

Mars sextiles Saturn from August 10 to August 24, indicating a determined and energetic nature capable of intense and sustained action. There is executive ability, as well as good health.

ASTROLOGY, ART OF ARTS

(Continued from page 364)

the last century, a meteor blazed across the sky of European and American cul-

ture and artistic endeavor that shed a radiance of intensified inspiration on the world of dance that was to decrySTALLIZE the hyper-formality of ballet tradition into a new octave of dance-consciousness. This "meteor" was Isadora Duncan—and we take this opportunity to pay tribute to this inspired, inspiring, and intrepid artiste as being, through her dance-service, one of the foremost "decrySTALLIZERS" of the past century.

Astrological students will be interested in her horoscope; it is well worth studying. Data: May 27, 1878, approximately 1:00 A. M., 38 degrees N., 122½ degrees W. Jupiter should be in the twelfth house, Sun in third; Pisces, ruled by Neptune, is the Ascendant-sign, and Sagittarius is on the Midheaven. Suggested reading for information concerning her life-experience and artistic ideals: her auto-biography, *My Life*, and her *Art of the Dance*; also many books and brochures by other writers, which are available in most libraries and book stores.

Note that the ruler of the chart, Neptune, is the principle of instrumentation, and one of Isadora's basic artistic tenets was to regard the physical body as a vehicle for inspirational powers. She was intensely sensitive to music but it has been said of her that she could dance without music because her movements were so harmonious and "right" that she "made music visible." Two factors in her chart picture the universality of her influence: Jupiter, ruler of Midheaven, in the twelfth House in the sign Aquarius is trine to her uncongested Gemini Sun. Her spiritual power was enormous—both as a performer and as a teacher; this aspect pictures the basic religious purpose of her incarnation. You will recognize this when you read testimonials written by people who saw her dance. She incarnated to re-stimulate, through art and beauty (and she was, in her person, one

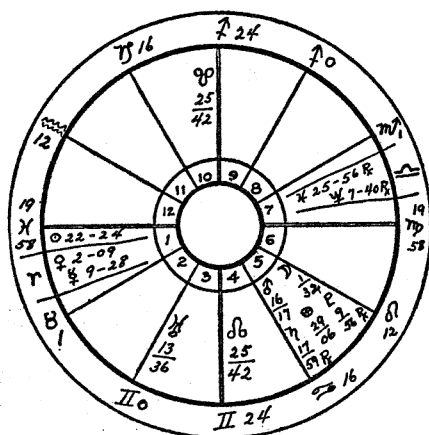
(Continued on page 382)

Reading for a Subscriber's Child

MICHAEL V. L.

Born March 13, 1946, 6:03 A. M.

Latitude 34 N. Longitude 118 W.



The Sun in the psychic, emotional sign Pisces on the Ascendant is the predominating influence in this child's stellar pattern. Fortunately, it trines Mars and Saturn in Cancer in the 5th, and the Moon (9 degrees) in Leo in the 5th, giving more physical energy and stability than is frequently the case with Piscean natives. Sociable, sympathetic, sensitive, and somewhat retiring, this little boy's pleasing, lovable personality and high spiritual ideals should attract kindness and appreciation from his associates. A wholesome early environment will be doubly important to him because of his extreme sensitivity to the conditions and atmosphere about him. Simple, frugal habits established in his early childhood will help to insure self-control and health in later life.

The Moon in Leo indicates a measure of will power, self-reliance, and aggressiveness which are needed by the Pisceans. Its trine to Venus and Mercury in Aries in the 1st house adds to the sociability of the nature, as well as to the musical, artistic trend, and gives a retentive memory. There is a fruitful imagination, and relations with women and children are favored. The sextile

of the Moon to Neptune intercepted in Libra in the 7th increases the imaginative powers, indicates ability in the occult arts, and gives an inspirational, kind, and sympathetic nature. The square of the Moon to the retrograde Jupiter in Libra in the 7th suggests the need for training in the reasoning processes, decisive action, and economy. There are apt to be opportunities for learning lessons through litigation and speculation, and unless wholesome eating habits are observed, there may be liver difficulties in later life.

Mercury in Aries in the 1st house, in conjunction with Venus, sextile Uranus in Gemini in the 3rd, trine the Moon, and in opposition to Neptune, indicates a quick, argumentative mind, but withal a good-natured disposition, fond of music and poetry. The mind is receptive and the memory retentive. The opposition to Neptune suggests the need of training Michael in positive, practical thinking and action. All negative influences should be avoided.

Uranus in Gemini in the 3rd, sextile Mercury and trine Neptune, bespeaks an original, intuitive, and versatile nature, fond of scientific pursuits in general, but particularly those which have to do with electricity, radio, aviation, etc. The pioneering tendency is strong, and this child could "bring through" and help to establish progressive New Age ideas and ideals.

Most Pisceans have a strong inner urge to alleviate the sufferings of others, and are capable of a high degree of renunciation of worldly things. This is the path on which they can make the greatest spiritual progress, and if this little boy is brought up in the belief that "service to others" is the golden key to a truly successful life, he will possess one of life's strongest fortifications. As a teacher or entertainer he could give a high type of service.

VOCATIONAL GUIDANCE ADVICE

This page is a free service for readers. Since advice is based on the horoscope, we can give a reading ONLY if supplied with the following information: full name, sex,

place of birth, year, day of month, hour. No reading given except in this Magazine and ONLY FOR PERSONS 14 to 40 YEARS OF AGE—EDITOR.

Stewardess, Beautician

VICTORIA M.—Born March 28, 1931, 3:38 A.M., Lat. 41 N., Long. 105 W. Jupiter is the ruler of the Sagittarian Midheaven in this horoscope, and is posited in Cancer in the 5th house, sextile to Neptune (8 degrees) intercepted in Virgo in the 7th, and square to Sun, Uranus, and Mercury in Aries in the 2nd. Venus is in Aquarius in the 1st, sextiling Mercury in Aries. The Sun trines Mars in Cancer in the 6th. This native could give excellent service as a stewardess (on airplane or ship), a beautician, manager of a school cafeteria, or as a dealer in antiques, second-hand articles, curios, etc.

Printer, Photographer

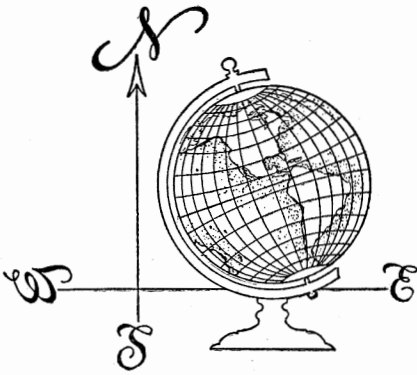
ROBERT F. C.—Born October 13, 1932, 4:58 P.M., Lat. 29 N., Long. 98 W. The 29th degree of Sagittarius is on the 10th house cusp of this chart, and Jupiter, ruler of Sagittarius, is in Virgo in the 6th, in conjunction with Neptune, Venus, and the Dragon's Tail. Saturn, ruler of the 23 degrees of Capricorn in the 10th house, is in Capricorn in the 11th, square to Uranus in Aries intercepted in the 1st, to the Sun intercepted in Libra in the 7th, and to Mercury in the first degree of Scorpio in the 7th. The Sun sextiles Mars in Leo in the 5th, but opposes the Moon and Uranus in Aries. Photography and printing should appeal to this young man. As a compositor or a bookbinder, also, he could render good service.

Lawyer, Merchant

GEORGE D. P.—Born December 5, 1933, 7:00 A.M., Lat. 41 N., Long. 74 W. Here we find Libra on the Midheaven and Jupiter posited in this sign in the 10th, sextile the Sun in Sagittarius on the Ascendant, trine Saturn in Aquarius in the 2nd, square Mars in Capricorn in the 1st, square the Moon and Pluto in Cancer in the 8th, and opposing Uranus in Aries in the 4th. Mercury is in Scorpio in the 12th, sextile to Venus in the last degree of Capricorn in the 2nd. Law would be a suitable profession for this young man, and as a preparation for a political position. He also has talent for merchandising and window decorating.

Milliner, Travel Consultant

DOLORES M.—Born March 3, 1937, 1:30 A.M., Lat. 34 N., Long. 118 W. The artistic sign Libra is also on the Midheaven of this horoscope, and its ruler, Venus, is posited in Aries in the 4th, sextile Mercury intercepted in Aquarius in the 2nd, and square Jupiter in Capricorn in the 1st. Dragon's Head is in close conjunction with the Sagittarian Ascendant. The Sun is in Pisces, in the 3rd, trining the Moon in Scorpio in the 11th, sextiling Jupiter in Capricorn and Uranus in Taurus in the 5th, and opposing Neptune in Virgo in the 9th. This native is quite versatile, but would probably do best professionally as a milliner, beautician, or travel consultant.



MONTHLY

News

INTERPRETED

Nature Is My Goal

"Once upon a time the natural landscape had a face as familiar to man as that of his mate. But man is a born experimenter, thanks to his remarkably inflated brain equipment. He very early began to modify those two important faces: nature's and his own..."

In "Mystery and Realities of the Site," published recently by Morgan & Morgan, Scarsdale, N.Y., the great Austria-born architect Richard Neutra makes little more comment about what man has done to his own face, but he says a lot about man's ill treatment of the sites on which he builds his homes.

Neutra believes that primitive man, with his animistic view of nature, had the kind of respect for landscape that modern architects need. He may have been a superstitious fellow who thought that valleys, trees, and rocks were inhabited by spirits requiring veneration. But Neutra doubts that he was as much a fool as the present-day "land-developers and subdividers in bowler hats who... cut the trees, excavate the good earth, bulldoze and bully the landscape, victimize it to the rectangularity of a grid-iron, while generally blowing up the natural habitat of bird and beast to get so and so many 50-foot lots on the market."

Richard Neutra was born in Vienna in 1892 and was educated in the universities of Vienna and Zurich. ... He ... came to the United States in 1923, settled in Los Angeles, and has fought much the same fight as has Frank Lloyd Wright for the recognition of that functional architecture which is sensitive to the living needs of home dwellers and the integrity and beauty of a dwelling that belongs to its site.

As Neutra says: "Nature is my goal. I may have to use complicated, unnatural means, but the natural setting finally emerges."

—*Newsweek*, 5-28-51.

The evolution of the architecture of the modern home is fascinating to watch. The Industrial Revolution and the Big City Age through which we have been passing have been materialistic in outlook. Nature and the treasures of earth have been exploited. Yet rocks and soil, inert as they seem, are an expression of life. It is life at an early stage of development, with no power of growth or feeling, but in the chemical forces are found the beginnings of activity and consciousness of the evolving life wave which ensouls the mineral kingdom.

A bulldozer "preparing" a house site will in an hour or two destroy the slope of a lovely hillside and leave instead ugly gashes, raw banks, and heaps of dirt under which lie buried the precious top soil, product of the centuries. It takes years of gardening skill and patience to restore a beauty which could have been preserved and incorporated in the plan. The respect for the building site advocated by Neutra and Frank Lloyd Wright is evidence of growth of a more wholesome attitude. If builders can work with instead of against Nature, our cities, suburbs, and countryside will become much more attractive. "Neutra," says the writer of the above article, "lets a country evening spill graciously into the living room, a day-lit garden become part of the study, and in a house in the wooded foothills, he firmly relates the building to trees and the land's gentle slope."

A Time for Greatness

For the first time in all history, science has put in human hands two completely opposed powers. We have the knowledge and the means to destroy mankind by total war. We have also the knowledge and the ability to provide all the people of the earth with at least a measure of comfort and plenty.

Like men of good will everywhere, we Americans know how we would choose. For ourselves and for others we want freedom, friendship, peace and security.

Our nation's foreign policy has been directed for several years primarily at the "containment of Communism." Our reliance has been placed increasingly on military force to deter possible aggression. It has been assumed that this is the only means by which we can achieve an honorable peace.

Perhaps the time has come when every American should soberly reconsider this assumption.

Where do we stand today? We talk of rearming the countries we fought to disarm. We are losing the confidence of our friends in Europe and in Asia. Absorbed in trying to checkmate a handful of men in the Kremlin, we have forgotten the millions of human beings for whom the real enemy is hunger, poverty and lack of opportunity.

The American Friends Service Committee believes there is a better way; a way consistent at once with the law of God and the precepts of democracy. It recommends to America a brave and positive peace offensive. "For God gave us not the spirit of fear but of power and love and of a sound mind."

WE ENCOURAGE EVERY AMERICAN TO SUPPORT THESE STEPS TO PEACE

1. A new kind of negotiation. America should seek not so much to impose as to listen. The situation demands that we forget protocol, national pride, vituperation and formalities in a strong lead toward genuine discussion.

2. Strengthening of the United Nations as a peace-making agency. This, rather than waging war, was its original purpose. In an armed and divided world, the United Nations should act as a mediator, with greatly strengthened commissions for this purpose. To America and the other countries, great and small, it has more to give in this role than as a partisan or belligerent.

3. A new approach to disarmament now. In

the three years since effective international control of atomic weapons was first studied, the nature of the problem has changed. Some earlier objections to detailed disarmament proposals have on both sides been recently withdrawn. The time is ripe for fresh discussions, undertaken in good faith, with the intention of proceeding as far and as rapidly as agreements can be achieved. All parties stand to gain from reducing the burden of an arms race.

4. Economic, financial and technical assistance. Through the United Nations, America should help to launch an increased co-operative effort to eradicate poverty and disease. With agreed reduction in armaments, much more of our money, manpower and materials could be pledged to this purpose. Such a program of genuine friendship would build co-operation, courage and self help in areas where otherwise suspicion, hostility and despair are likely to increase.

These steps are practical. They require no surrender of moral principle, no loss of stature. The American Friends Service Committee believes they represent the voice of reason.

Long experience in dealing with people all over the world convinces us that a bold initiative in this direction would call forth widespread support. In this country it would give fresh hope to millions who are troubled and uncertain. Overseas it would be welcomed with relief and with renewed confidence in America's leadership.

We have deep faith that such leadership will be found, in government or among our citizenry, to turn the tide of threatened disaster. Now, if ever, is a time for greatness.

—*Los Angeles Times*, Apr. 22, 1951.

The above is taken from a full page notice which appeared simultaneously in the leading newspapers across the nation. It was sponsored by the American Friends Service Committee, who invited all those interested in the idea of a peace offensive to write for further information to the Committee's headquarters, 20 S. 12th Street, Philadelphia 7, Pa.

Here is evidence of positive leadership. Here is a message of hope, a definite program and a call to action from a group with a long record of worldwide humanitarian work. Often we hear it said that time is running out, but it is equally true that the tide of

spiritual progress is running in. Everywhere there is evidence of this to those who are attuned to the positive vibration. People are reaching up for truth and seeking for the real values. In the invisible are many powerful Helpers pouring into receptive hearts and minds the message of courage and assurance. We need only a little more confidence in the power of good and the high destiny of man to enable us to leave the cross currents of indecision, the eddies of fear, the whirlpool of destructive activities, and to strike out boldly for the shore that lies so near. Let us concentrate upon constructive action, and the spiritual impulses which are bringing in the New Age will carry us along on the flood tide towards our goal.

Cave Paintings

In 1940 two French schoolboys, out hunting rabbits on a hill near Montignac in south-central France, saw their dog disappear suddenly into a hole in the ground. Enlarging the hole, the boys climbed through it and thus became the discoverers of one of the world's oldest and most remarkable art galleries, a cave elaborately decorated with prehistoric paintings. Archaeologists, who at war's end were free to examine the Montignac cave, call it the most important cache of cave art ever unearthed. . . . experts have called it "the Versailles of pre-historic man."

Experts, accustomed to thinking in millenniums, have since dated the frescoes that lined the walls of the Montignac cave at somewhere between 14,000 and 28,000 years ago, when the remnants of the last ice age were slowly receding from northern Europe. The artists who painted the frescoes belonged to the long-extinct race of Cro-Magnon men who created in prehistoric Western Europe a civilization somewhat resembling that of the North American Indian. Inspired probably by some primitive religion, Cro-Magnon man decorated his underground temples with graphic and mysterious, more than life-size depictions of bison, rhinoceroses, bears, antelopes, cattle, deer, horses and, very rarely, men.

The quality of the Cro-Magnon art has amazed not only archaeologists but artists, who find in these primitive drawings the skill of master craftsmen and a highly developed sense of beauty of which any age

might be proud. Previous finds of similar Cro-Magnon art in the French province of Dordogne and in caves near Altamira in northern Spain have long since established Cro-Magnon man's artistic reputation. Apparently the cave was occupied as a temple of art and religious worship during a vast period of time exceeding the whole span of modern recorded civilization.

—*Life Magazine.*

Modern man has a great curiosity about his forerunners on the earth, and in the past few years archaeologists have dug deep into ancient remains. They have uncovered many remarkable antiquities in Iran, Iraq, Egypt, and Palestine, and in France have found these cave man paintings perhaps 20,000 years old. We wonder how a primitive race such as the Cro-Magnons, with their limited knowledge, could produce such lasting works of art. So, (we can imagine) future civilizations may wonder, as they uncover the ruins of our beautiful cathedrals or find traces of our scientific accomplishments, how a people with so much knowledge could be as cruel and unloving as the remains of destructive weapons would indicate.

Man, guided and inspired by his invisible leaders, erects buildings and temples and decorates them with sculpture and paintings, which embody in stone, brick, and color ideals to which he has not yet attained. Looking at ancient ruins we wonder about those who dwelt there, now apparently dead and gone, though their handiwork remains. What a difference it makes when we understand that the LIFE which used the caves, or built the cities has not passed into oblivion, but returns again and again to earth to build afresh in keeping with the new status. Always man's ideals outrun his performance, and will do so until each one can build that which outlasts all physical monuments—the City Foursquare, whose length, breadth, and height are equal. This will be the ultimate in man's building, the perfected character of a fully developed human being, equal in Truth, Beauty, and Goodness.

READERS' QUESTIONS

Desire World Color

Question:

Will you kindly explain to me the difference in the color of the Desire World and that of our Physical World? Or are they very much the same?

Answer:

The various colors seen in the Desire World are not at all the same colors which we see here in our Physical World, chiefly for the reason that physical color is caused by the reflection of the Sun's rays. It is not really a property of the object with which it is associated except in the sense that the object consists of a substance which reflects the light in such a way as to produce a specific color.

On the other hand, in the Desire World *light is a property of matter itself*. One might almost say that from the viewpoint of that world the desire stuff is light, or conversely, that light is desire stuff. Everything there *consists* of light, in a sense, unlike material objects which have no color to the physical vision when there is no light for them to reflect.

Another difference between Physical World color and Desire World color is that the latter has a *living* quality which is absent in its physical counterpart. Physical colors, even in the form of light, are inert compared with the light and color of the Desire World which seem actually instinct with a kind of life. This is why the colors of that world impinge upon the consciousness with a healing power, according to their nature—red, vivifying; yellow, mental, electrical; green (depend-

ing upon its hue), soothing and at the same time intellectual, partly because it relaxes the physical tension which interferes with pure intellection: violet, the protective principle of spiritual love; etc.

These colors as seen in the Desire World by one who possesses spiritual vision (clairvoyance) are superlatively bright, and the darkest of the colors there are brighter than the brightest sunlight here. Many of the colors and shades there we can recognize, but there are others which are indescribable in earthly language.

To the spiritual sight, this desire stuff interpenetrates all of the etheric region and every physical form; and the dark—almost black—chemical ether seems almost inseparable from the lowest grade of desire stuff. They are so dense that they seem nearly gaseous, and they are frequently visible even to the uncultivated sight of those in whom the higher faculties are just beginning to stir.

It is interesting to note that the First Heaven (the higher part of the Desire World) is a place of particular delight for the painter, for here he has constant access to the everchanging color combinations. "He soon learns that his thought blends and shapes these colors at will. His creations glow and scintillate with a life impossible of attainment to one who works with the dull pigments of Earth. He is, as it were, painting with living, glowing materials and able to execute his designs with a facility which fills his soul with delight."

The light-substance of the Desire World is actually *emotion, life, made visible*, in terms of living color.

The Music of the Spheres

Question:

Pythagoras and others have mentioned the music of the spheres as a reality. Has it been proved to be a fact?

Answer:

The music of the spheres is a definite reality, and has been proved to be a fact by those who have developed the faculty of clairaudience. Those who are not clairaudient may use the faculties of reason and logic, or intuition, to reach the same conclusion.

Each planet has a keynote of its own, and as the various heavenly bodies travel about the Sun at varying rates of speed the harmony of the heavens changes every moment. The music of the spheres, however, is ethereal or spiritual, not physical, as the latter is a vibration in air, and there is no interplanetary air to transmit sound.

According to the changes in the stellar harmony do the people of the world alter their ideas and ideals. The changes that take place in this great celestial symphony mark humanity's progress on its evolutionary journey through the seven great Periods.

There are twelve semi-tones in the chromatic scale, and we have twelve signs on the zodiac. There are seven white keys representing the whole tones on the piano, and these correspond to the seven planets. The signs of the zodiac have been likened to the sounding board of the cosmic harp, and the seven planets to the strings which emit different sounds as the planets pass through the various signs.

The great Creative Fiat which brought our universe into being was a musical tone or sound, and without it "was not anything made that was made."

Color Blindness

Question:

Will you please explain the cause of color blindness? Can it be cured?

Answer:

Vision is produced through a chemical action of the color elements in the rods and cones which line the outer surface of the retina; every color being activated by its contrasting color. Upon this fact is based the philosophy of color vision, including color blindness. Ignorance relative to this chemical process has led many physicians to believe that color blindness is incurable. However, it has become known that it requires blue elements to perceive and take cognizance of the red, its contrasting color; and red elements to perceive the blue; yellow elements to perceive the violet; violet elements to perceive yellow; indigo elements to perceive orange, etc. Accordingly, if an individual cannot distinguish red properly, the blue elements must be inactive in the rods and cones mentioned.

To arouse the needed activity to overcome any certain form of color blindness, one may apply the principle of similars or contrasts which repel or arouse. For example: For ten minutes at a time each day, look through a blue glass or a blue lens at gas light or lamp light, or even the Sun, so long as it does not cause pain, and gradually the perception of red will become more clear. This exercise should work out with any form of missing color perception; that is by looking at light through a glass of contrasting color for ten minutes at a time each day for about three days. This is the remedy which Edwin Babbitt, M.D., author of the well-known textbook, *Principles of Light and Color*, found successful in his widespread practice.



Art in Dining

THAT the food one eats is of primary importance in the health of the physical body is a fact long accepted by most people. However, in modern times it has become more and more apparent that the manner in which the food is prepared, its arrangement on tray or table, the environment in which one eats, and the thoughts and conversation which take place while one is dining, are also factors to be considered. In other words, there is a true art of dining, based upon certain laws of Nature, which insures the greatest benefit from the food eaten.

In the first place, the food and drink served should be wholesome, unspiced, and non-alcoholic. Simplicity is an excellent keynote to observe here, as in other phases of living. Vegetables, fruits, and nuts form the ideal diet for modern man, and a meal prepared from them alone observes an important law: "Thou shalt not kill." (There is no sacrifice of sentient life.) Hence those who wish to observe the highest principle in eating do not partake of meat. (The Law of Assimilation states: "No particle of food may be built into the body by the forces whose task that is until it has been overcome by the indwelling Spirit.") The plants, having cells easily overpowered by the Ego, are an ideal food.) However, sufficient protein (from nuts, soya beans, cottage cheese, etc.), carbohydrates, fats, min-

erals, and vitamins should be provided. The amounts required by each person can be determined only by a study of the needs of each and the specific elements furnished by the various foods served.

Many people find that uncooked foods are superior to the cooked foods, and the former have the advantage of containing all the ethers of the plant, which are driven out by cooking. Thorough mastication is particularly necessary to insure proper digestion of raw foods, but the juices of both fruits and vegetables can be taken with much benefit by practically everyone.

In addition to providing the elements necessary to satisfy the physical man, there is also the important matter of providing food for the inner man—the Spirit. This is done, first of all, by arranging the food in an attractive manner. Meticulous cleanliness, colorful foods and dishes, as well as a cheerfully furnished dining room or nook, all contribute to the pleasure and joy which aid the digestive processes. Appropriate music is also conducive to wholesome thoughts and emotions.

A few words of silent or verbal thanks to the "Giver of all good gifts" provide an ideal beginning for a meal. Followed by eating leisurely and sparingly in the midst of pleasant thoughts and conversation, spiritual, as well as physical nourishment will result.



"In a Moment of Need"

By JULIA HAWTHORNE

WHEN Phyllis Acton telephoned on Tuesday, I had just returned from a difficult and confining case that had lasted several months. I felt too physically exhausted and mentally perturbed to respond enthusiastically when she invited me to her home on Wednesday.

"Judith Main is coming," she said. "I have never met her, but she writes that she has a gift for improvising, although she has never studied piano. She believes that her gift should be used in the field of music therapy. Come for lunch if you feel guided," Phyllis added. "After lunch we will hear her play."

I made no promise and she expected none. We both knew, intuitively, that the decision was with God.

Phyllis Acton is doing important work in music therapy, accomplishing much in the department of research. She is a gifted pianist, herself, and sometimes treats individuals in her home. Most of her interest, however, is for observation at hospitals and mental institutions while her group of musicians plays selected compositions on stringed instruments, piano and accordion, and while the vocalists contribute those songs destined to be of therapeutic value. Music therapy, she says, must constantly be studied in its rela-

tionship to the individual need. But she did not guess, and neither did I, that another phase of individualized healing would be dramatized in her living room on Wednesday.

On Wednesday morning, feeling more refreshed, I left home early for the long trip to the city where Phyllis lived. The train was late and crowded, which only added to my feeling of exhaustion, and when the city was finally reached at noon there was no bus in sight. I went to a telephone, expecting to inform Phyllis of the delay, but as I started to dial her number, a definite inner restraint urged me to wait. After lunching in town I returned to the street corner. The bus I needed drew instantly and quietly up to the curb. I felt that the hand of God was somehow in that, as indeed it was.

The benevolent sound of gentle music drifted from the Acton house as I approached it a half hour later. Not wishing to interrupt the playing, I went to a rear porch and remained there to listen in solitude. There seemed nothing unusual about the music.

After a while the playing stopped. There were no voices in the silence that followed. I wondered why. Presently the music continued again, and again there seemed nothing unusual about it. When it stopped a second time I was

moved to enter the house. A young and attractive girl sat at the grand piano, alone in the living room. Phyllis was not there. The girl looked up and smiled as I went in. For a long moment I stood and looked into her eyes, smiling also. Then I went to the sofa, almost directly facing the piano, and sat down to wait. For an instant everything was still. In the next instant the room was awakened to a thrilling power.

Judith Main's bright head had lowered over the keyboard and her fingers struck an amazing chord. The house



came alive with her music. Footsteps came swiftly down the stairs and Phyllis Acton joined us, sharing the wonder that we felt.

"I came," she confided later, "to see what had happened to so marvelously transform Judith's playing!"

The indescribable music continued, ringing its way through the house. It seemed as effortless as it was marvelous. Surely, holy invisible ones were expressing their beauty and healing through this girl. I wanted to cry out in protest, for the spiritual power that entered our lives from the upswing of sound was almost more than I could bear. It was exquisitely attuned to my need.

Judith played on and on, loosening the tensions in me, and expanding the heart and mind to receive the overflowing wealth of her gift. It was divinely triumphant. From the moment the temper of the music had changed until the reverberation of breathtaking sound spent itself in the stillness, we three were encompassed by perfection. At

last the inspired fingers rested on the quieted keys. Judith did not lift her head. For a time each of us was powerless to outward response.

"Dear God, don't let her speak!" I prayed. I knew that if she did and if speech was required of me the spiritual barriers would break in tears from an overnourished heart. The silent, living moments drifted by. Surely someone must be impelled to speak. I fled to avoid it. I walked quickly back to the rear porch and Phyllis followed. She gathered my hands in hers and spoke.

"What is it, Julia?" she asked.

It was impossible for me to answer in words. The flood gates opened and I cried unrestrainedly. All the pent up feelings of exhaustion and distress that had accumulated in me during the previous months of difficulty in so confining a case flowed out of my being into the stream of spiritual refreshing. The gift of inspiration from on high had spoken its healing for me when I needed it so desperately. It had found expression through Judith Main. Later she told us something of what had happened to her.

"When Mrs. Acton went upstairs," she said, "I knew that she had gone to listen, in detachment, to my playing. I was aware, too, that she is a trained musician and that I am not." Judith smiled and went on. "I began to imagine," she confessed, "that she might be influenced by a lack of technique in my playing. This raised a barrier between us and I was unable to do my best. It prevented the inspired music I knew was possible and it seemed dreadful that no proof of that was reaching Mrs. Acton." She leaned forward and smiled at me.

"Then you walked into the room," she said.

Phyllis and I looked searchingly at each other, discovering together something of the wonder of God's ways.

"When you stood there, looking at

me," continued Judith, "there was no longer the barrier between Mrs. Acton and myself. You stood there and the barrier was gone. Then the inspiration came."

In the communication of the spirit, when another's need reaches for her gift, Judith Main's improvisation at the piano will be inspired to heal. It is in a moment of need that compassion is born. It is through compassion that divine aid finds expression, and it is the sympathetic heart that embraces compassion and opens itself to the influences of God. Judith was attuned to all of this.

"You felt my need," I told her. "You responded to that."

Visible helpers are just as necessary as Invisible Helpers, and our friends and patients may share in a high privilege, as well as add much to the power of liberated healing force, by joining us in prayer for the sick. Our Healing Service is held every evening in the Healing Temple at 6:30, and in the Pro-Ecclesia at 4:45 P. M. when the Moon is in a cardinal sign on the following dates:

HEALING DATES

July 3—10—17—23—30
 August 7—13—19—26
 September 3—9—16—23—30

Relax, close your eyes, and make a mental picture of the pure white rose in the center of the Rosicrucian Emblem on the west wall of our Pro-Ecclesia, and concentrate on *Divine Love and Healing*.

MAX HEINDEL'S MESSAGE

all the opportunities for further soul growth there found, for it is a natural process governed by natural laws, just as is the elevation of a ship to the higher levels of a river by a system of locks.

(To be continued)

THE ELOHIM JEHOVAH AND THE ARCHANGELIC RACE SPIRITS

(Continued from page 351)

Nature, spiritually perceived, reflects the Christ Image.

As representative of this Principle, Gabriel is the Great Teacher, and therefore he is known in Hebrew Angelology as "The Revealer," and it is in this capacity that he appears as the teacher of Daniel, saluting him by the initiatory (and Messianic) title, "Son of Man." In astrology, Cancer is the sign of the mother-teacher.

Even as Gabriel correlates with the Moon and with the constellation Cancer, so Michael correlates with the Sun and with the constellation Leo. Therefore Hebrew mystics said that Michael stood at the right hand of God and Gabriel at His left: thus obviously representing the two Cosmic Principles, or Wings, of Light—Masculine and Feminine, Father-Mother, Ruler-Teacher, King-Priest.

O Gabriel, Revealer

Of secrets hidden in

Time's crystal wing, concealer

Of what has never been,

*Touch me, that I may see what never
has been seen*

*Of This and That and all that lies
between!*

Under the guidance of the archangelic Race Spirits and the ministering Angels, our racial evolution now progresses to the point where we begin actually to see the promise of celestial beauty in the race forms. In the not too distant future ours shall be a heavenly race dwelling in a terrene paradise . . . not all of us alike, monotonously cast in a single mold—but expressing in infinite diversity the beauty of the full action of Divine Epigenesis.

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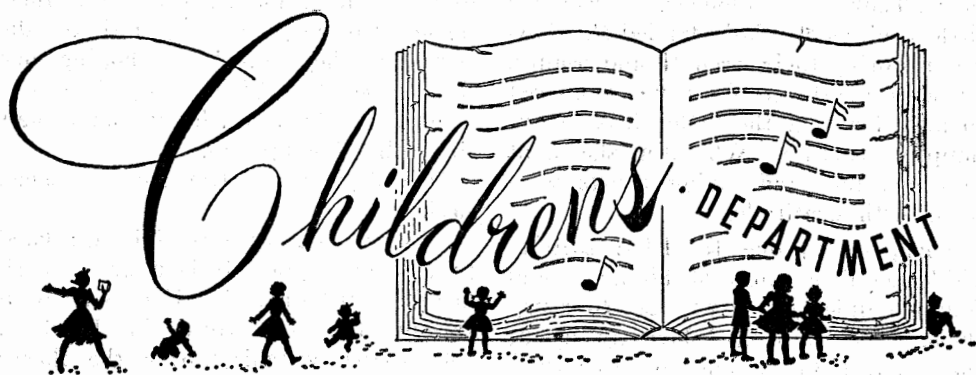
(Continued from page 345)

and even as the subject for masterpieces of art and literature. All the principles of art: design, perspective, proportion, color harmony, synthesization, etc., were brought into play to depict the emotions and feelings of human beings, as well as their form. Artists began to put into effect Goethe's idea, "In art, to express the infinite one should suggest infinitely more than is expressed."

The trend of evolution is toward the spiritualization of matter, and today we note a type of artistry which, with little emphasis on form, contrives to indicate pleasingly, even intriguingly, the predominance of life over matter, challenging our appreciation up to higher levels. One alert critic has observed, "Modernism, when intelligently handled can suggest and mean more than strict adherence to form."

Some time ago Arthur Millier, art critic for *The Los Angeles Times*, made this pertinent comment: "Not since Giotto, seven centuries ago, substituted the depiction of earth for that of heaven have the basic arts, painting, and sculpture, undergone so seemingly radical a change as in the past forty years A striking characteristic of nineteenth century science was its plunge before the surface of matter to discover elements which man could control or even reorganize. The application of such new knowledge has changed the pace and the form of civilization. Artists have followed a similar course. In increasing numbers they have taken more interest in the structure of matter than in its appearance, in the speed and direction of invisible but very real forces than in the effects they actually offer to the eyes One may hate Picasso's pictures, but their astonishing power is a major phenomenon of our time."

(Continued on page 383)



Little Bud

By LOUISA M. ALCOTT

(Conclusion)

DAY after day toiled little Bud, cheering the Fairies, who, angry and disappointed, would not listen to her gentle words, but turned away and sat alone weeping. They grieved her kind heart with many cruel words, but patiently she bore with them. When they told her they could never perform so hard a task, and must dwell forever in the dark forest, she answered gently that the snow white lily must be planted and watered with repentant tears before the robe of innocence could be won, that the sun of love must shine in their hearts before the light could return to their dim crowns, and deeds of kindness must be performed ere the power could come again to their now useless wands.

Then they planted the lilies, but they soon drooped and died, and no light came to their crowns. They did no gentle deeds, but cared only for themselves; and when they found their labor was in vain, they tried no longer, but sat weeping. Bud, with ceaseless toil and patient care, tended the lilies, which bloomed brightly, and the crowns grew bright. In her hands the wands had power over birds and blossoms, for

she was striving to give happiness to others, forgetful of herself. The idle Fairies, with thankful words, took the garments from her, and then with Bud went forth to Fairyland, and stood with beating hearts before the gates, where crowds of Fairy friends came forth to welcome them.

But Queen Dewdrop touched them with her wand as they passed in, and the light faded from their crowns, their robes became like withered leaves, and their wands were powerless.

Amid the tears of all the Fairies, the Queen led them to the gates, and said:

"Farewell! It is not in my power to aid you; innocence and love are not within your hearts, and were it not for this untiring little maiden, who has toiled while you have wept, you never would have entered your lost home. Go and strive again, for till all is once more fair and pure, I cannot call you mine."

"Farewell!" sang the weeping Fairies, as the gates closed on their outcast friends, who, humble and broken-hearted, gathered around Bud. She, with cheering words, guided them back to the forest.

Time passed on, and the Fairies had done nothing to regain their lovely

home. They wept no longer, but watched little Bud, as she daily tended the flowers, restoring their strength and beauty, or with gentle words flew from nest to nest, teaching the little birds to live happily together. Wherever she went blessings fell, and loving hearts were filled with gratitude.

Then, one by one, the Elves secretly did some little work of kindness, and found a quiet joy come back to repay them. Flowers looked lovingly up as they passed, birds sang to cheer them when sad thoughts made them weep. Soon little Bud found out their gentle deeds, and her friendly words gave them new strength. So day after day they followed her, and like a band of guardian Spirits they flew far and wide, carrying with them joy and peace.

Not only birds and flowers blessed them, but human beings also, for with tender hands they guided little children from danger, and kept their young hearts free from evil thoughts. They whispered soothing words to the sick, and brought sweet odors and fair flowers to their lonely rooms. They sent lovely visions to the old and blind, to make their hearts young and bright with happy thoughts.

But most tenderly did they watch over the poor and sorrowing, and many a poor mother blessed the unseen hands that laid food before her hungry little ones, and folded warm garments round their naked limbs. Many a poor man wondered at the fair flowers that sprang up in his little garden plot, cheering him with their bright forms and making his dreary home fair with their loveliness, or looked at his once barren field where now waved the golden corn, turning its broad leaves to the warm sun and promising a store of golden ears to give him food. The careworn face grew bright, and the troubled heart filled with gratitude toward the invisible Spirits who had brought him such joy.

Thus time passed on, and though the

exiled Fairies longed often for their home, still, knowing they did not deserve it, they toiled on, hoping one day to see the friends they had lost. The joy of their own hearts made their life full of happiness.

One day came little Bud to them, saying:

"Listen, dear friends. I have a hard task to offer you. It is a great sacrifice for you light-loving Fairies to dwell through the long winter in the dark, cold earth, watching over the flower roots, to keep them free from the little grubs and worms that seek to harm



them. But in the sunny Spring when they bloom again, their love and gratitude will give you happy homes among their bright leaves.

"It is a wearisome task, and I can give you no reward for all your tender care but the blessings of the gentle flowers you will have saved from death. Gladly would I aid you, but my winged friends are preparing for their journey to warmer lands, and I must help them teach their young ones to fly, and see them safely on their way. Then, through the winter, must I seek the dwellings of the poor and suffering, comfort the sick and lonely, and give hope and courage to those who in their poverty are led astray. These things must I do; but when the flowers bloom again I will be with you, to welcome back our friends from over the sea."

Then, with tears, the Fairies answered, "Ah, good little Bud, you have taken the hardest task yourself, and who will repay you for all your deeds of tenderness and mercy in the great world? Should evil befall you, our hearts would break. We will labor trustingly in the earth, and thoughts of you shall cheer us on. Without you we had been worthless beings, and

never known the joy that kindly actions bring. Yes, dear Bud, we will gladly toil among the roots, that the fair flowers may wear their gayest robes to welcome you."

Then deep in the earth the Fairies dwelt, and no frost or snow could harm the blossoms they tended. Every little seed was laid in the soft earth, watered, and watched. Tender roots were folded in withered leaves, that no chilling drops might reach them. Safely dreamed the flowers, till summer winds should call them forth, and lighter grew each Fairy heart, as every gentle deed was tenderly performed.

At length the snow was gone, and they heard little voices calling them to come up, but patiently they worked, till seed and root were green and strong. Then, with eager feet, they hastened to the earth above, where, over hill and valley, bright flowers and budding trees smiled in the warm sunlight, blossoms bent lovingly before them, and rang their colored bells, till the fragrant air was full of music. The stately trees waved their great arms above them, and scattered soft leaves at their feet.

Then came the merry birds, making the wood alive with their gay voices, calling to one another, as they flew among the vines, building their little homes. Long waited the Elves, and at last she came with Father Brown Breast.

Happy days passed, and summer flowers were in their fullest beauty when Bud bade the Fairies come with her.

Mounted on bright-winged butterflies, they flew over forest and meadow, till with joyful eyes they saw the flower-crowned walls of Fairyland.

Before the gates they stood, and soon troops of loving Elves came forth to meet them. On through the sunny gardens they went, into the Lily Hall, where, among the golden stamens of a graceful flower, sat the Queen. On the broad green leaves around it stood the bright-eyed little maids of honor.

Then amid the deep silence, little

Bud, leading the Fairies to the throne, said:

"Dear Queen, I here bring back your subjects, wiser for their sorrow, better for their hard trials. Now might any Queen be proud of them, and learn from them that giving joy and peace to others brings it fourfold to us, bearing a double happiness in the blessings to those we help. Through the dreary months, when they might have dwelt among fair southern flowers, beneath a smiling sky, they toiled in the dark and silent earth, filling the hearts of the gentle Flower Spirits with grateful love, seeking no reward but the knowledge of their own good deeds and the joy they always bring. This they have done un murmuringly and alone. Now, far and wide, flower blessings fall upon them, and the summer winds bear the glad tidings unto those who droop in sorrow, and new joy and strength it brings, as they look longingly for the friends whose gentle care hath brought such happiness to their fair kindred.

"Are they not worthy of your love, dear Queen? Have they not won their lovely home? Say they are pardoned, and you have gained the love of hearts pure as the snow white robes now folded over them."

As Bud ceased, she touched the wondering Fairies with her wand, and the dark faded garments fell away. Beneath, the robes of lily leaves glittered pure and spotless in the sunlight. Then while happy tears fell, Queen Dewdrop placed the bright crowns on the bowed heads of the kneeling Fairies, and laid before them the wands their own good deeds had rendered powerful.

They turned to thank little Bud for all her patient love, but she was gone. High above, in the clear air, they saw the little form journeying back to the quiet forest.

She needed no reward but the joy she had given. The Fairy hearts were pure again, and her work was done; yet all Fairyland had learned a lesson from gentle little Bud.

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ASTROLOGY, ART OF ARTS

(Continued from page 366)

of the most beautiful of women), the pure religious aspirational urge through contemplation of the human body as an "instrument of the Divine" and as the vehicle for purely inspired gesture and movement. She brought to the social and esthetic congestions of her age the refreshment of a consciousness which had its abiding place in beauty, truth, and love. She reminded men and women of the essential purity and goodness of their spiritual being and she sought in many ways to encourage people to recover the naturalness of their own inner truths, by living in terms of sincerity, friendliness, and inspiration.

On the world of concert-dance, her influence was almost cataclysmic in its regenerative effect. Her artistic truth was that of sincere inspiration, not that of accrued tradition. Many other manifestive dancers had their part to play in the regeneration of dance-concepts, but Isadora blazed the trail by the exercise of her individualized inspirational powers (Venus-trine-Uranus, in fire signs).

She said, in effect: "Live fully and courageously; free yourselves from the fears of out-worn traditions; love from the center of your consciousness with joy, respect, and generosity; live with courtesy and grace; champion the poor, and the oppressed, and heal the wounds of the spirit; lead children to an awareness of their innate beauties of body and soul and help them to know respect for their individual powers and abilities; let women perceive as never before their powers to inspire by the exercise of beauties of heart and mind; let men open their hearts to a renewed adoration of the Beautiful in Nature and in Humanity; let the fraternity of artists work a consecration on human life through fellowship and sincere efforts."

This great Ego would have us all "dance" with joy, grace, health, and inspiration. We perceive, in our charts,

the rhythmic movements of the planets from the time of birth through the cycles of unfoldment and maturity, the patterns of our relationship-life, the challenges which we have created for ourselves and the powers which we have developed to transmute those challenges into triumphs. The fulfillings of these patterns comprise our "dance of life"; let us move with the cosmic forces rhythmically, with joy, with courage, and with the inspiration of faith and understanding. This is the dance on the ever-upward spiral of evolutionary progress.

SPIRIT PROGRESSIVE

(Continued from page 378)

So it is that new vibratory patterns are being formed as Spirit emerges from matter and glimpses the inspiring beauties of future realities, and these will become embodied in the arts increasingly as time passes. During the present transition period there are to be expected distortions of art, such as cubism, futurism, surrealism, literary vagaries, etc., as old forms of manifestation in every field of human activity are being broken up, so as to make possible the construction of new forms for a higher expression of consciousness through man. Old standards of evaluations are being subjected to the intensified Light of Progress, and the shadow of the new and noble standards is being cast upon the ruins of the old. Thus there are two definite lines of activity being pursued by humanity at present, individually and collectively: one of destruction, and one of construction. The latter is as yet followed by only the minority, but as the power of the Christ Love becomes more active in the hearts of men, the higher principles of life and art will become dominant and portray Spirit triumphant.

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