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## My Temple

DELLA ADAMS LEITNER

*My temple—radiant with life,  
The gift of God to me  
To keep and care for it—is my  
Responsibility.*

*I may perfect or I may mar,  
The choice is mine alone,  
Neglect by erring thought or word  
Is always quickly shown.*

*For God provided when He gave  
This temple unto me  
That I could guard it by His law  
From all defilement free.*

*His word reveals that in the heart  
The precious secret lies,  
For "what man thinketh, so is he"  
To every life applies.*

*So in this temple I can dwell  
And keep it by His grace  
So beautiful that all may know  
It is His dwelling-place.*

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# EDITORIALS

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## Our Need for Balance

**I**T HAS been said by authorities that of all spiritual and physical laws the Law of Balance is the most important—the underlying law of Creation. Upon it depends the continuity of the universe. Operating in both the microcosm, man, and the macrocosm, our universe, it is all-comprehensive and all-wise; the stability of all life in manifestation rests upon it. It is the fundamental cause and the ultimate effect of the Law of Opposites, the Law of Polarity, the Law of Periodicity or Cycles, and all forces in opposition. There could be neither spiritual, psychic, nor material life in form were it not for the action of the Law of Balance. Violations of this law, by either man or Nature, inevitably result in major or minor catastrophes.

Occult philosophy teaches that evolution is “the history of the progression of the Spirit in time.” Observing evolution as it manifests through the varied phenomena of our universe, we find that its path is a spiral, each loop of the spiral being a cycle toward the attainment of the state of equilibrium.

On the larger scale, cycles occur as the Sun moves backward among the twelve constellations by the movement we call the precession of the equinoxes. The climate, flora, and fauna of the Earth are slowly changed, thus making a different environment for the human race in each successive age as it journeys toward Oneness with God, the Creator. There is also the cyclic path of the planet, the turning points of which are the equinoxes and the solstices. Hence the occultist observes the Summer Solstice (June 22) and the Autumnal Equinox (September 23), as well as Christmas and Easter. They indicate the periodical flow of the invisible forces investing our Earth which, working at the behest of the Law of Balance, cause the physical, moral, and mental activities upon our globe.

On a smaller scale, it is through the operation of the Law of Balance that man is “born” and “dies,” but eventually there comes about the completion of the final unity of all diversified life. The human Spirit ultimately overcomes all that has obstructed its evolutionary progress; the desires are brought under the control of the Spirit through the will and mind; sex disappears into the sexlessness of the Adept. He who has made himself amenable to the functioning of the Law of Balance within himself is no longer dominated by the opinions, desires, or experiences of any other being—in the body or out of it. His life is dedicated to the purpose of knowing and obeying God’s omniscient laws, and ever moves with an inner harmony and effectiveness toward that end.

The many extremes which exist about us today are glaring reminders that there is a pressing need for balance in our lives, and in the affairs of our "brave new world." The ease with which the masses of people fall into a hysteria of hero worship or a condemnatory attitude, become possessed with fear over the possibility of atom bomb attack or monetary inflation, pursue blindly a course of intolerance and persecution toward race and religion, become involved in unethical business and politics, stress sex inordinately, succumb to the false life of intoxicants and narcotics, over-emphasize the material side of life to the detriment of the spiritual, engage in "cold" and actual warfare—these and many other abnormal conditions are all symptoms (as well as results) of the imbalance within human beings which unleashes the forces of destruction. Too few there are who maintain their equilibrium in the midst of all these extremes, realizing that only in a calm, impersonal attitude is found the ability to cope with dis-



History is replete with accounts of national and international climaxes which have been brought about repeatedly at certain periods of time by the Law of Cycles, in obedience to the more comprehensive Law of Balance. At such times the men and women who brought order and progress out of chaos were those who had achieved a measure of balancing conditions in a constructive way.

ance within themselves. A well-known example of these instruments for the Higher Ones who guide the destiny of humanity comes to mind in the person of Benjamin Franklin. History records that during the Constitutional Convention which framed the Constitution of the United States of America it was the wise and suave Franklin who more than any other spoke the calming word and soothed the ruffled feelings of those in hot debate on issues vital to them and their constituents. His undisturbed manner and reasonable suggestions for adjusting differences made it possible for some of the most difficult questions to be settled in an amicable way, with the result that there was produced a written instrument for government which has benefitted and will continue to benefit millions of human beings.

So is it today. During these crucial years in which we are coming into new and higher evaluations and standards, the men and women who are using both the head and the heart qualities well merit our gratitude for the service they are rendering in helping to keep our world in a stable condition and save us from possible catastrophes. Wherever they are—and they are to be found in practically every walk of life—they are serving in a measure as self-conscious channels for our Invisible Guardians. Not only among the representatives to the United Nations and national legislative bodies, but also in the many local governing, religious, labor, business, and educational groups, are to be found men and women who have developed a keen sense of "give and take"—who can sit around the discussion table and in a sane, sensible way talk over their problems and decide upon a course of action acceptable to the majority.

"Come, let us reason together," is an admonition which strikes the keynote for a procedure to recondition our smaller and larger worlds, but since reason is actually the product of selfishness (having



been generated by the mind "given by the 'Powers of Darkness,' in a brain built by selfishly keeping half the sex-force, and prompted by the selfish Lucifers"), it must, if the most satisfying results are to be obtained, be coupled with love and a recognition of the oneness of all creatures. In time reason, which is being evolved through the Human Spirit, will have conducted desire into channels leading to the attainment of spiritual perfection; the desire nature will have been conquered and the mind emancipated by *love* from its bondage to desire. Then the faculty of the Life Spirit, intuition, will become paramount.

In our world today there is every opportunity for achieving balance—a sane mind, a soft heart, and a sound body—and there is at the same time ample opportunity for giving way to the lower desires and obstructing one's own progress as well as that of others. Each individual must eventually make his own choice as to which path he will follow: the balanced path of harmony and progress, or the unbalanced path of strife and contention. Certainly there was never a greater demand for the well-integrated, balanced person. An understanding of the real nature of man and his purpose here on Earth furnishes the most powerful incentive toward the positive path.



The creative energy of the human Spirit, a spark within the Divine Flame, is bi-polar. Will is the masculine quality; imagination is the feminine. Although we are born alternately (as a general rule) in the male and female physical body, yet within everyone, no matter the sex of the body worn, there exists the bi-polar energy which must ultimately be brought to a perfect balance. From the time the all-conscious Virgin Spirit is differentiated within God and sent forth on a long journey into and out of matter to attain self-consciousness and divine omniscience, until the end of its septenary pilgrimage, there is a continuous evolving toward the spiritual equilibrium which is climaxed by Oneness with the Creator. Then the differentiated Spirit's purpose in manifestation will have been served and it will be ready for further evolutionary glory and splendor.

In some people, both men and women, the imaginative or heart quality is the stronger, and the person is highly devotional and emotional. In others the intellect is paramount, and the individual is predominantly cold and mental. Throughout his writings Max Heindel has stressed the necessity of developing both the head and the heart—of striving for balance. He says: "*The Rosicrucian Cosmo-Conception*, I believe, has won its way because of this appeal to the intellect and the satisfaction it has given to the inquiring mind . . . . But few have seemed able, as yet, to transcend the intellectual conception, and unless the book gives the student an earnest desire to transcend the path of knowledge and pursue the path of devotion it is a failure in my estimation . . . . The intellectual occultist . . . . may end in black magic if he pursues the path of knowledge for the sake of knowledge and not for service. The only safe way is to develop both head and heart . . . . In the blending of head and heart is the true balance, the only true safety."

# THE Mystic ... LIGHT



## Does Philosophy Help?

By STEWART HARING

**S**OCRATES had a most admirable method of always demanding that terms used in discussion with him be clearly defined. If someone spoke of a thing being good, or true, or beautiful, he asked what the words meant. In other words, let our terms always be clearly defined. In this sense, just what do we mean by philosophy?

One of the first places we turn to for definitions is the dictionary. There we find a most comprehensive answer: "The knowledge of the causes of all phenomena both of mind and matter; practical wisdom." Philosophy truly embraces all things, both visible and invisible. Every other art or science specializes, but philosophy generalizes; all other subjects are particular, philosophy is universal. Even religion is but a department of this study with its theology, ethics, and metaphysics. It is the only all-inclusive study that exists; nothing is outside the scope of its searching light. Note that it is also called practical wisdom. This might seem odd to most persons who look upon philosophy as highly impractical, as mere metaphysical castles in the air, the worthless theories of eccentric old men. Actually, however, philosophy is highly practical. In fact, it is the guiding motive of everyone's life.

Everyone has a personal philosophy which guides him, whether he is con-

scious of it or not. There are too few that live to serve in love. There are more who live to serve through duty. There are even more who live to acquire wealth. Some live to seek pleasure and gratify the senses. Then there are those who want something for nothing, the chiselers, the grafters, the gamblers and the criminals. They all have a philosophy and as a result some of the best minds of our age are languishing in prison. They follow a false philosophy. So we may see how important philosophy really is, how urgent it is that we have a clear understanding of just what our individual philosophy is and why.

The testimony of an expert is always to be preferred to that of the layman on any given subject. But when it comes to things philosophic all men claim equal rights as experts. Surely one who has given scarcely any thought to the subject cannot know as much as one who has devoted the best part of his life to its study. Let us then examine the definitions of philosophy as given by some famous philosophers.

Cicero said, "To study philosophy is nothing but to prepare oneself to die." Surely this cannot be objectionable either to the spiritually minded or to the atheist, for all must die. We may as well prepare to do so gracefully. The hidden motive to this definition is

that if we prepare to die well we must also of necessity live well.

Max Muller said, "Philosophy is the knowledge of the limits of our knowledge." The sublime postulates of the sages teach us so much that the more we know, the more we realize we don't know. This is humility.

Aristotle said, "Philosophy is the science which considers Truth." We immediately think of Pilate's question which Jesus did not choose to answer, yet many have found the answer through philosophy.

Thoreau said, "To be a philosopher is not merely to have subtle thoughts, but to love wisdom so as to live according to its dictates." Now we see that wisdom carries with it some responsibility. To know is not enough, we must also do. This requires courage and strength. Now we can see why Jesus could not answer Pilate.

Joubert said, "Whence? whither? why? how? these questions cover all philosophy." This is the age-old riddle which the Sphinx of Egypt is said to pose to all who travel that way. It means: from whence do we come, whither are we going, why are we here, and how is all this to be accomplished? If you are able logically to answer these four questions you are a true philosopher.

Plutarch said: "Philosophy is the art of living." Art is the science of the beautiful. Many things live, but philosophy imparts to man the art of living beautifully. This definition is particularly illuminating.

We can now readily see that the attainment of wisdom and living according to its dictates are the two main objectives of philosophy. But what is wisdom? The Platonists offer the best definition of all when they say, "Wisdom is thinking *with* God." You will note they say *with* God, not *of* God. There is an important difference. When we wish to consider wisdom it might be well to consult the wisest man that ever lived. History, at least, gives this

distinction to Solomon. He was very wise and his opinions merit our consideration. He advised, "My son, if thou wilt receive my words, and hide my commandments with thee; so that thou incline thine ear unto wisdom, and apply thine heart to understanding; yea, if thou criest after knowledge, and liftest up thy voice for understanding; if thou seekest her as silver, and searchest for her as for hid treasures; then shalt thou understand the fear of the Lord, and find the knowledge of God. For the Lord giveth wisdom: out of



His mouth cometh knowledge and understanding." (Proverbs 2:1-6.) Solomon spent his whole life in the study of wisdom. He studied many philosophies but his conclusion is interesting. He found: "—of making many books there is no end; and much study is a weariness of the flesh. Let us hear the conclusion of the whole matter: Fear God, and keep His commandments: for this is the whole duty of man." (Ecclesiastes 12:12, 13.)

The question now arises, if our whole duty is to keep God's commandments how can this best be accomplished? In the very first communication one receives after enrolling as a student of the Rosicrucian Philosophy, the very first words to the student are these, "Christ Jesus shall be his ideal." He is the great Way-shower and should be our model in all things. He, too, spoke of obedience to God's commandments in the following manner: "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it, thou shalt love thy neighbor as thyself. On these two commandments hang all the law and the prophets." (Mat-

thew 22:37-40.) In reality these two commandments are one—the commandment of love. For to love God is the same as to love one's neighbor and vice-versa. In truth, they both are One. Jesus implied this when at the Last Supper He said, "A new commandment I give unto you, that ye love one another; as I have loved you, that ye also love one another."

But of what purpose is all this? To what is all this leading? Why is it necessary to live a life of love? Christ taught that our world would have to undergo some radical changes in time to come. This is vividly set forth in the twenty-fourth chapter of *Matthew*, being commonly called the end of the world. Before the days of Noah men lived in the Atlantean Epoch. They were also then supposed to keep God's commandments but most were deeply immersed in sin. The result was that when the great cataclysmic changes came as described by Plato, only a remnant was saved. We are now living in the Aryan Epoch but we know that this state of existence will not endure forever. After the inundation God gave this promise, "While the earth remaineth, seedtime and harvest, and cold and heat, and summer and winter, and day and night shall not cease." (*Gen. 8:22*.) This promise is for the duration of the earth, but like all material, finite things it too must some day pass away. When the next great change does occur, just as was in the days of Noah, those with the properly prepared vehicle will survive, the rest needs perish. That is the law of Nature—survival of the fittest, the fittest in this case not being the strong, or the rich, or the famous, but those in the vanguard of evolution, those who have prepared the golden wedding garment by pure living. Christ will never come again in a body of flesh, but as He ascended up into heaven in a vital body, so He will return again at the appropriate time. All those who will have by that time prepared their "golden wedding garment,"

or soul body, will see Him at the Second Coming and be able to share in the glory of His reign.

We are told in *The Rosicrucian Cosmo-Conception* of the conditions that prevailed in the Atlantean Epoch. The atmosphere was very damp and murky. The moisture in the atmosphere condensed, flooding the basins of the earth and driving the inhabitants to the highlands. Those who were not equipped to cope with the rarified air found they had to perish. The next change is what Scripture tells us about. The atmosphere is due to become still rarer and more ethereal.

Our soul body, like our dense vehicle, is developed by discipline and exercise. It is built by pure living and through loving, self-forgetting service to others. The people of the old days lived under the law, but the order of the new dispensation is love. Let us rally under its banner and loyally serve the Master who by example showed us the way. This must be our philosophy, one of love as the keynote. There is nothing complicated about this philosophy nor is it abstract or impractical. We must give our love and service to God and man, not because of selfish hope of reward, but out of pure love of the Father and an eagerness to do His bidding. It is the inherent nature of all things to want to live and grow. The tender blade of grass will force its way between stones or concrete to find expression. No one wants to stand still, for stagnation means destruction. No one really wants to become a straggler or drift behind on life's restless sea. It is our inborn nature to want wholeheartedly to press ever onward and upward till the victory is won. It is love and love alone that can lead us in unto that straight and narrow gate where our joy may be made full in that of our Lord. "Behold I come as a thief, Blessed is he that watcheth, and keepeth his garments, lest he walk naked, and they see his shame. (*Revelation 16:15*.)

# Our Lesson Supreme

By MARK HALPERN

**I**T has been said that no matter how early we rise, we cannot hasten the dawn. Also, to everything there is a season, and a time to every purpose under heaven.

There are many lessons for man to learn in this School of Life on Earth. But perhaps the most difficult of all is the lesson of patience. It could well be that patience is the supreme lesson for all of us in this present hour of the critical world situation: that only after we have grown to be patient with the shortcomings of others will lasting peace and good-will be realized.

Man plans and works for some cherished objective, spurred on in his endeavor by the reward either of personal success, or by the knowledge of work well done for the welfare of others. He dreams of the attainment of his heart's desire, fervidly yearning for the hour when he will taste of the sweet nectar of victorious conquest over all obstacles in his path.

Yes, man plans and works—and waits for the ships of his soul to come in. All of us are merchants on the boundless seas of the Universe. From the magic loom of our secret dreams, there are constantly sailing forth rich cargoes of thought-woven fabrics, patterned according to our individual desires.

If it be personal power that we desire above all else, then we design the fabric of our woven thoughts and inmost wishes and fancies, with that particular kind of pattern. We send out freighted ships of the soul to bring us the objective realization.

If it be gold that we ardently seek, then we weave with the gleaming yellow thoughts of opulent wealth. We load the ships of the soul with dream-stuff of material abundance and send them off on their way.

Or, if it be that our hearts cherish

the more intangible values of the Good, the True, and the Beautiful, then we weave with the ethereal gossamer threads of highest ideals and principles.

Or love, that deepest desire of the soul to find its divine counterpart—one who will behold the same star of aspiration as our own, hear the same mystic song of the heart's fondest hopes . . . Ah, how many a ship of the soul is sent forth heavily freighted with the longings of love. . . .

However, unless we have learned the lesson of patience, it will often seem to us that most of the ships we have sent out are lost, never to return with the wondrous rewards of highest realization.

It is only through the serene vision of patience that we come to see that simply because our ships have disappeared under the distant horizon, it does not mean they have foundered. We know they are still plying the course we have set for them, steadily sailing on to reach their ports and then come back to the harbor of our life with the rich reward of our dreams.

\* \* \* \* \*

Once there were three brothers who had for many years devoted themselves to the study of the occult arts. Their motive was the attainment of great wealth.

At last, after one of their midnight incantations, before an altar of lighted candles, they beheld the form of an old white-bearded wizard taking shape before them. When he had completed his visible manifestation, he addressed the three trembling brothers in an imperious voice, his eyes flaming at them as though he were displeased at having been called forth from the invisible realms.

"Why have you invoked me—Zarak—into your presence? Speak up!"

The eldest brother was the first to find his voice: "We—we desire, O Zarak, that you give each of us the gift of great wealth. We know you have the power to grant us this boon."

"Aye, that I have. If it is only wealth you desire, that is not difficult to grant. Behold, I wave my left hand thrice, and as you see, there are now three closed jewel caskets on this altar—one for each of you. When you open them, you will find inside a gift that will make you wealthy. But there is one condition: you must not look inside the caskets until the break of dawn."

With these words, the wizard vanished from sight.

The three brothers, eager and excited over their good fortune, quickly disrobed and retired to their couches. The youngest brother immediately fell asleep. But the other two kept tossing impatiently about, their thoughts centered upon the caskets. At length, the eldest brother, unable to control himself any longer, slipped out of bed, and tiptoed to the altar. Seizing one of the caskets, he opened it.

With a suppressed cry of great disappointment, he fell back at what he saw inside. It was a small piece of coal.

Gazing stealthily about, he tried to open the other two caskets. But in vain. They were sealed more tightly than if they had been cemented. Crestfallen, he returned to his bed.

An hour before dawn the second of the eldest brothers stole to the altar, and quickly opened one of the two caskets still sealed. He found only a small opaque crystal. Taken aback for the moment, he quickly recovered, seized the remaining casket and tried to force it open.

At this point, he was joined by the eldest brother, who said: "Let us go outside, lest we wake the young one. We will force the casket open somehow, and share what is inside. We need not tell him what we discover. When he opens the casket which we

will set aside for him, it will contain your crystal."

But when they were outside and attempted to open the casket, it would not give way. All their prying and hammering went for naught.

They did not notice that the dawn had begun to come up until they heard the voice of the younger brother, who, dressed and standing nearby, was watching them curiously. "I see you have opened your caskets, my brothers," he said. "And now, you are trying to open mine without success. Give it to me—maybe, I shall have better luck."

Reluctantly, they handed him the casket. The cover flew up at his touch, revealing a small pile of sparkling and magnificent diamonds.

\* \* \* \* \*

No matter how early we rise, we cannot hasten the dawn. And for those ever-patient souls whose ships never seem to come in, we may well quote the immortal Milton who said: "They also serve who only stand and wait."

### I WILL BE PATIENT

I will be patient as the trees are patient;  
Growing with slow persistence year by  
year;  
Sending roots deep into the earth to  
conquer  
A tendency to meet the gale with fear.

I will be patient as the rose is patient,  
Yielding the bitter winter for the  
spring;  
Approaching with serenity and gladness  
The lovely time of summer blossoming.

I will be patient as the earth is patient,  
With scorn for foolish haste that is sub-  
lime,

Knowing I may anticipate the harvest  
Of every golden day in God's good time.

—Anne Campbell.

(Reprinted from *Fellowship Messenger*,  
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# God in Manifestation

By HELEN LARSON

**A**LL esoteric, occult, and metaphysical teaching is based on the principle that there is but one Life, one Substance, one Power—but many diversifications of forms. Life builds these forms for its manifestation and becomes that form for the time being. However, life is not dependent on the form for its existence. Rather, the forms are dependent on life for their existence and animation. The forms are constantly changing, but life ever remains the same.

This one Power we of the Christian world call God. Christ Jesus referred to it as the Father. Other religions have other names for it, but no matter what it is called it refers to the same Power. It is the substance or energy in which all things have their origin.

In the first chapter of *Genesis*, the very first words we read are: "In the beginning God created the heaven and the earth." We realize that this was not an instantaneous process any more than building a house is. First there comes the idea of the kind of building we desire; then certain processes are set in motion which cause the imagined structure to take form. In due time the idea becomes objectified. In a similar manner is a universe brought into being.

We read further in *Genesis* about the various things that were brought forth into manifestation, and about each one God said that it was good. Eventually we come to the creation of man, and God said: "Let us make man in our image, after our likeness." About none other of His creations did He make that statement. Man, this wonderful being, was made in the image of Omnipotence. Some may say, "Yes, that sounds wonderful, but look at man. All crea-

tion glorifies God—the Sun, Moon, stars, beautiful sunsets, the wind, the rain, trees, and flowers conform to God's will for them without resistance. But man—is he not a very poor image of God—sick in body, eternally warring with his brothers?" So it seems, and why is this? Is it not because the majority of people have worshipped the god of illusion rather than the real God? Actually, our god is whatever we put our faith and trust in, and for ages past human beings have worshipped *things*—material things, or effects, which are constantly changing. By thus allowing ourselves to become immersed in and blinded by materialism we have brought disaster upon ourselves.

Can we think of God, Omnipotent and Omniscient, as lacking in health or vitality or knowledge? An all-powerful, all-knowing God does not create illness and confusion. We ourselves have created these conditions we do not like, and we are sustaining them by sending our thought energy to them, as well as by our negative words and deeds. We may say that our difficulties are the results of our former lives and that we have no control of the past. Yes, but we do have a measure of free will and the power to set new causes into operation. Therefore we may decide for ourselves how we will react to destiny growing out of the past, as well as what our future is to be. Thus we learn to use the Law of Cause and Effect for our progress rather than for our hindrance.

Max Heindel advised his students to meditate on the first five verses of St. John's Gospel, so that their consciousness might be lifted above the form-side of Nature and understanding gained concerning the nature and the





a guilt complex is brought to the conscious attention of the individual possessing it, the tensions of the body may be relieved.

It is possible for each of us to cleanse ourselves if we will let the undesirable ideas out through the conscious mind. However, we usually push them back into the subconscious because they are unpleasant. This purging of the subconscious mind is really a natural process of soul unfoldment when a person reaches a certain point in his spiritual development. It may cause much concern if we have not been made aware of what to expect. The Bible refers to this process repeatedly, but very few people understand that the Bible was written chiefly for our individual guidance.

The story of the children of Israel—their slavery in Egypt, their wandering in the Wilderness, and their eventual entrance into the Promised Land—is a very vivid description of man's journey from sense to soul, from earth to heaven, from clod to God. Man is innately good, but since he decided to explore this material world on his own, without spiritual guidance, he has, as did Cain, acquired the feeling that every man's hand is against him. Fear has become his driving force. Even Christ Jesus felt this force as He for an instant became one with the mass consciousness in the Garden of Gethsemane and prayed: "O my Father, if it be possible, let this cup pass from me." But in the next moment His consciousness was one with the Father, and He triumphantly said, "Not my will, but Thine be done."

Each individual, while using a physical body, will experience in his own consciousness not only the Birth, Baptism, and Crucifixion, but also the Resurrection and Ascension. When enough people have reached this stage of development, wars will be no more, for man will then be a coworker with God and love will rule the world. New that

we are nearing the Aquarian Age, we find science becoming convinced by its own findings that there is a Power greater than the finite mind. Also, religion is becoming more scientific. Much of the religion being presented today has had its mysterious wrappings removed, as the young people of today do not accept theories contrary to reason and logic. Consequently, the blending of science and religion is taking place before our eyes. The Sons of Seth and the Sons of Cain are becoming reconciled, and the head and heart are co-operating to make this world what the Creator intended it to be—a wonderful place to live. These things do not come into complete manifestation overnight any more than a child born today is a fullgrown adult tomorrow, but the signs are plain. God's will is being done on earth as it is in heaven.

God is my per-fect life: Through Him I live.

God is my per-fect gift: Through Him I give.

God is my per-fect light: Through Him I see.

God is my per-fect voice: He speaks through me.

God is my per-fect guide: Through Him I am led.

God is my per-fect word: Through Him I am fed.

God is my per-fect good: My way is clear.

God is my per-fect love, And He is here.

God is my per-fect peace: Through Him I rest.

God is my perfect joy: Through Him I am blest.

God is my per-fect will: Through me 'tis done.

God is my per-fect All, And we are one. Amen.

# The Crossroads

By CHARLOTTE O'BRIEN

CATHERINE GREY woke with a start. She was tense and her heart was beating wildly. Yet the only sound in her room was the wind that was only a whisper at her window and rain gently falling on the roof. Surely, she thought, this could not have wakened her. She turned to her bedside clock—it was just past midnight.

What was this strange, dim brightness that was beginning to cast weird shadows about her room? Moonlight? But how could there be moonlight when it was raining? Was it her imagination or was her room growing brighter—"Oh, dear God," she whispered, "he's come at last . . ."

How could she face it? He would emerge from the darkness as he must have plunged into the darkness—hating her, condemning her. "Murderer!" Is that what he would call her? Well, wasn't she? Isn't that what she had called herself that night five years ago? It had been midnight then, too, just as it was now. She could hear again the ringing of the phone as it rang in her friend's house that night waking everyone from sleep. "This is the State Police," the voice on the other end had said. Then the phone had been taken from her nerveless fingers and she had stood there swaying—would have fallen if someone had not caught her. She had not needed to be told the message—she knew. Intuitively, she had known before picking up the receiver that he was dead—and by his own hand. *No—not by his own hand. By hers! They had found him—dead of monoxide poisoning in the garage at home. They said it was suicide—but it wasn't. It was murder. She had murdered her husband!* She hadn't known she was screaming, didn't feel herself helped to a couch, didn't see the tenderness, the

sympathy on the countenance of her girlhood friend. Anguished days, sleepless nights, and remorse burning like a fire within her had followed. *If only she had not deserted him! She should have known that this would happen!* Thus she had gone on, accepting the full responsibility for his terrible act, trying to punish herself, wanting to suffer as she knew he must be suffering.

Now—just as she had expected it would be, terrible retribution was upon her. "*Oh, God, help me to bear what I so justly deserve!*" An onrushing force, like a cold, calamitous tide, surged over her. She watched helplessly as a bright, flickering light, comet-like sped swiftly down the farther wall to the floor to assume the proportions of a man. It was the figure of her dead husband. She waited, her terror mounting and her heart a wild beating thing within her breast. Suddenly the figure moved, started towards her, bringing the light with it. Soon it would be so close she would be forced to look into his eyes—those eyes that she didn't dare face. For were not eyes mirrors of the soul? And what could she hope to find in his but unfathomable, unrelenting bitterness directed at herself? She had pictured the suicide's world as a black void surrounding her, a thin veil of horror through which any moment he would come—an avenging ghost. And . . . now . . . here . . . he . . . was—but wait! Truly this was no avenging ghost! Light was enveloping him like a shining cloak. And his eyes! Oh, dear God!—this was no embittered suicide standing there smiling down on her. This was a radiant, spiritual being . . .

Suddenly, the spell that had held her was broken, for the shining Spirit beside her was speaking. "Do not be frightened," said an almost forgotten

voice, "for I have come only to bring you peace of mind and understanding."

The voice of the Spirit who had once been her husband was quietly and wonderfully magnetic. Her heart quieted and all at once her whole room was filled with soft-colored light. For a moment she had the feeling of being in church, with warm sunlight from stained glass windows pouring in on her. Then, as though the light had penetrated her mind, she saw the truth: *her husband was free*. He had come to her tonight, not from the realm of darkness, *but from a region of incomparable light and beauty*. This meant that he was no longer a suicide. But how could he have made the transition in so short a time . . . .

"I was destined to die young," explained the voice beside her. "Yes, Catherine, I am reading your thoughts. The spiritual bond that exists between us at this moment makes words unnecessary. This is the way it is in the true world of the spirit."

How strange, and yet how natural and wonderful it all was. He had said he was destined to die young . . .

"Only a short time after my suicide," he said. "What a glorious feeling when the release came. I was in chains and then I was free. . . ." There was silence for a moment. "Others there are who will not be so fortunate."

Catherine could see now, in the depths of his eyes, a terrible memory—a memory that would serve as his protector in lives to come—the memory of burning torment, of an aching loneliness such as only the self-exiled, the suicide, can know. She recalled those heartbreaking sessions on her knees following her husband's death when she had pleaded with God in His infinite mercy to bring him peace. If she had been wiser, more tolerant, more self-controlled, she had confessed in her prayers, she might have found a way in which to help him. Therefore his sin was primarily her sin. With tears streaming down her face she had begged

God to send him a Teacher who would show him work that he might do in the dark regions, for that he was an advanced Ego she had sensed from the beginning—from their first meeting twenty years ago. He had had power, capacity for work as well as for healing. There had been many times when he had laid his strong dynamic hand on her throbbing head and the pain had almost immediately gone away. Yes, he had had power—but it had somehow gone astray. Perhaps he would find that in helping others. . . .

"I would help myself," he finished



for her. "Catherine, I did find help over there. I became the pupil of a selfless, greatly evolved Ego who long ago, out of divine pity, came to work in the dark regions of the suicide. Through him I have learned the meaning of humility and service. He was directed to my aid largely through your prayers. If more earth people only realized what a potent force prayers are! Sometimes, when conditions are just right, a prayer can actually be seen shining through the darkness. Then, for a moment, the veil is lifted and you feel that all is not lost . . ."

A heavy sadness passed between them and Catherine knew he was remembering . . . beyond that veil of terrible darkness and misery there were many who walked their way in abject loneliness; for them there was no light, no thoughts of love to lift, even for a brief moment, their burden . . .

With a gesture of his hands he put

these thoughts away from him. "Forgive me, my dear," he said contritely, "I have no right to burden you with such thoughts. I must fulfill my mission before my time runs out."

Within the aura of her husband a subtle change was now taking place. His eyes lifted and he seemed to be waiting. The light around him grew brighter, luminous like a soft cloud subtly blue in color. It was then that she became aware of a third presence. She felt charged by it, lifted, and then a voice spoke—deep, resonant, wholly kind...

"My daughter, live not in regret. Yours is an aspiring soul but pro-



longed remorse is corrosive. So that you may live more fully in the future I am bringing you—through the medium of the reflecting ether—a portion of your past—a summer twenty years ago when measured by time. Although you knew it not at the time, you stood, an old-young soul, at the crossroads of future destiny. The decision you made, the path you chose, regardless of what transpired later, was and still is, my daughter, highly significant...."

As though firm, gentle hands had pressed them, Catherine Grey's eyelids closed, and repose, like that of deep slumber, claimed her body. But within that still, immobile body her consciousness expanded until it seemed that she was stretched outward in space; and then she was alone in a vast darkened hall where a great stillness waited—a stillness like the breathless pause that precedes the opening of a curtain upon a drama of great magnitude.... Suddenly, before her was movement.... life....

A young girl moved before the screen of Catherine Grey's consciousness. There was visible about her an aura of friendliness, of *aliveness*. Now her dark brown eyes softened, grew tender as a young man took his place beside her. Grey eyes looked into brown until strands of light, like softly colored rings, enclosed them in its circle. About the young man was a warm earthiness that made one think somehow of harvest fields beneath a warm, bright sun. Beneath hovering green trees they stood, making a sight pleasant to see, for they were both attired in summer white...

"Sweethearts in White," echoed a voice. "How sweet, how infinitely sweet this love between you. Truly the Sun was never so bright or the earth so lovely."

The lovely scene faded—changed. Now it was no longer summer but early fall. There were dead leaves on the ground, and the sky, just seconds before a soft, cloudless blue, was grey and overcast. The same boy and girl stood facing each other, but something was wrong—their auras seemed merged with the greyiness of the day, and the ache in the heart of the young girl reached out into the consciousness of the lone spectator. She saw this young person who twenty years before had been herself, her dark eyes brimming with tears, slowly slip a bright stone from the third finger of her left hand. The young man stood as though stricken and the ring slipped from the girl's fingers to fall on the dead leaves at their feet.

"Cathy," he said, huskily, "how can you do this thing? How can you break both our hearts this way? You're marrying a man you met just a few short weeks ago. What's he done to you, Cathy? You've changed—you're *different* too, just as you say he's different. You talk about things that I can't understand—spiritual destiny, the higher self, and all about the soul thriving on unhappiness. Cathy, I beg you, before it's too late, come to your senses. What can he offer you? I'll

tell you. Tragedy. I know it. I feel it. How can you prefer this to happiness?"

The watching Spirit of Catherine Grey saw the young, deeply-stirred young girl who twenty years before had been herself make a supreme effort to fashion words out of the chaos within her; she saw her try to explain the decision she had made to marry the man in question—the man whom in some strange way she had come to look upon as her teacher. He had opened up a new world for her, a world of mystic truth such as she instinctively knew she had been born seeking. Suddenly upon the young man's face was registered a recognition of defeat . . . and he turned away.

The girl called after him. "Please understand," she pleaded. "Please try to understand."

But he couldn't. She hadn't been able to make him see that although she loved him she couldn't marry him. He couldn't see that gone was everything as she had once known it, and that before her lay a golden future with a golden promise of self-unfoldment shared with a man who was different as perhaps a god is different; who by the very knowledge that he had brought her dwarfed such things as sentiment and happiness.

\* \* \* \* \*

Catherine Grey opened her eyes to find the Spirit of her husband, like a guardian, still standing beside her. The Great One who had called her daughter was gone.

What a strange experience! Through the mirror of time she had seen herself as she had been twenty years before. And oh, how revealing that mirror was! The Great One had shown her how blind—how incredibly blind—she had been. She had spun the first thread in a pattern of tragedy when she had set the man who had become her husband on a pedestal—like a god who could do no wrong, a god who was expected to help her advance but who

required no help for his own advancement. She had identified him with spiritual perfection, too blind to see that he was only a wavering student of truth the same as she. Oh, if only she had it to do all over again.

"Yes, Catherine," said her husband, softly, "and if you did have it to do all over again?"

*If she had it to do all over again?* She understood what he meant. What would her decision be if she had it to make all over again? He was truly in love with her and she with him—the gentle sweetheart whom she had re-



jected twenty years ago. Knowing his disposition and her own nature, she hadn't the slightest doubt that they would have found happiness together. But what about her marriage? True, there had been moments low, *but there had also been moments high*—moments of wonderful spiritual fellowship . . . and great tragedy. Suddenly, like a leering demon, came the voice of her conscience: *You were responsible for that tragedy. Marriage to you was his nemesis—his stumbling block. You were not big enough to cope with him—to see his needs—to steady him.* A stab of pain went piercing through her heart. *Maybe if she hadn't married him he wouldn't have ended up a suicide!*

"Catherine!" broke in her husband's voice, "you must stop this kind of thinking. This is something you must, for both our sakes, understand. My act of suicide was my own responsibility. It was in me I think, festering, from the moment of my birth. I saw no particular reason for living in my earlier years . . . but later on, when I had acquired occult knowledge, I realized the necessity of living on earth. However, my Spirit

yearned to be free, to roam the spheres, to acquire celestial knowledge unhampered by a physical body. I spent precious time resenting the fact that I must plod through life, chained to a job I *thought* I detested, in order to sustain a body that held the Spirit in chains. Such thoughts are the seeds of suicide."

"Your leaving me as you did," he continued, "made me bitter, true; but it was not your intention to make our separation final—only a thinking-out process, a chance to rationalize the bitter-



ness between us. In the end it was I who made our separation final."

With clarity Catherine Grey saw that what he said was true. Strange how one's conscience could distort facts until the whole personality became warped with self-reproach. They had failed in a marriage that had started out as a spiritual adventure—and yet they had won too. Tonight proved that. For the spiritual fellowship she had chosen over physical happiness had endured beyond the grave. . .

"Nevertheless," said her husband, "if you had it to do all over again, surely you would not make the decision you did. You relived in this very room tonight scenes from that summer twenty years ago. My friend and Teacher of the dark regions told you they were highly significant. In watching these scenes did it not become apparent to you that you threw away great happiness? Remember you were at the crossroads. You could have chosen a heart-warming, carefree existence shared with the sweetheart you loved

and who loved you. Instead you chose the path that led to tragedy. Do you not regret that decision?"

From deep within the soul of Catherine Grey came her reply. "The brightest light casts the deepest gloom," she said. "I am thankful for the intuition that guided me to that light, that told me you were my teacher, sent as a friend from the past to help me advance. We were two aspiring Egos, and merging in marriage as we did, we naturally brought karma to a climax in us both. But I think now"—she said this slowly, clear-eyed—"that what I called tragedy will prove to be a spiritual stepping stone for us both."

The light around her husband deepened, became a cloak of glorious brightness. "God bless you," he said. "It was for this I came."

He looked up—and smiled. He was speaking to someone she couldn't see. "My Friend, my mission has been fulfilled and I am ready to return—not to heaven from whence I came but to the dark regions with you. I want to help others as you have helped me."

He was fading away. The lessening of the brilliance around him made Catherine Grey feel strangely cold—and lonely.

"Goodbye, my dear one. God bless you always," came his parting benediction.

He was gone. Catherine Grey looked at the clock beside her. What had transpired had seemed to take an eternity, yet actually only a few short minutes had elapsed from the time she had first seen his light until it had disappeared. She recalled his last words to the Great One. Truly he had become compassionate for he was forsaking heaven and its peace for the misery of the dark regions from which he had so recently been released.

Her room was filled with the peace that he had brought with him. "Dear God," she prayed, "teach me to be worthy of it . . . to hold forever sacred this night. . ."

# MAX HEINDEL'S MESSAGE

*Taken From His Writings*

## Gleanings of a Mystic



(THIRTY-FOURTH INSTALLMENT)

### The Lock of Upliftment

*(Continued)*

**B**UT HOW can I stay in the lock of upliftment and serve my fellow man? If soul growth comes only by service, how can I gain by isolation? These are questions that may not unnaturally present themselves to students. To answer them we must again emphasize that no one can lift another who is not himself upon a higher level, not so far above as to be unreachable, but sufficiently close to be within grasp of the reaching hand. There are, alas, too many who profess the higher teachings but live lives on the level with ordinary men and women of the world or even below that level. Their professions make the higher teachings a byword and call down the scorn of scoffers. But those who live the higher teachings have no need to profess them orally; they are isolated and marked in spite of themselves, and though handicapped by the misdeeds of the "professors," they do in time win the respect and confidence of those about them; eventually they call out in their associates the desire of emulation, they convert them in spite of themselves, reaping in return for this service a commensurate soul growth.

*Why I Am a Rosicrucian*

Not infrequently we find that someone takes the platform to explain why he is a Baptist, Methodist, or Christian Scientist, and what his particular faith may be. We have often been asked by our students for something which would help make plain to their associates why they had embraced the teachings of the Elder Brothers given through The Rosicrucian Fellowship, in preference to the faith which they had left. We will, therefore endeavor to give a succinct resume of reasons which appeal to us as sufficient, but students will doubtless find many other reasons equally good or better, which they may add verbally to what is here said.

It should be made clear in the very beginning that students in The Rosicrucian Fellowship do not call themselves Rosicrucians. That title applies alone to the Elder Brothers, who are the hierophants of the Western Wisdom Teaching. They are as far beyond the greatest living saint in spiritual development as that saint is above the lowest fetish worshiper.

When the bark of our life sails lightly upon smooth summer seas, wafted along by the fair winds of health and prosperity, when friends are present on every hand, eager to help us plan pleasures which will increase our enjoyment of this world's goods, when social favors or political powers come to us to gratify

our every wish in whatever sphere our inclinations seek expression, then, indeed, we may say and seem justified in saying with our whole heart and soul: "This world is good enough for me." But when we come to the end of the smiling sea of success; when the whirlwind of adversity has blown us upon the rocky shores of disaster, and a wave of suffering threatens to engulf us; when friends have failed and every human help is as far off as it is unavailing, then we must look for guidance to the skies as does the mariner when he steers his ship over the waste of waters.

But when the skipper scans the sky in search of a star whereby to steer the ship safely, he finds that the whole heavens are in motion. Therefore to follow almost any one of the myriad of wandering stars visible to the eye would be disastrous. To meet the requirements the guiding star must be perfectly steadfast and immovable, *and there is only one such, namely, the North Star.* By its guiding light the mariner may steer in full confidence and bring his ship to a haven of rest and safety. Likewise one who is looking for a guide which he may trust in days of sorrow and trouble should embrace a religion founded on eternal laws and immutable principles, able to explain the mystery of life in a logical manner so that his intellect may be satisfied, and at the same time containing a system of devotion that may satisfy the heart, so that these twin factors in life may receive equal satisfaction. Only when man has a clear intellectual conception of the scheme of human development is he in a position to range himself in line therewith. When it is made clear to him that this scheme is beneficent and benevolent in the very highest degree, that all is truly ruled by divine love, then this understanding will sooner or later call out in him a true devotion and heartfelt acquiescence which will awaken in him a

desire to become a co-worker with God in the world's work.

When seeking souls come to the door of the church to seek surcease from sorrow, they cannot be satisfied with the platitudes that it is the will of God that sorrow and suffering have come to them, that in His divine providence He has seen fit to scourge them, and that they must take it as an indication that He regards them as His beloved children and be satisfied no matter what happens. They cannot see that Deity does justice when He makes some rich and many poor, a few healthy and many sickly; and it is only too often in evidence that iniquity is prosperous while rectitude is in rags.

The Rosicrucian Teaching gives clear and logical information concerning the world and man; it invites questions instead of discouraging them, so that the seeker after spiritual truth may receive full satisfaction intellectually; and its explanations are as strictly scientific as they are reverently religious. It refers us for information regarding life's problems to laws that are as unchangeable and immutable in their realm of action as the North Star is in the heavens.

Though the world whirls upon its axis at the rate of one thousand miles an hour, we stand safely anywhere upon its surface because the principle of gravity prevents us from being hurled into space by the terrific speed. We know that the law of gravity is eternal; it will not act today and suspend action tomorrow. When we enter a hydraulic elevator we rest safely upon a column of water because that fluid is more incompressible than most solids, and this property is the same yesterday, today, and forever. Were its action suspended for even a few moments, thousands of people would fall to their deaths; but it is steadfast and sure, therefore we trust it implicitly.

(To be continued)



# 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 Second Heaven

Q. What is the condition when man dies?

A. When the man dies and loses his dense and vital bodies there is the same condition as when one falls asleep. We can easily understand that there must be an interval of unconsciousness resembling sleep and then the man awakes in the Desire World.

Q. Is it otherwise when leaving the desire body?

A. Yes. When the change is made from the First Heaven, which is in the Desire World, to the Second Heaven, which is in the Region of Concrete Thought, the man is perfectly conscious.

Q. What is his experience?

A. He passes into a great stillness. For the time being everything seems to fade away. He cannot think.

Q. Of what is he aware?

A. No faculty is alive, yet he knows that he is. He has a feeling of standing in "The Great Forever"; of standing utterly alone, yet unafraid; and his soul is filled with a wonderful peace "which passeth all understanding." In occult science this is called "The Great Silence."

Q. What follows this state?

A. Then comes the awakening. The Spirit is now in its home world—heaven. Here the first awakening brings to the Spirit the sound of "the music of the spheres."

Q. Is this "music" heard on earth?"

A. In our Earth life we are so immersed in the little noises and sounds of our limited environment that we are incapable of hearing the music of the marching orbs, but the occult scientist hears it.

Q. What is his understanding about this music?

A. He knows that the twelve signs of the zodiac and the seven planets form the sounding-board and strings of "Apollo's seven-stringed lyre." He knows that were a single discord to mar the celestial harmony from that grand Instrument there would be "a wreck of matter and a crash of worlds."

Q. How well known is this power of celestial harmony?

A. The power of rhythmic vibration is well known to all who have given the subject even the least study. For instance, soldiers are commanded to break step when crossing a bridge, otherwise their rhythmic tramp would shatter the strongest structure.

Q. Does the Bible offer incidents in support of this truth?

A. The Bible story of the sounding of the ram's horn while marching around the walls of the city of Jericho is not nonsensical in the eyes of the occultist. In some cases similar things have happened without the world smiling in supercilious incredulity.

Q. Have any occurred within our own time?

A. Yes. A few weeks ago a band of musicians were practicing in a garden close to the very solid wall of an old castle. There occurred at a certain place in the music a prolonged and very piercing tone. When this note was sounded the wall of the castle suddenly fell. The musicians had struck the keynote of the wall and it was sufficiently prolonged to shatter it.

# WESTERN WISDOM BIBLE STUDY

## The Revelation of Saint John the Divine

### A NEW HEAVEN AND A NEW EARTH

And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea.



And I John saw the holy city, New Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband.

And I heard a great voice out of heaven, saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God.

And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.

And he that sat upon the throne said, Behold, I make all things new. And he said unto me, Write; for these words are true and faithful.

And he said unto me, It is done. I am Alpha and Omega, the beginning and the end. I will give unto him that is athirst of the fountains of the water of life freely.

He that overcometh shall inherit all things; and I will be his God, and he shall be my son.

*Revelation 21:1-7.*

In this passage is given a description of the condition of our Earth and its inhabitants which will prevail at a future time designated in the Western Wisdom Teachings as the New Galilee (the Sixth Epoch). The Earth at that time will be so etherealized that actually there will be "no more sea." Further information concerning conditions at that time is given by Max Heindel as follows:

"Lemuria perished by fire and terrible volcanic cataclysms. In its stead

rose Atlantis. In time that was buried beneath the waves and gave way to Aryana, the Earth as we see it at present in the Aryan Epoch, but that is soon past. The salamanders are beginning to stir the fires in the forge to make a 'new heaven and a new earth,' which the Western School of Occultism calls the 'New Galilee.'

"In the first two Epochs man evolved a body and vitalized it; in the Lemurian Epoch he developed *desire*; the Atlantean Epoch produced *cunning*; and the fruitage of the Aryan Epoch is *reason*.

"In the New Galilee humanity will have a much finer and more ethereal body than now, the Earth will be transparent also, and as a result those bodies will be more easily responsive to the spiritual impacts of *intuition*. Such a body will not get tired either, hence *there is* no night, and the twelve cranial nerves, which are the gates to the seat of consciousness, then as now, are consequently never closed. Besides, New Galilee will be formed of luminous ether and transmit sunlight. That land will be a land of peace (Jerusalem), for Universal Brotherhood will bind all beings of all the Earth together in Love. There can be no death, for the tree of life, the faculty for generating vital force, is made possible by means of the ethereal organ in the head (the new wine cup), which will be evolved in those who are even now being taken out as forebears for the humanity of that coming Epoch.

"That Race is spoken of as 'Christ's Race' . . . because they will evolve the Christ-principle *within*. They will act as dictated by the Spirit through *intuition*, and all they do will be done in *Love*."

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# TODAY'S SCIENCE

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## Science Fiction Heralds the Aquarian Age

A SIGNIFICANT present-day phenomenon is the spectacular increase in the demand for and output of science-fiction during the past decade. Numerous books and some twenty-five magazines, such as *Astounding Science Fiction*, *Galaxy Science Fiction*, *Fantasy & Science Fiction*, *Amazing Stories*, and *Planet Stories*, supply for thousands of avid readers thrilling accounts of a world in which there are phenomena more-or-less related to every known phase of science. There are stories, rivalled in popularity only by the modern detective and Western thrillers, which tell of superhuman scientists from Mars, complicated vehicles for space travel, interplanetary wars, cataclysmic collisions of planets, solar and other untapped sources of energy, etc.

In an article entitled, *Through the Interstellar Looking Glass*, which appeared in *Life* for May 21, 1951, an intriguing account is given of the nature of modern-science-fiction, which is described as "the fastest-growing folklore of the machine age," and which "reflects a world crowded with slans, deros, bems, androids, and sometimes even people." Such words as fen, fenne, fanference, prozines, fanzines, and slanshacks are "clear English and pregnant with importance" to readers of science-fiction.

Of course science fiction is not a new art. Lucian, the Greek writer (considered by authorities to be the father of science fiction), in his book, *True History*, describes a trip to the Moon and the inhabitants of the lunar sphere (about 150 A.D.). Most people past thirty have read Jules Verne's *Twenty Thousand Leagues Under the Sea*, and

some of the novels of H. G. Wells. Johann Kepler, the great astronomer, also wrote accounts of lunar travel (1571-1630). Then there was Cyrano de Bergerac (1619-55), who was not only a character in a famous play, but a flesh and blood writer of science fiction. It is said of him that he "reported reaching the Moon by means of a device involved in the principle of today's ram jet."

An outstanding feature of modern science-fiction (of the better type) is that it permits no violation of known scientific facts, nor are the usual fiction-attractions of human relationships allowed. "To the true fan an incorrectly split atom is a far graver fault than a clumsily developed plot or an unconvincing character. Human relationships tend to bore him, but he will enter into long discussions on the relative merits of explosive propulsion versus gravity-defying metals for interstellar travel. He will not tolerate any meddling with known scientific fact . . . though he will welcome purest fantasy on what is unknown."

It is a generally accepted fact that man is incapable of imagining anything which is impossible of manifestation, and if there is anyone who doubts this statement, he should consider the numerous astounding discoveries of science during recent years. And these, occult philosophy assures us, are but the beginning. Although it will be nearly seven hundred years before the Sun by precession enters the sign Aquarius, and thus brings in the true Aquarian Age of science, we are already within orb of the influence of this Uranus-ruled sign. Science-fiction is but picturing some of the actualities of the future.



## Astrology, The Art of Arts

By ELMAN

### PART VIII

#### ASTRO-PHILOSOPHY DISCUSSES MUSIC

**T**HE composition of music is the manifestation of archetypes by formalized, rhythmic arrangement of tone. It is the representation of that which is perceived by inner hearing, it is the language by which the intuition of the artist communicates itself to the intuitions of humanity. By correspondence, we might say that prose is to poetry what poetry is to music—three “octaves” of communicative art. Music is “language transcendentalized”; if words are sound-symbols of identities, tones are the archetypes of sounds, and their artistic manifestation in pattern and structure by composite of melody, harmony, rhythm; and tempo is a “speech that transcends, in power, the language of words.” Word-language is a relatively limited communication; its comprehension depends on a specialized exercise of the intellect. Tone-language, essentially archetypal, depends on exercise of intuition and emotion-responsiveness; its appeal is to the instinctual urge of humans to realize ideality. The magic—and it is one of the greatest of all magics—of melody and harmony transcends the separateness of nationalistic consciousness, from which is de-

rived the separate variety of word-language. To respond to music is to hear ideality, and the specialized faculties of the manifestive and interpretative musicians of the world are “channelings” by which messages of great beauty and truth are communicated to the soul-consciousness of humanity.

The planetary triad of “communication” is that of Moon, Mercury, and Neptune. These three planets represent the three octaves of mentation: the subconscious mind of instinct and feeling, the conscious mind of intellect, and the super-conscious mind of archetype-perception, respectively. All humans, however primitive, partake of the first two of these octaves because all are capable of organizing opinion (the Moon) by subconscious feeling and all who can talk have the faculty of intellect-exercise (Mercury). Only those who are capable of perceiving and expressing archetypes are those who function consciously and constructively on the third octave of Neptune as “focalizer” of the vibration of Pisces, the mutable sign of the water-trine initiated by the Moon through Cancer, polarity of Mercury’s Virgo, and tenth-house sign of Mercury’s Gemini. In its regenerate, spiritualized qualities, it symbolizes the most transcendental faculties of human consciousness—that of communicativeness with the Higher Self and the aware-

ness of the existences of the archetype. Let us study the astrological symbol for Neptune:

Exoterically, this symbol pictures the trident of the ocean-god; as such, it carries out the literal, personalized representation by which life-principles were taught to the uninitiated, literal-minded people of ancient times. Esoterically, it is not a trident at all; the up-turned semi-circle is "chalice" or the up-raised arms of the horizontal diameter of the cardinal cross of the Great Mandala—the "male-female begotten" of humanity. The vertical line is the same as is that of the Great Mandala—the generative line of parentage, human or divine. The little circle at the bottom of the symbol is the "seed" of the soul body of humanity which is "stimulated into new life" by divine powers. This little circle is analogous to the "Cancer-point" of the Great Mandala and in this symbol it is the "seed" of all perfected realizations, the matrix of the "Golden Wedding Garment." This symbol is truly one of the most beautiful in astrology. It is symmetrical, and its verticality is counterbalanced by the loveliness of the open, up-reaching arms of the semi-circle like a tree with its branches lifted or a human with his arms lifted in an ecstasy of reverence or aspiration or joy. Now to correspond this symbol with that of Venus whose exaltation is in Pisces:

The cross at the bottom of Venus's symbol is closed (rounded out) into the perfect circle of "soul-consciousness"; the circle of Venus's symbol is opened into the chalice which receives the divine. In this "opening of Venus" we see the secret of Neptune's transcendental nature: the beauty of perfect manifestation that Venus symbolizes is actually the formalization of the essential beauty of Neptune. If Venus is the beauty of symmetry, design, and rhythm in art, Neptune is the beauty of cosmic symmetry, design, and rhythm; if Venus is the beauty of perfect manifestation,

Neptune is the beauty of archetype; if Venus is the altar or shrine, Neptune is the god to whom the shrine is dedicated; if Venus is the exoteric myth which is created to convey a spiritual allegory, Neptune is the life-principle personified by the myth; if Venus is the melody which moves the heart, Neptune is the archetypal memory-of-experience which is stimulated by the melody; if Venus is the beautiful gesture or movement of the dancer, Neptune is the essence of the emotional or spiritual realization expressed by the gesture; if Venus is the harmonious progression of colors which is the "life" of the painting, Neptune is the inner vision of the painter; if Venus is the composite beauty of melody, harmony, rhythm, and text of a perfectly wrought song, Neptune is that which is transmitted as spiritual stimulus through the composer, thence through the singer, to the audience.

The femininity of Neptune is portrayed by the up-turned semi-circle. A horizontal line is abstractly feminine as the essence of "that which is affected by a cause" but this semi-circle focusses a much more intense feeling of "receptivity." To geometrize: if we enclose the structure of the Neptune-symbol in a circle of which the center-point is the jointure of the semi-circle and the vertical, and if we use the entire vertical of the circle as the vertical of the Neptune-symbol, it is interesting, and illuminating, to note that the two arms of the semi-circle cut the outer circle at the points corresponding to Scorpio and Pisces of the astrological mandala. These two signs plus the "Cancer-point" of the little circle at the bottom of the Neptune-symbol comprise the triad of the water-signs—the feminine-female principle of the zodiac and the triune faculty of sympathetic responsiveness of which the Pisces vibration represents the most impressionable and hyper-sensitive octave. So we have the aspiration of man-woman open-

ing to the down-pouring of inspirational powers to ignite the "seed" of the soul-consciousness. This, in short, is the picture of inspiration in action; it is the picture of that subtle factor in human nature by which the human instrument becomes a vehicle of the divine (consciously) through spiritualized processes. Neptune, then, is the principle of instrumentation and its power is to make instruments of all art-ists by whom archetypal communications may be effected.\*

All manifestive (creative) artists are priests in so far as they are all "mediators" between the divine and the mortal in mankind. And in no other art does the interpreter more deeply fulfill the role of acolyte than does the singer or the instrumental musician. The fusion of musical value with word-value that is inherent in the art of song is the composite of the abstraction of music with the concreteness of language. The words of poetic sentences and the notes of musical phrases are blended into a strange magical alchemy by which the poetic word is intensified and the musical idea is "concreted." Since tone is the archetype of sound and words are sequences of composited sounds, the art of song is then seen to be the archetype of the art of poetic reading. The great song-manifestor is one who perceives intuitively the mu-

sical value inherent in the literary text and by the exercise of a fusion of esthetic perceptions, the singer amalgamates these factors into the completed presentation of blended literary and musical art. The instrumental soloist and orchestral conductor fulfill a similar "acolyte-hood" in the realms of more purely abstract music; the orchestra, under direction, is a composite of many "acolytes" who (each in his own way) contribute to the total musical perfection. What, you ask, has all this to do with astrology? Where and how is music to be found in a horoscope? Let us see.

A musical score (lines and spaces grouped in measures) could be written in a circular form, the notes all having vertical stems pointing to the center of the circle. The lowest note of the score would be analogous to the circumference of the astrological circle, the highest note would be analogous to a circle close to the center of the wheel. In the treble and base staves of the ordinary musical line, we have five lines to each staff plus the median line of "middle C"—eleven lines in all. Create a circle big enough to contain ten concentric circles and subdivide into twelve sections just as the astrological mandala is sectioned into the twelve houses. Here we have the "low G" of the bass staff corresponding to the astrological circumference as the "emanation" of the Ascendant-point—the physical attribute, the densest vibration. The "high F" of the treble staff is the innermost of the enclosed circles and it might be taken to correspond, symbolically, to the most spiritual vibration of human consciousness—analogous to the vibration of Pisces in the Great Mandala.

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\*The above is in full recognition of the fact that "the ray of Neptune carries what occultists know as the Father Fire, the light and life of the Divine Spirit, which expresses itself as will." Like all other planets, Neptune has its "reflective" as well as its "expressive" octave. The feminine polarity of Neptune's quality is that of our capacity to respond to higher-octave stimuli through inspirational attunement. Neptune, in this respect, is the archetypal symbol of our mystic qualities. A great actor or musician *projects* (dynamically) by his acting or playing or composing. That represents his "dynamic" Neptune. The attunement to archetypes and response to inspirational impulses from the Higher is the feminine polarity of that functioning.

The upper half of this diagram—a semi-circle enclosing ten other semi-circles is a symbolic picture of rainbow—the natural color-spectrum which has red, the densest color-vibration, as the "outside" of the arc, and purple, the fastest vibration, on the inside—closest to (what would be)

the "center of the circle of which the rainbow is a major arc." Here we have color-spectrum, tone-spectrum, and the astrological spectrum of consciousness of humanity, all in one drawing. Draw this picture and think about it as "gradation of color," "gradation of tone" and "gradation of consciousness."

Straightening out the Aries-radius into a vertical and unfolding the composite circle into a straight horizontal picture gives us the tonal spectrum on a specified section of the "great musical scale." Change the clef-signs and substitute one zodiacal sign and you have the astrological Ascendant which "determines" the personality-type of an individual just as the key-signature and metric signature "determine" the "personality" of the musical composition. Further analogy: the two staves of music might be considered symbolic of all tones that are used in our musical tradition; they might also be considered, symbolically, as the entire tonal range of all audible vibration, just as each specified color of the rainbow has its myriads of gradations, blending imperceptibly into each other by sequence of light-refraction. Astrologically this picture shows the gradation of human evolution, individually or as an archetype, from the densest vibration of utmost primitivity (separative, physical consciousness) to the utmost of spiritualized consciousness in masterhood. The primitive state is red and its tone is the lowest on whatever symbol you are using; the masterhood-state is purple in color and its tone is the highest on whatever tonal scale you use for symbolic illustration. If you know how to write simple notation, try a simple example of "astro-musicianship": a circle enclosing four other concentric circles; subdivide into four quadrants (measures); at the point corresponding to the astrological Ascendant, indicate, outside the wheel, a treble cleff, a key signature and "three-four" rhythm.

Each of the three signs of each quad-

rant is, of course, one "count." Using only the treble staff for simplicity, write in the notes of a melody in three-four rhythm—for example, the first four measures of "Missouri Waltz"; each four measures represents a complete "tour" of the circle. Let us further pretend that the diagram is really spiralic. When you finish the first four measures, in imagination, you write the next four measures on (what would be) the next "rung" of the spiral, and so on through the entire song. Another illustration: subdivide the four quadrants into three, creating the twelve astrological houses, or twelve measures of music; intensify the cusps of the first, fifth, and ninth houses, creating three phrases of four measures (Fire, Earth, Air, Water) each; indicate "four-four" rhythm. And so on. You can vary your patterns in many ways—the point is this: Astrological symbology, music symbology, and color spectrum are designed in essentially the same way. A circle big enough to enclose several staves could, theoretically, be used to compose a vocal solo with piano-accom-

## Your Child's Horoscope

THIS IS AN OPPORTUNITY FOR  
A READING

Each full year's subscription to this magazine, either new or a renewal, entitles the subscriber to a chance for a reading of a child's horoscope in this department. Character and vocational delineations are made for applicants of any age up to 14. The names are drawn by lot each month, but unless there is an unusually large number of applications you may have more than one opportunity for a drawing. Application for reading should be sent in when the subscription is made or renewed.

Data required are name, sex, birthplace, and year, month, and date of birth, also hour and minute as nearly as possible. *If Daylight Saving Time was in effect this should be stated.*

We do not read horoscopes for money and we give astrological readings only in this Magazine.

paniment or an instrumental combination.

As each musical instrument has its own particular tonal range and tonal quality, so does each planet have its essential quality as a focalizer of one of the twelve zodiacal signs. The "octaves" of a planet are the levels of consciousness that the person has toward the specific life-principle on succeeding evolutionary cycles, just as there are seven "C's" on the piano-keyboard.

If, in imagination, we might say that every human being evolves through seven major development cycles, these would be analogous to the seven octaves starting on the lowest "C" of the piano-keyboard; the twelve half-steps of each octave would be analogous to the twelve zodiacal signs. The planetary ruler of each sign could be analogous to the major triad of each of the twelve keys—Venus and Mercury ruling two each.

You can experiment with this idea in many ways; by a little exercise of your imagination you can analogize several musical and astrological factors. For example: *musical discord and square aspect*; the *modulation from discord to harmony and sextile aspect* (modulation from discord to harmony is alchemy expressed in music); the *major triad based on a specific tone* and the *grand trine based on a specific sign*; the *root-note of a major triad* and a *planet in dignity*; *overtones of two notes played together* and *orbs of two planets in aspect to each other*; the *soloist of a musical performance* and the *planetary ruler of a chart*; *instrumental or other accompaniment to a soloist* and *all the other planets beside the ruler of the chart*. There is a wealth of imaginative research in making up *titles of musical compositions* by study of planetary groupings by house-position and sign-position, particularly those of the chart-ruler, as "key-note" of the horoscope. Such analogies can be very fascinating.

Your interest in both arts will be intensified and your perceptions of the values of both can be greatly revived as the result of such practice.

Now, the astrologer as "musician":

As the great singer or instrumentalist interprets through tonal media the inspired archetypal concepts of the musical manifestor, so does the astrologer, by the power of the word, present his interpretations of archetypes—life principles—when he talks to a client or to a group of astrological students. As the musician develops his physical vehicle by technical exercise, so does the astrologer develop his mental vehicle in the exactitude of calculations and study of astrological technicalities. The "composition" that the astrologer interprets is always the vibratory being (the Consciousness) of humanity. The client is the "composer" of a specified astrological arrangement and the astrologer is the "acolyte" who serves the latent priesthood of the client. The musical manifestor and interpreter exercise their knowledge of esthetic (tonal and rhythmic) media to objectify their concepts of archetypes; the astrologer exercises his knowledge of human-life media as they specialize cosmic principles. The astrologer reflects the essence of what is in the client's horoscope just as the singer or instrumentalist reflects that which is perceived in the score of the manifestor.

Astrologers "compose" when they devise new symbols and new approaches to astrological interpretation. For the most part, however they—and the interpretative musicians—communicate that which has already been manifested, in horoscopes or in musical scores. As the work of the manifestive and interpretative musician ignites the intuitional hearing of humanity, so does that of the astrologer by speech. The "artistry" of astrological service depends on the clarity with which such ignition can be made. This, in essence, is the purpose of his "star-song" as is the



purpose of the others in their "tone-song." Both touch, as perhaps no other two arts can do, the immediacy of the abiding spirit. Both are consecrated to the service of "touching the Spirit" by sound in the most beautiful, efficacious, and inspiring ways possible.

### PART IX-A

#### ASTRO-PHILOSOPHY DISCUSSES DRAMATIC ART

**T**HE instinct to act is as primordial to human nature as is any other instinct. Consider the natural tendency of all people to emphasize or intensify communication-by-speech with gestures and facial expressions. This natural emphasis is that which is cultivated by intensive training in dramatic art, just as the natural beauty of the speaking voice is cultivated in the art of singing. To dramatize means to intensify—in whatever form or through whatever medium. Consequently, dramatization is one of the archetypal attributes of all the arts—the organized expression of a specialized "point" of emotional reaction, thought, or realization. Even the playing of two or three octaves of a scale on the piano (usually not thought of as being particularly beautiful) can be dramatized by use of tonal dynamics in such ways that its mechanistic identity as a "scale" is transformed into a "point" of expressive musicality. Technical skill can, and sometimes does, serve to produce art-work that is universally designated as mediocre. Artistic mediocrity is, essentially, art produced un-inspirationally. Inspiration in whatever form—and there are many ways by which it can be experienced—is the most highly dramatized form of human experience; in no other way do we experience reaction and realization with greater intensity. As Mars and Moon are "lower-octave" impregnation and receptivity, so Sun and Neptune are "upper-octave" impregnation and receptivity. The chalice of Neptune re-

ceives the down-pouring of solar power into the "soul-seed" (the little circle at the bottom of the Neptune-symbol) the symbol of spiritual or psychic impregnation which, in any form, is inspiration; and inspiration is always a designation of response to solar love-power—the sign Leo, of the Great Mandala. The Pisces of Neptune is the upper-octave of the water-trine, initiated by the cardinal Cancer, which is the triune principle of sympathetic vibrational responsiveness. Sun and Neptune are (in composite) the planetary identity of Father-Mother Godhood of humanity.

Dramatic art had its inception in ceremony; ceremony, in turn, was man's way of personalizing, by action-symbols, his spiritual realizations. Ceremony and myth are two ways of saying the same thing: exoterising, by action and story, that which represents humanity's concepts of life-principles. Man's truth is "Life's truth seen in a mirror"; the mirror is the evolutionary status of the emotional consciousness of the evolving being. The art of acting is the most completely personalized of all the forms of interpretative art—using as instruments the voice of the singer and the body of the dancer. The dancer moves in specialized rhythms, the singer "speaks" in specialized tones, the actor (by movement and speech) has something of both. The great actor fuses two highly specialized talents; that of pantomime, which is "literalized dancing," and that of line-reading, which is "literalized singing." Great acting formalizes certain esthetic principles just as great prose-writing does; the movements of the dancer and the vocal expression of the singer correspond to acting as poetry corresponds to great prose-writing.

Keeping in mind that "to dramatize," means "to intensify," let us now consider the significance of the diameter Leo-Aquarius, fifth house signs of Aries-Libra, as the archetypal symbol of the principle of dramatic expression.

This diameter is the polarization of that which is essentially symbolized by the fifth house of the Great Mandala—the individualized radiation of emotional powers. Leo, fixed fire, is the initiating sign of the fixed cross, analogous to Aries and Sagittarius of the cardinal and mutable Crosses, respectively. It is the love aspect of the archetypal I AM and because of sequence-position, it is the releasement of that which is established in the fourth house. Its keyword is *I release* and it is pabulum for not only the other three signs of the fixed cross but for the active expression of the Sun in the horoscope.

Generation is Scorpio-eighth-house as individualized releasement is Leo-fifth-house, polarized spiritually and by genius through Aquarius-eleventh-house. We must keep in mind that power, as the Sun Principle, serves no purpose unless, and until, it is released and radiated. All the love in the human heart, all the creative endowment, all the inspired manifestive or interpretative genius are relatively meaningless if they are not expressed, and it is through Leo-Aquarius and Sun-Uranus that we express creatively, as far as humans can be creative. It is through the love attribute of Leo that we contribute emotional vitalization to relationships and to our work. Through it we find the resource of that which, in focussed complementation, is Scorpio-generation-and-regeneration. Leo is the arch-symbol of natural, spontaneous joyousness, the dynamic attribute of which the passive and transitory realization is called "happiness." Only through joyousness do we truly love, truthfully manifest or interpret, and sincerely serve. Even in "blood, sweat, and tears," joyousness is an inevitable factor in the consciousness of the artist; to be "un-joy-ful" is to be un-loving and un-radiative, in the creative sense of the word. The sorrows of Leo-Sun are rooted in the lack-of-opportunity or congestion-of-ability to exercise love-radiation to other people or to work.

The agonies of Aquarius-Uranus are rooted in inability to meet the gravitational challenges of Moon-Saturn and in the "birth-pangs" of bi-polar manifestivity. Unindividualized human consciousness is represented by the sequence of the first four zodiacal signs—Aries, Taurus, Gemini, Cancer. The radiativity of this octave of primitive awareness is in the sign Scorpio, fifth house sign of Moon's Cancer—the instinct to generate forms as a releasement of desire resources. With individualization, however, the person moves in evolutionary sequence one step ahead to the Leo-Aquarius diameter and his desire-radiation is transformed into at least a primitive aspect of love-consciousness and individualized power-consciousness. Individualized power-consciousness is the first "must" in the development and fulfillment of manifestive or interpretative artistry. So, the artist of whatever kind must know that he is a power, and personal integration must be effected before that power-consciousness can be expressed. Now, to the playwright and the actor:

The playwright is a specialization of (either one or both) prose-writer and poetry-writer. However, by the specializations of his art, he is more essentially the writer of poetry than prose, even if he doesn't (and most playwrights don't) write specifically in verse. The writing of plays involves not only an instinctive at-tunement to the principle of rhythm but also to the inherent musicality of vocal values. He must, because acting is pantomime and action as well as speech, know something of the movement-values that are inherent in dance. A sense of "time-proportion" is as necessary to his work as is a sense of "space-proportion" to the painter or "tone-proportion" to the composer. Time-consciousness is what we call the consciousness of sequence of reaction and realization. "Human reactions and realizations" are what the playwright presents in esthetically organized "dramatized" form. Actually, the "doing"

that is represented on the stage is the objectification of sequences of individualized reactions and realizations. On the stage or in real living, this "doing" is always an outpicturing of inner states. And the protean mentality or understanding of the playwright makes it possible for him to construct the action of his play in accordance with a deep "inner knowing" of individualized time-consciousness. The playwright may or may not seek to present a message in his work; but what he does present, either as "message" or "pure drama," is the organization of his concept of archetypes reflected through individual or composite human consciousness. Read any play worthy of being designated as dramatic art and you will find, somewhere, an "emotional point" that is the archetype of the whole play, however complex in structure it may be. The art of manifestive drama (playwrighting) is the harmonious and expressive organization of elements which are focalized, as the tree is focalized in its seed, on this emotional point.

The Great Astrological Mandala with Aries Ascendant, cardinal structure-points connected in a square, the water-signs connected in a triangle, is the symbolic picture of that which all art seeks to interpret. Here is the human family—the male and female of "parent and child," male and female in immature and mature states, and the four-fold interchange of physical, generic, and evolutionary polarity. The trine of water-signs is the principle of sympathetic vibration by which manifestors and interpreters "tune in" on archetypes to be expressed through individualized concepts in esthetic media.

The second presentation of the Great Mandala has the fixed signs at the structure-points, Leo as Ascendant, Scorpio as base. This is the mandala of all manifestive (creative) artists, radiating from their resources of creative power, polarized by the genius of Aquarius, to fulfill a karmic inspirational redemp-

tion of the group-subconscious of humanity. The position of Cancer as twelfth house sign of this mandala shows us that the radiative potential of the Leo-Ascendant is derived from a deep resource of sympathy, of which "parenthood" is the archetype. No truly great playwright does his finest and most inspired work basically impelled by a desire to make millions in money or to attain this and that of fame or applause. He does it because he can't refrain from it and live, any more than truly mature people can live (in the real sense of the word) without contributing to life. The playwright or other manifestive artist, is a spiritual parent, an "epigenitor" of his archetype. The Scorpio base of this mandala points to the psychological base of intense regenerative desire-power. No great artist of any kind is a "psychological milk-sop"; there is deep perception, profound understanding, strong sexuality, intense emotions and, consciously or unconsciously, a blazing aspiration, in all of them.

The third basic presentation of the Great Mandala has Sagittarius on the Ascendant, mutable signs at the structure-points, and Pisces as base. This is the mandala of the interpretative artist who "at-tunes" himself to the concept of the manifestor and makes of himself a vehicle for the embodiment of that concept. It might be called, as abstract portrait of interpretative artist, the "mandala of individualized instrumentation." The interpretative artist disciplines, develops, and organizes his abilities and faculties in order that he may qualify for inspirational exercise. There have been a number of artists in the fields of drama, dance, and music who have qualified for designation as both manifestor and interpreter. Of the interpretative artists there are two basic types:

One type is that of the archetypal personality of which there are—and have been—several noteworthy exam-

*(Continued on page 417)*



## The Children of Virgo, 1951

*Birthdays: August 24 to September 24*

**T**HOSE born while the Sun is in Virgo, sign of common-earth, are usually better able to express their spiritual nature than natives of the other earth signs. They are apt to have a quick, clear, and logical mind, with a flair for detail, as well as a retentive memory. However, being inclined to be critical and unsympathetic, they should cultivate compassion, tolerance, and the broader vision based on an understanding of the oneness of all life.

Lacking the physical power and aggressiveness of the cardinal and fixed signs, the Virgoans are often found working under the authority of the stronger willed. They seek their ends by discrimination, adaptability, and non-resistance rather than by determined action or fixity. Many are incessant talkers and the undeveloped type are apt to be gossips. The higher type express an inner purity and a great capacity for selfless service.

Since Virgo is the 6th house sign, its natives usually find work and service stressed in their lives. Being essentially perfectionists, they find satisfaction in

tasks well and willingly done—in helping or bettering the standards of others.

Languages, science (chemistry in particular), hygiene, and diet are favorite subjects for study, and they make capable interpreters, research chemists, nurses, dieticians, literary critics, and office workers.

This year's Virgo natives will all have Uranus square Jupiter and Neptune, and Pluto sextile Neptune, powerful vibrations which call for dedication to the highest spiritual ideals. Positive, constructive thinking and an unselfish attitude should be stressed in bringing up these children.

The Sun conjuncts Mercury from August 27 to September 4, favoring the memory and mentality on the days when the conjunction is more than 3 degrees.

Venus conjuncts Mercury from August 24 to September 19, giving a cheerful, companionable nature as well as ability for poetry and music.

From August 24 to September 8, Venus sextiles Uranus, making the native mentally alert, intuitive, and magnetic. There is a love for art, music,

and poetry, and a happy marriage, often at an early age, is favored. Many friends of a beneficial nature are attracted.

Mercury sextiles Uranus from August 24 to 31, and from September 18 to 24, a vibratory pattern considered the signature of the pioneer. The mind is original, independent, and intuitive, and particularly adapted to literature, science, and invention.

From August 24 to 31, Mars sextiles Saturn, indicating a capable, determined, and energetic nature. There is executive ability, forcefulness, and endurance, along with a strong physique.

Jupiter opposes Neptune from August 24 to September 8, suggesting the need of training in control of the emotions. Positive, constructive thinking should be emphasized and all negative psychism avoided.

From August 28 to September 15, the Sun sextiles Uranus, making the native intuitive, original, independent, and inventive. The ideals are high and helpful friends are attracted.

The Sun conjuncts Venus from August 29 to September 8, an aspect which bespeaks a love for music, art, and poetry. The love nature is strong and social life is favored.

From August 29 to September 15, Jupiter trines Mars, indicating a nature that is noble, sincere, honest, and straightforward. Financial prosperity is favored, the health is fortified, and there is a love for travel and outdoor sports.

Mars sextiles Neptune from September 7 to September 24, intensifying the emotional nature and giving a leaning toward occultism and mysticism.

The Sun is in conjunction with Saturn from September 20 to 24, an aspect which tends to lower the resistance. It also suggests a selfishness in the nature, so that the native should be taught to cultivate feeling and consideration for others, as well as a joyous, optimistic disposition.

## ASTROLOGY: ART OF ARTS

*(Continued from page 415)*

ples in the field of motion-picture acting. Representatives of this type, in silent and sound movies, are such as: Rudolph Valentino, Theda Bara, Mary Pickford (as "America's Sweetheart" of years ago), Douglas Fairbanks, senior, Mae West, Clark Gable, and others. The outstanding example of the archetypal personality in today's movies is "Bing" Crosby—the "world's troubador." (This subject of archetypal dramatic personality will be treated in greater detail in the subsequent article on motion-pictures.)

The second type is that of the true dramatic interpreter, the actor or actress whose personality and personal equipment is pabulum for at-tunement to the concept of the manifestor. All great dramatic artists are of this type and they, in their persons and by their influence, are among the most conspicuous "inspirators" of the human race. The Sagittarius Ascendant of the "interpreter-mandala" portrays the esoteric (or psychological) priesthood of all dramatic representation. By the power of the actor, the essence of human personality-vibrations is represented in the roles he plays; these personality-vibration patterns are condensations of life-principles expressing through the human archetype. The inspirational projection of the actor fused with the skill and knowledge of the playwright contributes a vitalization of humanity's awareness of its own experience and identity as a life-expression. Man ever seeks to realize the truths of his archetype and, more than does any other art, drama has the power to "ignite" points of this realization. We do not really see our (individual) selves in the performances of great actors; we see "points of the self" outpictured. Our response to the impact of a great performance of tragic drama has the effect of lifting our consciousness from

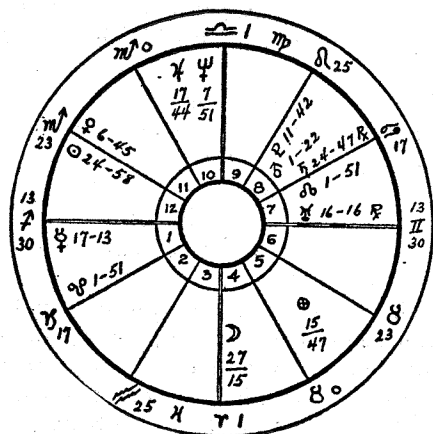
*(Continued on page 431)*

## Reading for a Subscriber's Child

ROCHELLE B.

Born November 17, 1945, 8:25 A. M.

Latitude 38 N. Longitude 122 W.



The scattered positions of the planets in this little girl's chart indicate for her a variety of experiences in this incarnation.

The Sun in the fixed, watery sign Scorpio, trine Saturn in Cancer in the 8th, and Mars in Leo in the 8th, gives a basically energetic, courageous, and independent nature. There is much physical vitality, method, foresight, and organizing and executive ability, as well as the moral stamina to overcome obstacles and delays in reaching a desired goal. However, the position of the Sun in the 12th house indicates a tendency toward introversion and work in secluded surroundings.

The Moon in Aries in the 4th adds to the independence and aggressiveness of the nature, but its square to Saturn and Mars suggests opportunities for learning needed lessons in unselfishness, particularly in the home. There is apt to be a hasty temper, and difficulties in regard to legacies and older people. Obstruction of the female functions may cause illness at times.

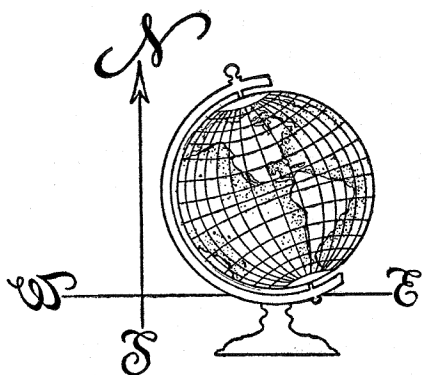
Mercury in Sagittarius on the Ascendant, sextile Jupiter in Libra in the

10th, and opposing Uranus (retrograde) in Gemini in the 7th, gives a sprightly, cheerful personality, along with a religious and philosophical mentality. The mind is also broad, versatile, and able to reason correctly, and there is interest in law and literature. The native is fond of travel and will probably make many short journeys. The opposition to Uranus indicates the desirability of cultivating poise, thoughtfulness, and an even temperament.

Venus in Scorpio in the 11th, squaring Mars in Leo in the 8th, intensifies the emotional nature and gives a tendency toward extravagance in living. Rochelle is apt to have a deeply devotional nature, and if those entrusted with her upbringing guide her into religious activities, it will be most fortunate for her as an outlet for her overcharged feelings. The study of music would also be helpful in directing her emotional power constructively.

Uranus in Gemini in the 7th, trining Neptune in Libra and opposing Mercury, adds to the independence of the nature, and also gives an originality and inventiveness to the mind. There is an interest in the occult which should be cultivated. The highest ideals concerning marriage and all partnerships should be emphasized in rearing this child, or she may have to have some difficult experiences in order to learn the desirability of living according to God's laws.

The presence of Jupiter and Neptune in Libra in the 10th, the former sextiling Mercury and trining Uranus, the latter sextiling Mars, indicates professional work of a spiritual nature. Rochelle could serve beautifully as a librarian for a religious group or for the religious section of a public library. Her interests in matters of law may also lead her into work of that nature—as a secretary or consulting lawyer.



MONTHLY

# News

INTERPRETED

## More About Music

The year was 1931. If people in general were plagued by the depression, the men and women who made music were particularly hard hit, for they were so quickly expendable. Five women whose lives were devoted to music met and decided that quick action had to be taken. In a short time, \$400,000 was raised, and the Musicians Emergency Fund was born. Teachers who couldn't afford rent for studios were given classrooms in which to teach. Qualified musicians were given work and those who were too old or too sick to look after themselves were taken care of.

The Musicians Emergency Fund program got under way in 1932. Financed then, as now, entirely by private contributions and benefit appeals, the MEF kept steadily at its good works, even enlarging its activities to keep up with changing needs. With the second world war, the MEF provided music lessons for servicemen and service-women in the New York area who wished such instructions, its own rolls producing the necessary teachers. And when the war casualties came pouring into the New York area, the MEF once again turned-to for the cause of music. Hospitalized veterans asked for music lessons, and the MEF supplied them, and still does. Then a year ago, the Veterans Administration said it wanted to know more about the potential service which musicians might render in therapy in neuro-psychiatric hospitals. Once again, the MEF answered, and a specially selected crew was sent to Pilgrim State Hospital in West Brentwood, N. Y., largest hospital for mental diseases in the world.

Recently, the MEF board was presented with an impressive annual report which dramatically summed up its varied activities. Since Sept. 1, 1950, a total of 4,349

studio hours had been provided for music teachers who had no facilities of their own. And for the past year, about 4,000 veterans were registered for private music lessons, plus a program for bed patients which reached 12,000. Since 1945, its Hospitalized Veterans Music Service had provided more than 90,000 music lessons for vets on instruments of their own choice.

Furthermore, the experiment which the MEF had begun in musical therapy could, even in the most austere medical terms, be called a success. But to the world of music, the report of that year at Pilgrim State presented a newer and a broader horizon. In the words of Edwina Eustis, director of the experiment and a concert, opera, and radio singer with extensive USO and service-hospital experience: "Historically, musicians are limited in their work to composing, performing, and teaching . . . Music therapy offers something new: a channel through which to give abundantly to those whose need is desperate . . . I testify that the satisfaction is deeper and the reward greater than those which come from conventional activities, and I believe many other musicians will reach a similar conclusion."

—*Newsweek*, June 11, 1951.

It is stated in *The Rosicrucian Cosmo-Conception* that in the inner worlds when a musician is preparing for re-birth special attention is given to his needs, to fit him for his coming work on earth. So important is music to man. Knowledge of the curative power of music is not new, but it is only now beginning to receive on this plane the attention it deserves.

Present day living leaves many mental wrecks as it hurries on. There

is a limit to what the human system can stand. If the rhythm that sustains life is too harshly broken, for too long a time, the mind breaks down. Recently, when a hospital ship arrived home with its load of wounded men from Korea, there were pictures in the papers of the ambulatory cases, and also of those on stretchers, as they were welcomed by their friends. The text of the news referred to the mental cases, but these were not seen, nor photographed. They are the casualties of which the public knows little, but their need is greatest. Good medical care and nursing can in very many cases repair physical damage; artificial limbs help amputees to reenter active life; but the mind, all-important link between Spirit and body, needs different skills. What can be more healing than music, which is an echo of the celestial harmonies from the homeland of the human Spirit? Good music will often restore the rhythm that has been shattered.

The Musicians Emergency Fund has entered this field of service, and in it they find the rich reward known to those who minister to others. They are seeing a broader vision of the mission of music. It is a work calling for specialized abilities, but we must not place the whole burden upon the musicians. There is preventive work for all to do, by eliminating from our own lives harshness and dissonance which add to the sum total of human suffering, and by expressing in thought, word, and action some of the harmony of those celestial regions which all, musicians or not, are capable of contacting.

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## Release

A few minutes after an Air Force plane had left Savannah, Ga., in December, 1949, someone looking skyward saw a flash, then the plane in flames plummeted toward

earth, where it crashed in a swamp, all being killed instantly.

A few days after this a relative of one of the officers who had been on the plane received the following lines from a friend. They had come to and through that friend as she awakened from sleep. They proved to be of great comfort to the relatives and friends of the officer from whom they seemed to come.

A flash—a fire—  
A crash—the mire—  
And then FREEDOM!

"Out of the muck and scum of things,  
There always, always something sings."

And what singing was ours as we were freed from the debris!

And suddenly there was the Heavenly Host, singing and praising God, and we were among them!

We had sung in our churches:

"Praise God from whom all blessings flow,  
Praise Him all creatures here below."

Now we *know* what it meant as we sang,

"Praise Him above, ye Heavenly Host,  
Praise Father, Son, and Holy Ghost."

And the Son whom we were praising was amongst us.

And the heavens were filled with His Glory.

Was there suffering? No!

In the twinkling of an eye we were changed.

We had gone down when the mechanical wings failed to hold us up—

We arose with the wings of the morning to dwell in the uttermost parts of the sea.

We can fly whenever we want to—wherever we want to now.

We know that underneath are the Everlasting Arms.

Jesus said before His Crucifixion, "Greater things than these shall ye do, because I go unto My Father."

He knew that in His release more power would be given to Him to help His friends on earth.

And so it is with us.

As you pray, so are we able to give more power to the prayer because of our bond of love.

And now I would speak to my dear ones. Christ took my hand when I stepped from my cocoon. He took the hands of my friends, too. How this can be, I do not know, but I do know that He lives, and we live, and there is healing in our wings as



we enfold you with them through our love.  
*Fellowship Messenger*, June-July, 1951.

This is an inspiring testimony to the continuity of life. It lifts for a moment the earthy veil that covers our sight, and discloses a glorious view of another phase of existence, beautiful and free.

Earth life is a valuable school of experience for the Spirit of man, yet the heavy, physical medium is restricting in many ways, and most people add to the difficulty by carrying an unnecessary load of cares which arise from distrust of life and fear of death. Because the thronging hosts of helpers in the inner worlds are not seen, their existence is largely forgotten; yet there is a way to be consciously allied with them while still in the physical body. Praise, and love, and service—these we can offer now, and so become co-workers with those who praise, and love, and serve on other planes. Then burdens and cares slip from their shoulders, and our efforts are strengthened by an increasing realization of the continuity of life, the fellowship of love, and the indissoluble bond that unites all the Hosts of God, visible and invisible, in one great whole.

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## Chain Reactions

Sir Benegal Rau, India's permanent representative to the United Nations, in a recent article in the *United Nations Bulletin*, draws our attention to an analogy suggested by the latest developments of science in the world of matter.

"The atomic bomb is the greatest explosive force that we know in the physical world today. Yet, what starts this tremendous explosion is one single neutron—an infinitesimal, invisible particle which acting as a kind of gun first sets off two other guns and then each of these two sets off two others and so on, until there is a

terrific force of almost earth-shaking dimensions.

"What is true of the physical world is also true of the moral: there also we may have vast chain-reactions radiating from a single individual. One of the lessons which we may learn from modern science, therefore, is the importance of the infinitesimally small and by analogy, the tremendous potential worth of the individual human person and the immense value of individual freedom. If a single individual, organization, or country can set in motion the right kind of idea, it may ultimately move the whole world."

—*Peace Service Bulletin*, June, 1951.

Sometimes the individual feels very small and helpless—just an insignificant unit among billions of people. Yet, as Sir Benegal Rau points out, the importance of each human being must never be lost sight of. What is needed is "not greater strength," but ability "to use the power that we possess." It is said that the Initiate makes the Philosopher's Stone from a material that is hourly wasted by the rest of mankind.

Everyone continually sends out radiations which influence others, whether he knows it or not. There are etheric radiations from the vital body; and to the clairvoyant, emotions appear as colors, which, according to their quality, spread beauty or ugliness through the aura. Thoughts travel farther afield, but they keep their own level. Unkind, hurtful thoughts directed to another person, will arouse similar activities in that one, if he is susceptible. Eventually the thought forms return to the sender and lodge in his subconscious mind, until he is able to transmute and redeem them. When the thoughts are directed upwards, as in earnest prayer for others, they penetrate the spiritual regions and release the mighty power of love. Then they become universal in range, and an individual can send the love vibration all over the world. Where there are those who can receive it, there will be touched off a spark of hope, a fire of enthusiasm, a light of brotherly love and compassion.

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## READERS' QUESTIONS

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### Bible Interpretation

#### Question:

I should appreciate it very much if you would be so kind as to furnish me with your interpretation of Psalm 51: 6-8. Also please inform me as to the exact medicinal qualities of the herb hyssop and the part of the body benefitted through its use.

#### Answer:

The Bible, the greatest of all books, is primarily a Book of Initiation. That is, it deals primarily, in varied forms of written expression, with the mysterious process of transmutation which goes on in the bodies of the human being as he travels the spiral path from clod to God. We assume that you are sufficiently familiar with occult teachings to understand what is meant by "initiation," but if not you can easily gain this knowledge by reading *The Rosicrucian Cosmo-Conception* by Max Heindel.

David, the matchless singer, was an initiate of the Jehovistic Mysteries and sang with the joy and humility of those who have attained to a certain degree of inner wisdom. When he sang, "Behold, thou desirest truth in the inward parts; and in the hidden part thou shalt make me to know wisdom," he refers to the subtle processes of purification and cleansing which take place in the inmost recesses of a human being on the Path of Initiation. This involves the complete transmutation of the creative force from the physical plane to the mental and spiritual planes.

When David sang, "Purge me with hyssop, and I shall be clean; wash me, and I shall be whiter than snow," he was of course using symbolical language. Hyssop is a mint herb which has cleansing effects when taken internally (as a tea), and is said to be particularly beneficial for the chest and lungs. In the Old Testament times it was used in sprinkling the blood of purification under the Mosaic law, and thus its use suggests the idea of a purification from guilt. "Whiter than snow" suggests a complete purification of all carnal desires, to the point of complete self-control.

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### Transmutation of Creative Force

#### Question:

It is stated in your literature that the conserved creative force must be transmuted into constructive work or service to the race. What do you mean by this?

#### Answer:

This is one of the most important questions for the aspirant to the higher life to understand, and it is one upon which he should focus both the clear light of reason and the prayerful, reverential meditation of the heart. Here is to be found the very crux of success or failure in the life of the occult student.

The creative force within man is one phase of the divine creative force. When

a person has conserved a considerable amount of it, it is analogous to steam in a boiler when there is a hot fire under it. The force of this steam must be used in running machinery or there must be a safety valve to let it escape when it has reached the danger point, otherwise there will be an explosion. It is exactly the same with the conserved creative force. It must be used in constructive work or service to the race or else escape through some safety valve, otherwise there is likely to be interference with the health of the individual either mentally or physically. The safety valve which is used by the bulk of humanity is that of sensual indulgence, but as in the case of the safety valve on the steam boiler this is a pure waste of valuable power and should be avoided by the aspirant.

The first step must be conservation, the second step transmutation. This is the meaning of the two urns held by the figure symbolizing the Aquarian Man. He is pouring the contents of the urn of conservation into the urn of transmutation. When man learns the actual fact of this conservation and transmutation, their power will give a clearer vision to the scientist, and will bring closer the union of material science with its underlying spiritual truth. This regeneration will deepen the insight of the psychologist so that his work will no longer be mental only but become in very truth the science of the soul. It will kindle the finer aspirations of the musician, the poet, and the painter, who through widened vision will come to see the beauties of the spiritual realms no longer through a glass darkly but as face to face, for they themselves will be pure channels through which purer, clearer, and more beautiful messages from the heaven worlds may be brought to the longing ears and waiting hearts of men on earth.

This is the glorious future of the Aquarian Age, but if a sufficient num-

ber of valiant Spirits can be found in the world who are strong enough to take heaven by storm, great spiritual truths will be received to bless and aid mankind long before the coming of the New Age. Regeneration is the only way that leads to that high place of attainment spoken of by St. John when he said: "Him that overcometh will I make a *pillar* in the house of my God; thence he shall go no more out." He is then loosed from the wheel of birth and death.

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## Illegitimate Children

### Question:

If the Lords of Destiny control the conditions and environment affecting rebirth, do they not share some of the responsibility in cases of illegitimacy?

### Answer:

No child is born out of wedlock who is not paying a debt of ripe destiny. The Ten Commandments are great cosmic laws which each individual must learn to obey. The more developed one becomes spiritually the more careful he should be to incorporate these great laws within his own being, and never should he break any one of them. He should know that it is absolutely impossible to transgress the law and not pay the penalty. Any individual who is a party to bringing an illegitimate child into the world has broken one of these cosmic laws, and when he comes to earth existence again, it is more than likely that it will be under circumstances similar to those which he imposed upon another during his previous earth life. The Lords of Destiny see to it that each Ego pays its debts when they are due, but they have nothing whatever to do with the contracting of the debts.



## Raw Milk Wins Test

**M**ILK pasteurization interests have been more than a little discomfited after tests they had invited in Scotland to prove the value of their product seemingly produced the opposite result.

The tests have been accepted as proving conclusively that there are certain protective qualities in raw milk that are destroyed or made ineffective by pasteurization and studies are being made to determine what these properties are.

The experiments which made a strong case against the claims of the pasteurization group were held under strict supervision at the West of Scotland Agricultural College. Two groups, each of eight calves, were fed—one group on raw milk, the other on pasteurized milk, prepared by holding the milk at 145 degrees Fahrenheit for 30 minutes, the most common pasteurization procedure. The experiment continued 90 days.

All the animals in the raw milk group, finished the trial. In the pasteurized milk group, two died before they were 30 days old, and a third died two days after the test ended. The rate increase for weight gaining of the two groups was the same for the first 60 days, but during the last 30, the pasteurized group gained more slowly.

The animals for the experiment were carefully selected and all other factors

with the exception of the diet of the animals during the experiment were equal. The high mortality record among the pasteurized group was appalling to the pasteurized interests.

Protective qualities in raw milk that are known to be lessened by pasteurization are calcium and the antiscorbutic vitamin C, and the protein of milk as well as the butter fat are rendered less assimilable by pasteurization.

*Healthways*, January, 1951.

(Published at Webster City, Iowa, by the National Chiropractic Assn., Inc.)

\* \* \* \* \*

Next time an economic situation arises in which farmers are unable to sell milk, the smart ones will haul it back home and use it for fertilizer instead of pouring it in gutters alongside creamery plants.

This new use is suggested by experiments of scientists at Montana State College where amazing results have been obtained from the use of milk in growing flowers and vegetables. Many greenhouse operators in the Pacific northwest are already benefiting as a result of information given out on the school of experiments.

Commercial flower producers say milk makes petunias grow faster, last longer and bear larger and more brilliant blooms. It improves the color of roses, cinerarias, and chrysanthemums.

However, not all plants like the milk diet. For instance, research shows that milk shouldn't be given to poinsettias, and apparently it does not help carnations.

Milk-fed vegetables seem much better than those grown under ordinary conditions. One producer reported his yield of Bermuda onions jumped 35 per cent. A sugar beet grower said he got 1,000 more pounds of sugar per acre.

A little milk worked wonders for tomatoes. Roots and stems were stronger, fruit set on better, and the quality was much improved.

The milk experiments have been reported by Dr. F. M. Harrington, head of the Montana State College department of horticulture at Bozeman. The research was conducted by V. E. Iverson, member of the college horticultural staff.

Experiments indicate milk should be used in the early stages of plant growth. It is applied mainly to seedlings before the plants are put in the field. The milk, fed either in dry or fluid form, helps the seedlings to get off to a good start. It appears to protect the young plants from at least two diseases—stunt virus and damping-off, a rot

condition caused by parasitic fungi.  
—*Healthways.*

### THE VERSATILE BANANA

The banana is a serviceable food under a wide range of conditions. Rich in energy-giving carbohydrates, it is an excellent "food fruit." Its vitamin and mineral content assists in regulating body functions. This combination of qualities makes it useful in normal diets at all ages. In disease, it is suited for some of those conditions in which the maintenance of proper nutrition is especially difficult—such as malnutrition and gastro-intestinal disturbances of infancy and childhood, diarrhea and colitis in adults. Strange to say, it is sometimes helpful under diametrically opposite circumstances—in both overweight and underweight, or in diarrhea and constipation. It is something of a challenge to explain these empirically observed facts.

The key to the varied usefulness of the banana is to be found in its composition. Special points stand out as qualifying it for inclusion in special types of diet. These are summarized in outline form below:

#### *Properties of Banana—*

Readily assimilated sugars (along with vitamins, minerals, and fiber).....  
Vitamin and mineral content.....

Caloric value (along with vitamins and minerals) .....  
Satiety value and low fat (along with vitamins and minerals).....  
Alkaline residue . . . . .  
Soft texture and blandness (with carbohydrates, vitamins, and fiber)....

#### *Make it of value in—*

Infant feeding  
Promoting growth of children  
Preventing Deficiency Diseases

Malnutrition

Reducing diets

Maintaining Alkaline Reserve  
Intestinal Disturbances  
Normalizing Colonic Function  
Convalescent Diets

—*Healthways.*



## "Lord, Have Mercy on My Son"

By JULIA HAWTHORNE

**M**Y association with Tony Prang, an epileptic, had its inception in a prophetic dream.

Awakened at dawn from a dreamless sleep, by the divine power of another's need, I stood for a while before the open window and prayed. Into the vast solitude and silence of very early morning an unspoken desire for guidance drifted over the highway of faith but, though I listened intently, no answer came. I went back to bed and drowsed immediately into another sleep. Almost at once I was transported a thousand miles away.

A deeper stillness than that imparted by the dawn imbued the etheric scene before me with the providence of God. It was an hallowed stillness. There was no breath of movement in the grove of tall, willowy trees that encompassed a plain square house, but I, quietly reverent at an entrance to the grove, received into my heart the divine whisper of approaching life. I waited.

The form of a woman, dressed in white, appeared suddenly at my side. Her face was in no way defined but the burden of her need, identical to that felt earlier, became instantly mine. It was more than sharing. It was the tranquil acceptance of the weight of suffering she had so long endured.

"Lord, have mercy on my son," she seemed to pray.

The woman drew closer to me for whatever of compassion and release she was destined to receive, and I put my arm around her waist to comfort her. The very intimacy of her presence spelled her name in giant letters across the dream, and I awakened. The name was MILDRED.

Two days later a letter arrived from an unfamiliar town in Michigan, one thousand miles from where I lived. It was addressed to me, from a woman I did not know.

"Dear Miss Hawthorne," she wrote, "Mr. Cole, our mutual acquaintance, has told me about your work with children. He has suggested that you may be willing to care for my son who is afflicted with epilepsy. . . ."

The letter continued, pulsating with the spirit of her need, and the signature was Mildred Prang. Within a few days I reached the town in Michigan where she lived and was welcomed into a plain square house. It was encompassed by a grove of slender, towering trees.

Ten-year-old Tony was lying on a couch in the living room. The sight of him tore my heart. The boy's wasted body and the almost inhuman sound of his voice stirred the divine compassion, that was to quicken the days and nights through the months that followed. And divine compassion, vibrating in the

heart of God, breathed into motion the miracle of His merciful love.

Without training as a nurse and with no knowledge of epilepsy, only the living God could sustain me in the care of Tony. Only through prayer and a measure of fasting could the boy's healing come.

Tony was endowed with a natural faith as all children are. I, too, was blessed with faith; a redeemed faith which, united with the faith of a child, enabled the heavenly Father to reveal his power. Why His healing was not quickly given to Tony, but manifested gradually through several months, rests in the wisdom of Christ. Perhaps in this a greater mercy was accomplished because the Prangs, new to the ways of the living God, could not conceivably have withstood the majesty of an instantaneous miracle.

The parents went to Canada. Mrs. Prang especially needed the months of release from the care of their son, and her absence freed me to fast and pray.

The seizures suffered by Tony were frequent. There were often four in one day. Through every wakeful moment I prayed, "Lord, have mercy on this boy!" Every night I knelt beside the sleeping child, feeling the powerful upreach of compassionate desire. I knew that it was reaching God. Yet seven weeks of spiritual darkness went by and there was no apparent change in Tony's condition. Nevertheless, I knew that he would be healed. The very fact of the prophetic dream which was Christ manifested, and the spiritual travail that kindled the unceasing prayers lifted perseveringly to the heights, assured me that in the sight of God the boy was already well.

Through the eighth week the number and severity of the seizures lessened. We knew, then, the first joy of the heavenly Father's demonstrated care. A heart overflowing with gratitude added power to the supplications that continued night and day, and the Father blessed us greatly. Most of the

ninth week passed with only three attacks. From then on they became less and less frequent, and at the end of the third month of prayer and partial fast the seizures had become rare. Finally they stopped. It seemed too wonderful to believe that it was the end of Tony's affliction, but it was.

On the eighteenth consecutive day that their son had been completely free from epileptic seizures, Mr. and Mrs. Prang returned home. During their absence they had been receiving constant reports of Tony's progress but the spirit of reunion with their son revealed their doubts of his recovery. On the same day I was moved to leave Michigan, guided to other work. This grieved us all. Yet the grief I felt was rivalled by my joy. Unaccommodated as they were at first, to the healing of their son, the Prangs would soon know and love the living God whose mercy had blessed us all.

After a year of silence a letter came from Mrs. Prang. It was radiant with Christ.

"Through all this year," she wrote, "Tony has never had an attack!"

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:

August . . . . .	7—13—19—26
September . . . . .	3—9—16—23—30
October . . . . .	7—13—20—27

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*.

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## RECIPES

### *Vegetable Soup*

One large potato, one large turnip, one carrot, two sticks celery, one-half head cabbage, and one onion. Chop the potato, carrot, cabbage, turnip, and celery and boil for 1 hour in 3 pints water. Chop the onion and fry until brown in two tbsp. of butter; add the onion to the vegetables and boil another twenty minutes, keeping the pot tightly covered. Season with salt and add enough water to serve the amount.

### *Lentil and Mushroom Loaf*

Soak one cup of lentils over night. Boil with onion until tender. Mash through colander. Add one cup each of mushrooms and bread crumbs. Season with mace, sage, paprika, and salt, adding two well beaten eggs. Then form into a loaf and bake one hour, basting with tomato sauce. This loaf is delicious when served cold with salads.

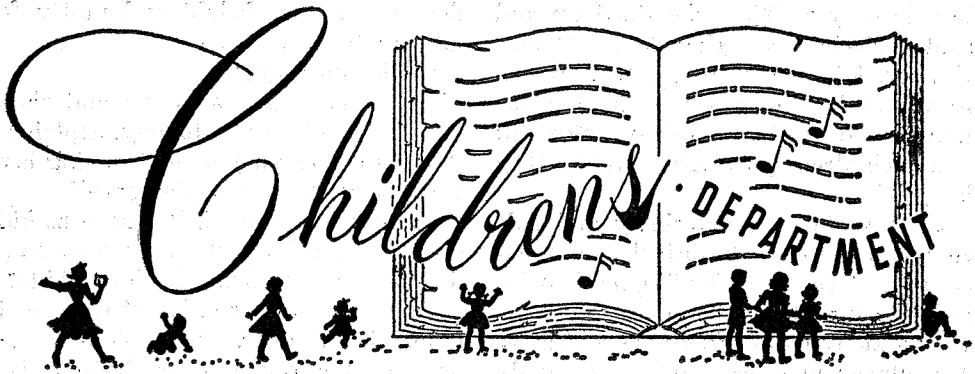
### *Honey Chocolate Freeze*

Place ½ cup milk in top of double boiler, add 1 square unsweetened chocolate and heat. Stir until thoroughly blended. Cool. Place ¼ cup pureed banana in bowl, add ¼ tsp. salt, 1/3 cup honey, 2 egg whites, 1 tsp. vanilla. Beat until very stiff and creamy. Add gradually the cooled chocolate mixture and blend thoroughly. Freeze in refrigerator tray without stirring.

### *Honey Rice Pudding*

Soften 1 envelope vegetable gelatin in ¼ cup cold water; dissolve in 1 cup hot water. Add ½ cup honey, 2 cups cooked rice, ½ tsp. salt, ½ cup sugar. Whip cream, fold into rice mixture with 1 tsp. vanilla and 1 cup finely chopped pecans, almonds, or Brazil nuts. Pour into molds and chill until firm. Serves 6 to 8.





## The Land of Morning Bright

By ELSIE BIGGERSTAFF

**T**HE LITTLE boy awoke from his long, dream-troubled sleep. For a moment he lay still and relaxed, a great contentment welling over him in the realization that the bad dream was not real and that he was awake and safe.

He sprang up and ran joyously to the open window. The early morning twittering of birds and the flower-scented air seemed to call him outdoors. He tip-toed to the door, opened it, and then ran out into the old-fashioned garden. Just beyond the round bed of mignonette and heart's-ease, he saw his grandmother gathering a dainty bouquet of flowers.

Just as the child gaily stretched out his hands to blindfold her in the age-old, childish gesture of "Guess who!" the little old lady straightened up, turned, and eyed him smilingly.

"Come now, Johnny. I've been sort of puttering around, waiting for you to get up. We're going on a nice little trip today."

Johnny gasped excitedly.

"Oh, Grandma! A trip! Only—will Mama let me go?"

His grandmother smiled tenderly but she replied reprovingly, "Now, Johnny, you know Grandma wouldn't take you anywhere unless your mother—", she

broke off abruptly but Johnny, happy in the thought of an excursion with his beloved grandmother, did not notice her hesitation.

She resumed briskly, "Well, your mother is still sleeping so we'll go right along. You know she needs all the rest she can get."

Together they left the garden and started up the quiet street. Suddenly Johnny stopped and stared down at himself in stupefaction. "Why, Grandma! Isn't that queer? I don't remember dressing this morning!"

His grandmother peered sharply at him for a moment and then laughed comfortably. "Oh, you're just like your father. Many's the time that boy fell asleep with his clothes on. I never used to let that bother me, though. With eight young ones, I had my hands full."

Reassured, but with a fleeting, vague sense of the unaccustomed, the child began to chatter volubly as they walked along. "I had an awful bad dream last night, Grandma. Know what? I dreamed that I was hurt. Boy! Am I glad it was only a dream!"

His grandmother stooped and pressed the child to her motherly bosom. She gazed ahead with a far-away look in

her deep eyes. Then she stood up and said briskly and cheerfully, "Now, Johnny, it's best to forget that dream. Just you look over there and see the playground we've reached. See all those children playing? Aren't they happy?"

Johnny stared wonderingly and half enviously into the beautiful, sunlit enclosure. Never in all his life, he thought, had he ever seen such interesting toys, and so many happy, gay boys and girls. The playground presented a seemingly endless vista of green grass, beautiful flowers, trees, lily ponds—everything, in fact, to add to the happiness of children.

"What's this place, Grandma? I never saw it before. May I go in and play?"

His grandmother chuckled indulgently. "Well, Johnny, this is the surprise I've been saving for you. This is your new school. And just think, in this school you're going to have nothing but things you will *like* to learn."

"Honest, Grandma? Cross your heart and hope to die? No arithmetic?" Johnny was half hopeful, half incredulous.

"No arithmetic!" Grandma laughed.

Johnny was puzzled. "But what will I study, Grandma?"

"Oh, the whys and wherefores of things."

"Won't that be harder than arithmetic?"

Grandma hugged the little boy. "I'll be right here all the time to help you with your lessons." Johnny jumped up and down, shouting gleefully, "Grandma's going to school! Grandma's going to school!" Then his attention was caught by some sweet-scented flowers which he had not hitherto noticed.

"What makes the flowers so pretty here, Grandma?"

"Guess!"

Johnny looked wise. "I know! 'Cause you have a green thumb and you planted them."

Grandma shook her head. "No, these

flowers all grow bright and pretty for all you little children."

"Why do they?"

Grandma picked a flower and showing it more closely to Johnny, explained, "Because every boy or girl coming here sees the *real* flowers plainer—"

Johnny interrupted. "'Cause us kids don't need glasses like most grown-ups do? But what about the blind kids?"

Grandma said gently, "No one is blind here, dear. The flowers are brighter for you children because you



do not first have to lose the dust from your eyes as grown-ups have to do."

Johnny nodded simply, then sat entranced, listening to a bird's song with its thrilling warbles and trills. "I wish Mama and Daddy could see these flowers and hear the birds singing," he said a little wistfully.

Grandma hugged him and answered consolingly, "They will some day."

"Will they come soon?"

"Yes, dear. They will come sooner than you can imagine. Though here, there are no days, months, and years, only an endless hour of beauty and love."

Johnny whispered, "Oh, Grandma! It's so nice here but—", pausing uncertainly, "what is the name of this place?"

Grandma took the little boy's small hand in her comforting clasp, and as they began to walk towards the beautiful mansion, replied in a gentle, reproving manner, "Why Johnny, you've said the name of this place almost all of your life!"

Johnny chuckled incredulously, "Oh yes? When have I? I don't remember the name."

Grandma looked down at the child's smiling face and asked, "What is the bed-time prayer you mother taught you, darling?"

Johnny laughed gleefully, "Oh, that's easy to remember!

'Now I lay me down to sleep.

I pray the Lord my soul to keep.

Guard me through the live-long night  
And let me wake to morning bright.'"

"Johnny, lad, *this* is the land of Morning Bright!"

## ASTROLOGY: ART OF ARTS

(Continued from page 417)

the "localized pain of our personal sorrows" into a vast participation of the sorrows and suffering of evolving humanity. The actor and actress are intermediaries between our consciousness of separative self and our consciousness of identity with the selfhood of our archetype, humanity. Give a little thought to your responses to performances of great acting. Do you recall the sense of "expansion into a larger self" by stimulus to your sympathy, your courage, your faith, your love, and your aspirations?

Mention might be made here of one who, in her day, was considered by most to be greatest in the field of dramatic artistry and whose fulfillment of artistic endowment represented one of the greatest developments of theatrical art: Mme. Sarah Bernhardt. The career of this great French actress (she was a native of Paris and also of Scorpio) on the stages of the world cov-

ered a span of something like sixty years and, from a standpoint of sheer "quantity of expression," as well as of quality, it was a phenomenon of staggering proportions. She not only interpreted major roles from the classical, melodramatic, and lyric repertoires, but so great was the power of her vibration that she inspired the writing of a great number of the finest plays of her time—by such authors as Francois Coppée, Victor Hugo, Edmond Rostand, and many others. This woman was truly a priestess of dramatic art, consecrated with every fiber of her being to the fulfillment of an endowment that was truly a gesture of the divine to those on this plane. Read a good biography of her life. It will re-charge your consciousness with a renewed faith in the power of beauty resident in the human archetype.

In application to astrological reading, the symbolic essence of dramatic ability is Venus, Jupiter, and Neptune, the signs Pisces and Leo, and the fifth house. "Dramatic career" will involve certain favorable configurations with the Moon (as the symbol of the public) and also of the sixth and tenth houses. (The prodigious achievements of Mme. Bernhardt are shown by Sun in Scorpio in combination with a conjunction of Jupiter and Uranus; it is possible that she had both Moon and Neptune in Pisces—Twelfth House—with Aries Ascendant.

Does the astrologer act? If so, what is his theater and whose lines does he read? A factor in the ethics of astrological service demands that the consultant astrologer submerge his personal feelings, thereby avoiding an infliction of negative vibrations on his troubled client, and that clarity of at-tunement to the horoscope may be effected. In this respect, he does exactly what the actor has to do. The astrologer, in his person and vibration, must dramatize serenity, friendliness, enlightenment, encouragement, and love. This is not "hypocrisy," though the word "hypo-

## The Rosicrucian Fellowship

### AN AQUARIAN MOVEMENT

A spiritual Religion cannot blend with a materialistic Science any more than oil can mix with water. Therefore, because the Great Leaders of humanity saw the tendency toward ultra-materialism which is now rampant in the Western World, they took steps to counteract and transmute it at the auspicious time. They did not wish to kill budding Science as Science had earlier strangled Religion, for they saw the ultimate good which will result when an advanced Science has again become a co-worker with Religion.

Centuries have rolled by since 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 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.

The Rosicrucian Teachings are given to the world by means of *The Rosicrucian Cosmo-Conception* and other works of Max Heindel, Initiate and Seer, and authorized messenger of the Rosicrucian Order. Many of these books, dealing with esoteric Philosophy, spiritual astrology, healing, and Bible interpretation, are available in the public libraries all over the country, and may be purchased directly from Headquarters or from numerous dealers handling our publications. *Voluntary offerings from students and the income from sale of Fellowship books largely support the Institution.*

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erite" does essentially mean "one who plays a part." The hypocrite misrepresents through a falsity of nature; the astrologer represents through the truths of human nature.

The astrologer "reads the lines" of human nature as an explanation of life-principles functioning through a particular archetype. His stage is any place where he presents astrological truths for the enlightenment of the consciousness of other people, privately or publicly. The astrologer serves to dramatize the essential good of the person for whom he reads and, in this function, he proves his identity as brother-in-spirit to the dramatic artist.

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## Lists of Dealers and Centers

We publish in alternate issues of this Magazine complete lists of dealers carrying the Rosicrucian Fellowship publications; also lists of the Study Groups and Chartered Centers of the Fellowship, both in the United States and abroad. These lists are omitted in the intervening issue in order to make the space available for our articles and notices. This applies to the present issue. Anyone wishing to obtain the name and address of any Dealer or the address of any Center or Study Group will find them in the August issue. They will also be found in the October number.