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PRESIDENT TRUMAN'S INAUGURAL ADDRESS

At a time as critical as is the present both for our country and for the world at large the words of a national leader of a land as powerful as ours take on a great significance at all times but especially when spoken in a history-making moment like that of a President's inaugural. The words then uttered are well weighed to the last syllable; for the audience is no mere hundred thousand on Capitol Hill nor the millions that make up the citizenry of our own country, but the peoples of all the world. An address to be worthy of such an occasion must, therefore, arise out of a world view and be animated by universal concepts. President Truman's address was not without these virtues.

The address embraced two principal themes, namely Democracy versus Communism and a four-point program for security and peace. In dealing with the first of these two subjects the President confined himself chiefly to a definition of the two rival political philosophies that are today dividing the world into two gigantic blocs in spite of the intense desire on the part of all peoples everywhere to achieve global unity. It was a clear, simple declaration of principles. It was firm without being aggressive, positive without being provocative and fearless without being arrogant. There was no touch of bitterness nor exasperation in this part of the speech, nor any other. Throughout, the tone was calm and considerate; it was uncompromising but conciliatory.

Perhaps this was the most noteworthy feature of the address. It carried the note of a common humanity. It was not a fighting speech. It was not chauvinistic. It indulged in no easy-going optimism. It recognized difficulties, affirmed faith, voiced hope. And underneath it all was the will to good.

This will to good was given magnificent expression in the last of the four points in his enunciated program for security and peace in which he proposed that we embark on a "bold program for making the benefits of our scientific advances and industrial program available for the improvement and growth of under-developed areas."

"More than half the people of the world are living in conditions approaching misery," declared the President. "Their food," he added, "is inadequate. They are victims of disease. Their economic life is primitive and stagnant. Their poverty is a handicap and a threat to them and to more prosperous areas."

We can help these people, said the President, pointing out that while our natural resources are limited, our imponderable resources in technical knowledge are inexhaustible. By means of the latter, he added, we can help the backward and poverty-ridden people to help themselves. Other nations were invited to participate. It was presented as a world task for world betterment.

In this proposition we have another important recognition of the world responsibility that is ours by virtue of the altruistic spirit, the technical skills and the material resources with which we have been blessed. It is also another evidence of the growing conviction on the part of peoples everywhere that no nation can live to itself alone. In primitive times each household constituted a self-contained economy. Later this expanded until it embraced the nation. Today it has transcended these bounds and includes the entire world. No longer can there be permanent health and prosperity in any one area so long as any other is suffering disease and poverty. The human family constitutes a single social organism in which there can be general well-being only if all its members are whole and healthy.

The American people being by nature warm-hearted and generous can but respond approvingly to the President's humanitarian proposal. It is consistent with America's traditional concern for the less fortunate no matter who nor where they are. While self-interest is pronounced, there is no denying that there also exists in America a very great spirit of philanthropy. Idealism is strong, and friendship for all peoples is natural to the nation that is an amalgam of the pioneering spirits of all other nations and races.

But seeing the world's need and desiring to alleviate it is one thing, whereas to actually do so is another. There are obvious obstacles. There are obstacles of a narrow, short-sighted self-interest. Still greater are the obstacles of the economy under which our social order functions. Hence the comments: "Fine! But how can we do it? How can we continue to raise the billions already required to rehabilitate Europe, and to police the world? Excessive taxation and loss of purchasing power both at home

and abroad is already depressing our economy. With our own standard of living declining how can we take on the added burden of attempting to raise the standard of approximately half the world that lives in squalor and want?"

The answer is: We cannot do it as our national and world economy operates at the present time. But since common sense calls for it, sound reason demands it and conscience requires it of us, a way must be found by which it can be accomplished. If our social order, and that aspect of it that falls within the sphere of economics, is not now so organized that it can provide material sufficiency out of the earth's boundless resources for all its progeny, then it requires a modification that will make this possible. No one is willing to grant that the genius of man is not capable of solving the problem if it be approached with selfless interest and the will to universal good. But in seeking the needed solution the fact must first be recognized that it cannot be found within the framework of the Old Order. New concepts must be grasped, a changed attitude is needed, a new consciousness must come into play. A world view and the will to create right relations must flow into the effort. More than that, spiritual principles must be brought down from the abstract levels to which they have been relegated by our materially focussed civilization and harnessed to the practical problems that confront us in every department of life. Only then will it succeed, as succeed it must.

Our national and world economy alike operates without benefit of divine law and order. Consequently it presents the sorry spectacle of a world in vast want in the presence of mountainous supplies, actual and potential. As our economy now functions, production is not geared to a people's needs, but to man's greed. Production is for profit, not use. No matter how great the need, production ceases when profits disappear. In order to hold up prices that will yield profits, production is curtailed. It is curtailed by producers' organizations and by government controls. During our depression in the thirties we were raising vast funds through private charity and public taxation to provide food, clothing and shelter for millions in need while at the same time destroying live stock, plowing under growing crops and forbidding even the unemployed to cultivate fertile acres lying fallow or to operate idle mills and factories. And the practice continues in the presence of the present world need.

While everyone admits that such manipulations do not make sense, that they are in fact nothing short of being wicked, yet they continue because the maintenance of the present system requires it, and the preservation of the system is given precedence over the alleviation of human need. It places matter above man, gold over God. It is a subservive order that can have no other end than the tragic disintegration and collapse that has now overtaken it.

We are faced today with the paradox of poverty midst plenty. Here is a contradiction of facts for which we must find reconciliation. As for us Americans, we stand possessed of natural resources, technological equipment and a genius for mass production such as would enable us to provide abundance not only for ourselves, but with enough left over to go a very long way to immediately relieve the needs of the hundreds of millions of which the President spoke that live in misery and want. But for all this we are not producing sufficient to meet our own needs. We are producing more than moneyless people can buy but not sufficient for all needs. Consider housing alone.

That we have productive capacities capable of reaching around the world in generous measure was amply demonstrated in the last war. After taking ten million men out of production, we were still able to create over night as it were, a war machine extensive enough to carry on gigantic operations virtually all over the world. Not only that; we furnished our allies with vast supplies, both military and civilian. In other words, we have the productive capacity to comfortably feed, clothe and house not only ourselves but millions and hundreds of millions besides, if only our social order were so organized that our economy could function fully, freely and righteously.

That society could be so organized lies well within the reach of man's present abilities. But such organization cannot be created according to any of the existing political and economic patterns. Capitalistic Democracy does not have it, nor does Soviet Communism, nor again the middle-of-the-road British Socialism. In all three systems the economy is crippled because it is tied to the State on the one hand and not tied to the spiritual life on the other. It is not properly coordinated to either of the two other main branches of social life. Because it has cut itself off from the spiritual life it is devoid of those impulses that give to all activities their true direction, expression and significance.

The solution for our economic problem must, therefore, be sought for along lines not now being considered. One source of light on the problem is to be found in a study of social order as it functioned under Ancient Israel's Theocratic Government and another is a study of the social organism in the light of spiritual science. In this direction guidance is to be found that will enable us to transform our disordered and iniquitous systems into a way of life that will really bring peace, plenty and happiness to this world. Civilization will not be able to come out of its present social tribulation until its political and economic thinkers come to recognize that the remedies required for the correction of our social evils and maladjustments cannot be found solely within the political state and the economic system to which they now look, but that a third sphere, the spiritual, must enter into their calculations before solutions of a fun-

damental character as possible. And by this we do not mean the adoption of a life of formal piety or subscription to creedal beliefs nor devotion to abstract ideals and principles. We mean the introduction of righteous principles into the operation of commerce and the conduct of the state. We mean a factual linking of operative religion, economics and politics, with each of these three primary departments functioning under an autonomous administration of its own. Only by such disentanglement can each department function according to its own nature and properly fulfill its social purpose. Only when separated in form is it possible for them to operate in frictionless unity.

President Truman gave voice to social purpose on a global scale when he called for a world rehabilitation program. If the call be not heeded now, it will be later. There is no escaping the hard facts of reality. The need the President spoke of is present; so, too, our ability to help assuage that need in a large way. If there be mechanisms in our social structure that prevents us from doing what is needed, and that we not only want to do but have the resources and ability to accomplish, then that mechanism must be mended. If it is not, more disastrous consequences will overtake us than the worst we have so far experienced.

What President Truman placed before us in his call for added world service carries with it, therefore, an implicit call to so reorganize our political, economic and spiritual life that we may have order where now we have disorder, plenty where we have want, health where we have disease and justice where we have inequities. The call, moreover, serves to emphasize yet again humanity's need for establishing a practical working partnership between the ideal and the actual, the spiritual and the material, the national and the international, the personal and the universal.

Whatever judgments may be passed on this or that particular in the Inaugural address of January twentieth, nineteen hundred forty-nine, Americans generally will no doubt agree that in its broad features it was truly keyed to our national destiny and that in its overtones it carried the hope and the promise of the emerging New Order when right relations, good will and peaceful pursuits will prevail among men and nations the world over.

Our Greatest Presidents

A recent issue of Life carried a portrait gallery of the men who have served our nation as President. They are given a rating ranging from the "great" to the "failures". It is significant to note that the six who rank as the Great—Washington, Jefferson, Jackson, Lincoln, Wilson and F. D. Roosevelt, were all men who made the betterment of humanity their life mission and brotherhood the goal of their highest idealism. We are approaching the great humanitarian sign of Aquarius with its new concepts of unity and oneness and are beginning to recognize and appreciate increasingly these Aquarian attributes in our public figures and to give increasing support to those who demonstrate these New Age tendencies.

The Twelve-Stringed Cosmic Harp

BY CORINNE HELINE

GEMINI

Charles Gounod

Charles Gounod, the French composer, affords an interesting Gemini study in contrasts. One of his early musical instructors said of him: "He finds interest and pleasure in everything, and what I like best, he always wants to know the reason why." This questioning attitude is a marked characteristic of Gemini children.

True to his astrological rulership, Gounod in his autobiography writes: "Steadiness was never my strong point. I fear a weakness uncounterbalanced by good sense may easily become a power for evil." And again, in his definition of art, he gives expression to the highest idealism of his sign "Art is neither an utter dream nor an exact copy; it is neither the mere ideal nor the merely real. It is like man himself—the meeting and fusion of the two. *It is Unity in Duality.*" In these words of Gounod's we find the highest significance of Gemini.

Charles Gounod lived up to this high idealism in his art. Born in Paris, June 17, he was determined from infancy that no obstacle should prevent him from following a musical career. It was a determination, a resolve that was in fact a dedication to the task he had come to perform, the cause he was destined to serve. After such a dedication strong souls are invariably brought to trials to test the strength of their resolve. Gounod was no exception to this rule. He encountered both extreme poverty and parental oppositoin, but neither proved strong enough to dissuade him from his purposed course. His goal was the Grand Prix de Rome and a Chair in the Paris Conservatory, both of which he realized.

It was during his ecstatic rambles on the beautiful Isle of Capri, in its "phosphorescent nights" as he refers to them, that he found much of the inspiration for his opera *Faust* which he completed seventeen years later, and which is perhaps the work that most of all gave world-wide luster to his name. This opera had its world premiere in Paris, March 19, 1859, under the supervision of the composer.

The drama *Faust* is keyed to Gemini. It is dual in form, being in two parts and deals with man's twofold nature in its higher and its lower aspects, or to "two souls housed within our breast that struggle there for undivided reign" as Faust himself expresses it. In Part I we have a presentation of man in the character of Faust as he functions on the lower sense plane; in Part II, the regenerated Faust in whom the soul is in control, now typifying the glory of mankind redeemed. In terms of the two columns, one black and one white, which represent Gemini pictorially, Part I is the black column and Part II the white one.

It is also to be noted that the music of *Faust* is Neptunian in its influence upon those who hear it and that Neptune is the higher octave of Mercury, the ruler of Gemini. Gounod wrought better perhaps than he knew when he attuned himself to the high Gemini currents that form the musical accompaniment for this supreme drama of human emancipation.

Gounod's color-note is soft, misty blue, and his music may be used for meditative purposes to produce that divine inner stillness so necessary to well-being in this hurrying world.

Edward Grieg

Another Gemini quality appears in the music of Edward Grieg. This composer played to two kingdoms in nature, namely, the Kingdom of Nature Spirits and the Kingdom of Man. His compositions link the two into the ever expanding unity of life.

In the music of Grieg the spirit of Norway becomes articulate. Norwegian folk music was the primal source of this composer's inspiration. "How strange," he wrote "is life, like the folk tunes of which one knows not whether they are conceived in major or in minor." He added that when he discovered Northern folk music he found at the same time his own life's work.

The strange, almost ethereal songs of the peasants which he heard while wandering through the valleys of his native land give a distinctive quality to his works. It was in the silences of the open white spaces that he learned to attune himself with the music of nature. It is the keynote of the Elves and Brownies that sounds in the *Hall of the Mountain King*. Sprites of both Fire and Air are heard in *Anitra's Dance*, while *Solveig's Song* echoes the tone of the Guardian Spirit of Norway's mighty snow crests. The peace and calm that pervaded the composer's home, Troldhaugen (the home of trolls or spirits), was so pronounced and of such high quality that friends declared Grieg's entire estate seemed to be singing *Solveig's Song*.

To each nation there comes a messenger from the great inner Temple of Music who is best qualified to be used by that nation's Race Spirit as the channel for furthering evolution by means of music. In Germany Bach was such an instrument; in Italy Palestrina was so used. There was Chopin in Poland and Tschaikovsky in Russia. In Norway it was Grieg. To his music more than to any single factor has Norway's life, customs and folklore become familiar the world over.

"Mysterious gloom and indomitable wildness—these are the contrasts of Norwegian folk-song," writes Grieg, and these are the elements which characterize his music so largely. As one critic writes: "He formed a new kind of music differing from the classical German art as an exotic orchid of the forest differs from the beautiful, but regular garden flowers."

The exquisite tenderness and soulful quality of Grieg's love songs take their place beside Schumann at his best. These songs were all inspired by his love and devotion for Mme. Grieg with whom he knew many years of perfect companionship. Perhaps the most popular of all his songs, *I Love You*, was written for her at the time of their betrothal.

It is significant that having found himself so completely in Norwegian folk music, Grieg was unable to compose when away from home. He says: "The tones I find good one day, I tear out of my heart the next, because they are not genuine."

The eyes, as the poet observes, are indeed windows of the soul. The eyes of Grieg are described as having reflected the blue of Norway's skies and the mystic luminosity of her fjords.

The composer's final resting place is as romantic and Norwegian as his music. A high and steep cliff, plainly visible from his beloved home, Troldhaugen, projects into the fjord. Near the middle of this fifty-foot precipice is a natural grotto that can be reached only by boat. Grieg chose this spot as his burial place. It is here amidst the quiet solitude he loved so well and surrounded only by nature's white and green, his own color notes, that all that is mortal of Edward Grieg was interred.

Born June 15, 1843, his spirit left this earth plane September 3, 1907. Belonging as he did to an airy sign he was attuned to the element of air, physically, mentally and artistically, and so it was not strange that this son of Gemini chose for his final resting place an elevation that reached upward toward the sky.

Grieg's music is particularly potent in relieving enervation and depletion, especially of the nerves.

Robert Schumann

Robert Schumann first saw the light of day on June 8, 1810. He was a strange, shy, elusive child who lived to weave bizarre stories of ghosts, fairies and elves to the mystification of other children and who at the age of seven was inscribing these airy fancies into musical compositions which took the form of eerie little dances. His father, noting these unusual qualities in his son, dedicated him at this tender age to a life of music and art.

In Schumann the dual characteristics of Gemini set their impress upon both his life and his music. He was a dreamer and a realist, an idealist and a man able to hold his own in the practical world. Throughout his life he was noted for his independence and originality, both of which are Gemini traits. These qualifications often brought him into trouble with his teachers who regarded him as the most original of pupils, as he was afterwards named the most original of composers.

Youth found the pendulum still swinging between the ideal and the

real. Should he devote himself to music or to law? This perplexed questioning he looked upon as part of his "eternal inner soul struggle." Indecision is a typical Gemini quality. Not without good reason was it asked, "Can Robert really *will* something? Also it was added, "his disposition is very variable."

Schumann himself writes at this time: "Now I stand at the crossways and am startled at the question—whither?" It was the final and propitious choice of art that led to his distinguished career and which gave to the world some of its loveliest and most soulful music. Also it brought him the years of perfect comradeship he enjoyed with Clara Wieck, his gifted wife.

It was when the young composer entered the Wieck household as a pupil of Clara's father, that his serious dedication was made to the Muse of Love and of Music. In his marriage with Clara, Schumann realized the high consummation of Gemini, namely, the amalgamation of *Duality into Unity*. His genius found its inspiration largely in his love, and most of his important work he dedicated to Clara. She in turn aided in increasing his fame by playing his compositions in her concerts. They were styled "The Great Schumanns", and Robert's letters to Clara are an index to their perfect mating. On the day of his mother's death, he wrote Clara: "Behind all the darkness is your glowing picture and I bear everything more easily."

Later, as the rich fruitage of their golden years together was more and more evident in his music, he wrote: "This music in me now, and always such lovely melodies! Thoughts of you form their chief part and I am going to dedicate them all to you. You will smile so sweetly when you recognize yourself." Once when she was on a concert tour, he wrote: "I often think of you, not as a brother thinks of a sister, nor as a friend thinks of a friend, but rather as a pilgrim thinks of a distant altar piece."

Schumann's sensitive soul and rare intuition evidently recognized Clara as his own when she was but a mere child and he delighted her with his eerie tales of "hidden lands." After their marriage in 1840, he wrote the major portion of the exquisitely tender and beautiful songs with which he so enriched the world. There are also the remarkable groups of chamber music, the four symphonies and numerous other important orchestral works, all flowing easily and joyously from the inspiration of his perfect life with Clara. He wrote of these times: "Concert of the Schumann couple. Happy unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life too, the day is of much importance. My wife recognized this also and rejoiced more in the success of my Symphony than in her own success. Forward then, with God's guidance on this path."

The Gemini musical rhythms have set their impress upon Schumann's music. This is to be noted markedly in the light, almost elfin, quality of many of his compositions; also in the quick succession of changing harmonies and in his distinctive originality. This light, airy, and graceful quality is well exemplified in his composition *Papillons* (Butterflies) of which he wrote: "The air is so sweet and heavenly that I can wish for nothing but a carriage made of roses for an army of butterflies to draw home with gold and silver threads."

As his physical life neared its close, Schumann's sensitivity increased. He often held converse with beings from the inner realms and wrote out themes which he said were dedicated to him by the angels. By the uncomprehending, he was surely 'mad', as are all whose consciousness extends beyond the common bounds. Speaking of his contacts with supersensible reality he once declared that the 'lovely light' bewitched him, and enkindled in him such a sense of security that, as he expressed it, the storms of life no longer frightened him.

Schumann's color-tone is rose pink, the love color, and his music is efficacious for depression and melancholia.

Olin Downes on "Parsifal"

Olin Downes, music critic on the *New York Times*, observed that "music rarely fulfilled its mission in this distracted world." But he went on to say, though he was "no unqualified admirer of Wagner's *Parsifal*, the prelude to that opera, which opened the concert in recognition of the Thanksgiving Season, was indeed a benediction and surcease from the roaring of the city street outside, and it did indeed transport the listener into a nobler world."

Such is the magic of music at its highest! The critical intellect may refuse to give it unqualified acceptance and yet find itself obliged to acknowledge that it has the power to transport one into a nobler world.

Corinne Heline's Wagner

It is the nature and quality of that power in Wagner's music which mere technical analysis of the compositions cannot apprehend that constitutes the essential content of Corinne Heline's interpretation of this master artist's music-dramas. Not until one studies Wagner with the keys to the inner significance of his works does one get beyond the outer courts of his Music Temple and enter into its radiant, transporting sanctuary where dwells the very Grail itself.

Esoteric Music Based on the Musical Seership of Richard Wagner is a very important book. To all those who will accept the validity of the esoteric approach a study of this volume, or even a mere reading, will lead to a new understanding and a fresh appreciation of Wagner's great musical-dramatic creations which, in turn, will open the door to enriching soul experiences that are priceless.

The volume is \$3.00 postpaid.

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New Age Bible Interpretations

BY CORINNE HELINE

THE BOOK OF JOSHUA

ELEVENTH AND TWELFTH STEPS - CONQUEST OF AI (SELF-MASTERY)
AND CAUSING SUN AND MOON TO STAND STILL (POLARITY).

And Joshua burnt Ai and made it a desolation even unto this day.

Joshua 8:28

*Sun stand thou still upon Gideon and thou moon in the valley of
Ajalon.*

Joshua 10:12

It will be obvious to the serious esoteric student who has thoughtfully followed the Twelve Steps or Degrees which mark the high spiritual attainment of Joshua that with the eleventh and twelfth steps, the Degree of Mastership is reached.

Ai denotes the divine creative fire force in man. It is the persistent misuse of this force which has become a "desolation unto this day." Its terrible toll is being reaped in the pain, disease poverty, age and death that is the human harvest today.

Joshua, the Wise One, speaking from the rank of Mastership, outlines the Way whereby man may break the bondage of this dark human thrall-dom and come forth a renewed, emancipated Son of Light—walking in the Light as He is in the Light.

A kabbalistic key is concealed in the name Ai. A is a masculine letter and correlates with the fire force in man and I is the symbol of spirit, the Ego. As long as man succumbs to the lower sense world he is subdued by the people of Ai; when he attains self-control, he becomes their master. This work of complete mastery begins with the first degree and is only concluded with the final or perfecting steps. This work necessitates untiring zeal, uncompromising adherence to the ideal and unremitting perseverance in following the chosen Path. "Joshua drew not back his hand until he had utterly destroyed all the inhabitants of Ai."

Self-mastery is the supreme key to Liberation. The true Path lies within man himself, not without. With the conquest of self comes also supremacy over things external. The Sun controls the vital or etheric body; the Moon, the desire or astral. The purified essence of these two sheaths fashion the soul body, the golden wedding garment so essential to initiatory functioning.

Through polarization of the positive and negative poles of spirit within himself, Joshua became a Christed One, and also numbered among the brightest of the Old Testament Dispensation's teachers who came to work consciously in preparation for the coming of the Lord Christ.

New Age Screen Interpretations

BY CORINNE HELINE

BLACK NARCISSUS

THE PATH THAT LEADS FROM SENSE TO SOUL

Unless one grasps the deeper meaning of *Black Narcissus* and catches in its overtones the truth it bears, the film story appears to be somewhat mystifying with no particular point of interest to recommend it to truth students except the breathtaking vistas of the snow-crowned Himalayas, and the picture it presents of India with its dire extremes of wealth and poverty, of beauty and sordidness. But behind this outer visual interest are matters that bear deep thought and fruitful revelation.

Located in the city of Calcutta is an organization of Protestant nuns under the name *Servants of Mary*. General Toda-Rai, a wealthy Hindu, gives to the Order his palace in Mopu to be used as a school and hospital for the natives.

The palace, a great rambling mass of stone, is set high up amid the snowpeaks overlooking the valley far below. This romantically beautiful old place, called the House of Women, was where the General's father had domiciled the women of his retinue. The nuns were changing its name to the Mount of Saint Faith.

A beautiful young nun, Sister Clodach, the "youngest Mother-Superior of the Order," was given supervision of the place. Accompanying her were four nuns, Sister Phillips, Sister Briony, Sister Blanche and Sister Ruth. The keyword of the new life was given to Sister Clodach in the words: "The greatest among you is the servant of all."

To discover the true meaning of the story, we must understand that the interpretation deals primarily with the experiences of an aspirant who is dedicated to the Quest of Light. In this film story, the aspirant is Sister Clodach. The other four nuns are representative of certain qualifications or attributes within herself, the control and mastery of which constitute the Path of Discipline leading to Discipleship.

It is familiar knowledge that when one makes the dedication to the higher life, all the frailties of the dedicated individual come to the fore and often assail him with a vehemence hitherto unknown. At this stage the aspirant is often puzzled in that his dedication to a saintly life appears to have made him a worse and not a better character. But what is happening is the bringing more fully to the surface the impurities of life so that they may be seen for what they are and then transmuted into their opposites.

The events which took place on the Mount of Saint Faith were no exception to this rule. The nuns all attributed this stirring of former weaknesses to the clear and rarefied atmosphere of their mountain-peak

home, which, in terms of beautiful symbolism is the exact truth, for as aspiration ascends the tests on the spiritual path become ever more severe.

Sister Phillipa, who was the gardener and whose love of beauty caused her to plant all the garden with flowers when there was crying need for food, typifies the lack of discrimination so vitally important to the well-ordered life.

Sister Blanche, called "Honey" by her companions, represents the personality. She sought to win her way always by means of her charm rather than through the power of spirit. It was due to her mistake in giving the wrong medicine to a baby from which it died, that the nuns were compelled eventually to forfeit their sanctuary amid the snowcrests and return again for further service in the valley below. So subtle and far-reaching are both the lure and the influence of the personal life.

To Sister Briony, whose grief was that she had learned to love the place too much, came the subtle testing of attachment to things. The General's young son who came to study with the nuns, so luxurious in his attire, sparkling with jewels and fragrant with the perfume of the Black Narcissus, represents the call of the outer world which invades from time to time even the highest citadel of Spirit. The Hindu dancing girl for whom this young man became such easy prey, typifies the spirit of voluptuousness, beautiful and alluring and which is always present in the world.

Sister Ruth, the nun who deserts the Order, is the urge of the lower nature. It is Ruth whom the Head of the Order commands Sister Clodach to take with her because she is her great problem.

Mr. Dean, the General's agent, is the man to whom both Clodach and Ruth are attracted, the two representing spirit and desire, Ruth the lower nature and Clodach the higher. The conflict between the two is clear-cut and decisive. Ruth discards her nun's habit and dons a scarlet gown. Together Clodach and Ruth keep watch during the hours of the night, Clodach with her prayerbook and Ruth with her makeup kit. As the morning light dawns, Ruth runs away, soon losing herself in the wilds of the forest.

After anguished wandering through trackless paths, she finally finds her way into the home of Dean. Thus untrammelled desire ever leads toward the goal of human gratification. Clodach, the Higher Self, having spent hours in the chapel on her knees before the altar, greets the sunrise with the joyous realization of having achieved self-mastery. Going out on a cliff where stands the bell tower, Clodach is about to pull the bell rope when Ruth suddenly appears and attempts to throw her into the yawning precipice below. They struggle with one another until Ruth, the lower nature, loses her balance and falls into the far depths while Clodach, the higher nature, remains safely on the cliff.

The culmination of this conflict must always occur on the topmost peaks of consciousness, after which the call sounds for service again in the valley below. As Clodach bids farewell to Dean, she asks as a final favor of him that he will watch over the graves. As they part, the mists descend and veil the palace from human sight.

The grave symbolizes the record in the heart which bears the impress of all life's experiences. Every struggle and each overcoming gives birth to deeper compassion, larger sympathy and wider tolerance which all unite to form that rare fragrance which must ever accompany the Spirit of Service.

The purpose of this earthly pilgrimage with its varied experiences is that the perfume of the Black Narcissus, the emanation of the sense life, may come to be replaced by the pure white aroma of spirit.

The Seventh Symphony

A Cosmic Drama Transcribed for the Stage of the Ballet

BY CORINNE HELINE

At one time Art was the handmaid of Religion embellishing and beautifying the works of the Church. Later as materialism increased Art became secondary in the life of modern civilization. Now on the currents of the incoming new age, Art is once again on the way of reassuming its rightful place in the cultural life of the race.

Coming events cast their shadow before, and the arts, because of their sensitivity, register these advanced signs of future events in the making with greater accuracy and definiteness than lies within the reach of all other modes of expression. This fact finds effective demonstration in the presentation of the *Seventh Symphony* by the Ballet Russe de Monte Carlo.

The Seventh Symphony is a majestic epic dealing with the saga of Creation. It combines the exquisite art of the ballet done to the magnificent strains of Beethoven's music. It is a subject eminently suited to this kind of an interpretation since the language of music takes over where the power of speech leaves off and also, since the dance was originally inspired by the very rhythms of nature as those manifest in the circling orbs of the heavens. The solar system is a vast musical instrument, the twelve signs of the zodiac and the planets revolving around the sun forming its frame and strings respectively. Man being an epitome of the universe, is also a musical instrument upon which the spirit plays its symphony of life. It is in the reflection of the macrocosm within the microcosm that the dance finds its beginnings.

The first movement of the Symphony depicts Chaos, or undifferentiated substance, out of which all things evolve and gradually take form under the divine command of the Lord of Creation. Through the creative

power of the great mantram, or word, the four evolving life streams comprising the mineral plant, animal and human kingdoms come into manifestation. Both the universe and man were created by tone. The musical formula of creation is given in the first chapter of Genesis and also the first chapter of the Gospel of St. John.

At the head of the four kingdoms stands humanity which is created dual. "Male and female created he them." The ballet opens at this point of the creation story, a moment in which the breath of the earth is stilled, the music of the spheres hushed and the very Gods stand in awe and reverence before the manifestation of the Law of Polarity, a law operative on all levels of being from the lowest to the highest.

The stage presentation goes on to show man born into the innocence and beauty of the Edenic garden succumbing to the wiles of the serpent, or the lure of the sense life, after which he descends into an ever deepening sensuality and materialism. This continues to increase until it reaches the deepest darkness. Then spirit is truly crucified on the cross of matter which is portrayed by the crucifixion of the most Blessed One.

Following this tragic deed, the light of the spirit seems to depart and life turns into one vast orgy. The grotesque masks worn by the revelers symbolize the subjugation now suffered by the spirit as the outer animal man assumes dominant control.

The efforts of the Great Ones to warn humanity of the terrible reactions which it will bring upon itself if it continues on its present course is brought out at this point on the stage by the flashing of broad streamers of black. But the warnings go unheeded.

Meanwhile the Gods take council in heaven and decide to destroy all those who live only for the gratification of their own frivolous, selfish pleasures that can lead to no other end than destruction and death. And so a consuming fire descends upon the mad revellers in which all perish en masse.

In this impressive production, the stage is sounding the same ominous warning that comes with equal emphasis from both science and religion. Is the fate that overtook the once powerful Lemuria when it suffered destruction by fire to be repeated in this time? Is history to repeat itself and bring an end to our civilization as it did when the vast magnificence of Atlantis sank beneath the waters of the Atlantic? The causes that brought on these planetary cataclysms in the past are present in the world today. They can lead to equally universal devastation. But this need not be so, and the Masters of Wisdom under whose immediate direction our evolution is proceeding, are doing everything in their power to warn humanity of the destruction that impends and which will end in universal catastrophe unless mankind awakens to the danger and sets into motion constructive forces of sufficient strength to avert a planetary calamity.

The new atomic era is here to bring man either a world-wide blackout or to usher in a golden age of life more abundant. It rests with man himself to determine which it shall be. He himself is the final arbiter of his fate.

Form, Color and Tone

The reincarnational cycle of man's evolution proceeds through three worlds or states of consciousness. These three we know as the physical, the astral and the mental worlds. The physical is the world of form, the astral the world of color and the mental the world of tone.

During many centuries past man's consciousness has been so strongly focussed on the material plane that he has but relatively slight awareness of the higher levels of being. Form has dominated his world.

But a point of development has now been reached in which man is sensing increasingly the pressure of the interpenetrating "finer" worlds of desire and thought, or the astral and mental planes, respectively. One evidence of this is the growing consciousness of both color and tone. Color and music are beginning to play a more and more important part in our daily lives. We have come to experience their vibrational effects on our lives, not merely in terms of aesthetic enjoyment but in relation to our physical, emotional and mental bodies, our environment and in our relation to everything about us. The fine arts of painting and music have also become arts applied to every detail of our daily life.

In all this we are observing a stepping-up of the mass consciousness of humanity. And this is what gives to the apparently trivial items about the increased use of music and color in home and school and factory and everywhere else a significance that cannot be passed by without experiencing a joyous satisfaction in the evident manner in which human consciousness is expanding and life made ever more rich and gracious. It is all a part of the dawn of the new, the brighter, the happier and the nobler world of tomorrow.

California Music Teachers To Study Music Therapy

Taking another step forward as the leading musical organization in the nation, sponsoring the use of music in the treatment of mental diseases in State and Government Hospitals, the Board of Directors of The Music Teachers' Association of California, on October 24, at Glendale, California, unanimously adopted plans for complete courses of study in "Music Therapy" for its large Membership.

F. Charles O'Leary, prominent Los Angeles Attorney, and California State Chairman on Music Therapy of the Association, commenting on the Directors' action, stated—"Investigation conclusively indicates that while music in the treatment of mental cases has been in the past largely 'experimental,' in recent times it has been used in such diverse mental aberrations, so frequently, so extensively and so successfully, as to warrant the inference that it is moving from 'the experimental' into the phase of 'quasi-practical'."

"As definite action is immediately imperative in planning for future therapeutic activities," O'Leary continued, "hundreds of the members scattered all over California will be invited to participate in this educational scheme, to supply 'music therapists' and 'music internes' to some 50,000 patients in our State Hospitals."

Concluding, Mr. O'Leary said, "This is not anything new. As both Egyptians and Greeks used music for treatment in such cases very successfully over 2,000 years ago, we are simply endeavoring to revive these ancient methods."

MUSIC, A DEFINITE PART OF MENTAL TREATMENT

As part of the Research Program on "Music Therapy" for The Music Teachers' Association of California, Mr. O'Leary visited Patton Mental Hospital, at Patton, California recently. Excerpts from his report follow:

"Though we have been using Music for only a short time" Dr. Otto L. Gericke, Superintendent and Medical Director of the Institution stated, "we are conclusively of the opinion that music in all forms is very helpful in both the treatment and healing of mental aberrations. Later investigation and experimentation may establish that music is equally as necessary as 'occupational therapy'."

"As many patients have lucid mentalities most of the time, with attacks only at intervals" he continued, "then come with me. You personally speak with some of the 2,215 women and 1,822 men, housed in 46 buildings, scattered over 579 acres—or better still, discuss 'this musical therapy plan' with the attendants caring for these 4,037 human beings, on their patients' desire for and reaction to music. Then attend our musical program—you be the sole judge."

After visiting not a few of the women's and men's wards or "cottages," where almost every form of mental disease was being treated, careful, independent and discreet interrogation of both patients and attendants disclosed that over 50 per cent of the patients desired and longed for active participation, individual application and specific expression in music—as an 'escape from themselves' and agonizing monotony.

"Patients do not advise us" continued Dr. Gericke, "as to the form of treatment, or the kind of medication 'they' require—but 'their' recovery is often very much quicker if 'music treatment' is administered. In order that they could participate in 3 hours of music at 3 times each week, not only was their behavior excellent, but they exerted powerful disciplinary control over the other 'inmates'."

Arriving at the Auditorium, Mrs. Fairo Davis, charming, lovely and highly accomplished Musical Director was conducting in regular practice, a four-part Choral Group of 27 women and 22 men, and 5-piece Instrumental Ensemble consisting of 3 violins, flute and piano—all patients.

Protestant Choir opened with "Teach Me Thy Way"; Violin Solo, "Meditation" from Thais by Benny F.; Frank R. sang "Largo"; Piano Solo "Valse Brillante" by Herman S.; Benny F., Robert V. and Albert D. in 3-Violin Ensemble "Anniversary Song"; "Ave Maria" by Robert V. in Violin Solo; "O Sanctissima" with Robert V. (using a 10 cent comb as a mute) and Albert D. in 2 Violin Accompaniment, was rendered by the Catholic Choir; the entire Chorus sang "Serenade" from The Student Prince, "Killarney" and closing with "Beside Patton Hills"—theme song of the Hospital.

Sixty minutes of superb music. Frank R. manifested depth of control, feeling and understanding. In happy exuberant gladness, the Choral Group produced harmonic effects, nuances, shading, color, expression with clear sequences fully comparable to some professional organizations—they sang together, on pitch, clearly, with good enunciation and a comprehensive understanding of their parts and the music. Herman S. displayed his Munich-trained background, in a delightful piano solo. While superbly accurate Benny F. drew from the depths of his violin many hitherto unknown tonal beauties in "Meditation"; "Anniversary Song" by the 3-Violin Ensemble (all have absolute pitch) was so exquisitely, beautifully and artistically presented, as readily comparable to some renowned living violin virtuosos. Never before has a 10 cent comb been responsible for such gorgeous music.

With so many "geniuses" and patients actually clamoring for music in many forms, and only a few broken-down instruments available, 2-concert grands and 2-complete sets of symphony orchestra and band instruments are urgently needed at the Institution.

Barnyard Refinements

Westville Grove, N. J., July 12. (AP)—Music is being utilized to help fatten the 3500 pigs on the Lichtman Bros. farm here. Morris Lichtman and his brothers, Norman and Louis, put two loud-speakers on a pole in the barnyard of their 38-acre farm. They attached the amplifiers to a portable radio.

The music soothes the pigs and they eat more—and get fat more quickly, the brothers explained. They don't fight much, either, with the music calming them. Whereas the brothers once lost three percent of their pigs through fighting, now they lose only one percent. The pigs, the brothers said, care very little for jive music. They like Guy Lombardo and Bing Crosby, particularly.—Unidentified Clipping.

COLOR SCHEMES FOR CLASSROOMS

The *New York Times*, Nov. 2, '48, carried an article captioned: "City's Classrooms to be Painted Blue-Green. Lunchrooms, Peach, to Make Pupils Happier." "The effect of schoolroom colors on children was a matter of utmost concern of education officials," it said, adding that "the formerly prevailing brown scheme, which is said to have had a depressing effect on youngsters, is to go the way of the disciplinary rules and the dunce cap."

The Superintendent of the Bureau of Plant Operation, Harold D. Hynds, declared that "wall and ceiling colors strongly influenced the emotional responses of children and could determine to a large extent whether pupils were tense or relaxed, bored or interested, eager to learn or restless.

Pointing out that Brooklyn Technical High School, the largest single building unit in the city's educational system, was redecorated recently with the emotional effects of color in mind, Mr. Hynds said this project was "the most thoroughgoing school application of color psychology today."

"Scientific experiments," he explained, "indicate that color is a factor in molding attitudes and viewpoints of children. Light-colored walls and ceilings, together with sufficient natural or artificial light, will produce an environment which promotes health, is conducive to study and at the same time produces a cheerful and artistic effect."

The functional use of color has been recognized by the Board of Education as part of the school modernization program, and has been used in school decorating since 1945. The color program is the result of a series of studies by the Bureau of Plant Operation and Maintenance on the psychological and emotional effects of color. As approved by the school officials, the color program is an extension of the theory of color conditioning used in industry and in hospitals.

In the shops at Brooklyn Technical High School, all machines have been painted gray, with working parts colored buff to concentrate attention on them. Switch boxes are blue to signal against careless operation of the machines. Brilliant orange has been used for acute hazards likely to cut, crush or burn. A yellow-and-black combination focuses attention on stumbling or falling hazards.

According to Dr. William Jansen, Superintendent of Schools, vandalism has decreased where school are attractively painted. He declared that "the entire tone of a community can be raised by the children's awareness of the beauty and cheerfulness of color."

An Item From Florida

From Florida also comes a color item reported from St. Petersburg, April 20, '48 in an AP dispatch. It reports a lighting expert as declaring that color schemes are very important to the pupils' vision and recommends blue for classrooms with southern exposure because it is a cool color and harmonizes with the warm,

yellow sunlight. For a western exposure he suggested green to complement the redness of the afternoon sun. For northern rooms, tan shades are good, said the expert, because they offset the blue of the northern sky, while gray was considered best for eastern exposures. Bright colors used to excess, he said were disturbing.

Paint Job Increases Teachers' Work

CHICAGO, April 10 (AP)—The Stelp School in suburban Wilmette is bright—and so, it seems, are the children. The place has a new paint job. Walls are pale yellow, baby blue and other pastel hues. The blackboard is dark green and the chalk is yellow.

"There's an entirely different attitude now," says Gordon Walker, an instructor. "There's no late afternoon let-down. The kids stay awake and always are ready for something. Of course, that makes the teacher's job a little harder."

COLOR EYE

The General Electric Co. has an electric eye, or spectrophotometer, that its public relations department says is capable of distinguishing between as many different colors as are represented by 10 followed by 90 zeros. This instrument has been used to measure the shade of green of orchid leaves for growers who believe that the shade predicts the color of the orchid. This eye is also said to be capable of dividing beer into so many different colors that taste could be identified by the color shade.

MYSTERY OF THE DUCTLESS GLANDS

Scientists at the University of California in experiments with an extract from the pituitary glands of slaughtered animals have found that they can regulate the size of an animal, producing a giant or a dwarf to order.

At the Iowa State College in Ames, Iowa, the sterility of a high priced bull was diagnosed as due to an undeveloped pituitary gland, and the cure prescribed was the transplantation of a properly developed pituitary from a slaughtered animal into the neck of the animal suffering impotency.

Embodied within these glands in man and animal are marvelous powers not yet developed nor fully understood. The great amount of information that has been gathered and made generally available by both academic and occult investigators is an important part of the hidden mysteries that are being uncovered in this new day of fresh illumination.

* * * *

The *Role of the Ductless Glands in Spiritual Attainment* is the ninth in Corinne Heline's series on *Occult Anatomy*. This nicely bound 48 page pamphlet is 35 cents, as are each of the preceding eight brochures. For titles of these eight turn to catalogue list on page twenty-three.

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Book Reviews

THE DANCE. By John H. Manas. The Pythagorean Society. 152 W. 42nd St., New York 18, N. Y. 1948. Paper. 64 pp. .50.

The Dance, Its Origin, Psychology and Philosophy, is a most interesting and attractive little manual. In the New Era now dawning the arts will again occupy the place which was theirs in Greece's Golden Age. Mr. Manas' delightful brochure is a herald of that approaching time. Among other subjects it deals with the antiquity of the dance, evaluation of the dance, ancient Greek dances and healing through rhythmic dancing. There are several illustrations and a foreword by Ruth St. Denis, America's well-known "First Lady of the Dance."

HERE ARE YOUR ANSWERS, by Flower Newhouse. The Christward Ministry, Vista, California. 1948. Cloth. 248 pp. Index. \$4.75.

Here Are Your Answers is the latest publication of the Christward Ministry. It contains a compilation of many questions received by Flower Newhouse on her numerous cross-country lecture tours. Among the subjects listed are Auras, Death, Dreams, Healing, Initiation, Prayer, Reincarnation, Karma, Meditation and Self-Development. The answers given are clear, concise and direct, covering in detail each point upon which information is solicited.

This is a volume that will add many friends to this Christian mystic's large following. An extensive index adds greatly to the usefulness of the volume. The book is bound in blue cloth, gold lettered. It is boxed and carries a jacket bearing a portrait of the author. Altogether a beautiful and a valued contribution to the occult literature of our time.

—C. H.

BLESSED AMONG WOMEN. By Arnold Michael. Willing Pub. Co., P. O. Box 98, Station M., Los Angeles 32. 1948. Cloth. 262 pp. \$3.00.

Blessed Among Women is one of the most heart-satisfying and heart-warming works on the life of the Divine Virgin that this writer has been privileged to discover. This little volume will be a "must" for those who are interested in the personal lives of the Holy Family. The opening chapters are descriptive of Mary's girlhood which was spent in a Temple-School. The final chapter deals with the glory of the Resurrection morn.

Perhaps the most distinctive feature of the book is the description of the intimate communion which Mary knew from early childhood with the Great Sun spirit, the Christ, the highest of the Archangelic Hosts. Mystic Christians know this to be a fact, and although Arnold Michael has listed his book as fiction, it is evident that in heights of creative ecstasy he has touched high realms of spiritual truth.

The book contains an inspiring foreword by Starr Daily. Mr. Daily sums up his opinion of the volume in the following words: "The best thing I can say about the book is simply this, I wish I had written it."

—C. H.

IMMORTALITY NOW

From a Bulletin issued periodically by *Immortality Now* we read that this year this simple but very effective plan of service enters upon its fourteenth year of ministry. It was in 1935 that it sent out its first message to the bereaved. Since then it has added messages addressed to newly-weds and to parents receiving a new-born child in their home. The work is carried on by volunteers who find in this a service that can be performed anywhere, anytime, and according to the time, strength and money available for the purpose. A Coordinator at Central Station indicates the manner of operation and supplies the required literature. Everything is done on a free-will offering basis and the messages are sent out anonymously. It is strictly impersonal and non-commercial. Address *Immortality Now*, Box 87, Utica, N. Y.

Pamphlet on Gandhi

The two articles on Gandhi that appeared in recent issues of the *Interpreter* have been somewhat expanded and published in a twenty-four page pamphlet titled *Gandhi—The Prophet of Love in Action*. Price twenty-five cents.

Appreciations

Monticello, Utah

Your article on Gandhi was fine and I used part of it last Sunday morning in our Chapel Service. Gandhi was outstanding, and the tributes paid him most deserving. What I read fitted in well with the 24th and 25th chapters in the Aquarian Gospel which were chosen for our lesson on that day.

Lakewood, New York

The Gandhi article in May *Interpreter* was wonderful. How true—"not by might, nor by power, but by my spirit" which he demonstrated. He was another Christ.

San Diego, Calif.

My deep appreciation for your beautiful tribute to Gandhi, the Prophet of Love in Action. It affected me as only the soul stirring beauty of eternal truths do the student that is seeking the Path of the Masters. On occasions when I have heard the great masters of the violin or the piano who have stirred me to the very depths, have I been so moved . . . The loyalty, the adherence to principle, the devotion to his great task, unsurmountable as it must always have appeared on the surface, the humility and willingness that Gandhi always showed in his unfaltering perseverance of his task, made for one of the greatest accomplishments of all times. God bless you for bringing these vital truths home to your readers.

A NEW PORTRAIT OF THE CHRIST

An occultist and a kabbalist of the devotional type and one who is now in his ripe and mellow years, has just released a pen portrait of the Christ that has been executed in the spirit and after the manner of medieval monks who were content if need be to spend a month or a year or a lifetime in performing some task that would by its very nature prove their love of God and their devotion to spiritual idealism in its purest and most abstract form.

The portrait embodies in microscopic letters the Lords Prayer and the Sermon on the Mount. Every strand of hair on the head and on the bearded face of the Master is composed of Gospel texts. Surrounding the portrait is a decorative scroll, the lines of which are also in text and symbol. There are the names of the twelve disciples, the seven spirits before the throne, the twelve signs of the zodiac, five pointed stars, the crown of thorns and the halo of glory. The portrait bears the title, "ECCE HOMO", and is initialed simply, "RA", together with a glyph for the knowing ones.

Many lovers of the Christ will be attracted to this picture not so much for its portraiture and certainly not for the readability of the extensive text it carries, as for the evidence it bears of an extraordinary and concentrated love and devotion to the subject it depicts. The execution of a work of this type is such that it has inevitably charged it with a significance quite beyond that of mere technical artistry. It is a conspicuous instance of a work which is love made visible.

The picture may be had from the New Age Press, Inc. It measures 11 by 7 inches and the price is \$1.00.

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The New Age Press is incorporated as a non-profit educational institution under the laws of the State of California. Its activities are devoted exclusively to the publication and distribution of literature aimed to further the oncoming of the Kingdom of Christ on this earth. Contributions to the New Age Press are deductible in income tax returns.

READERS' COMMENTS

Willowbrook, California

Thank you for the wonderful articles in the *New Age Interpreter*. They are most inspiring. And I am so glad you mention the movies with a spiritual slant such as *Citizen Saint*. All those you have previously commented on have been the ones I would not have missed seeing for anything.

Rochester, New York

May I tell you how greatly I valued your tribute to Gandhi. It was a privilege to see him through your eyes. It made one feel that the light and love which he exemplified had not gone out with his passing but that it remained to glow in the lives of those who understood him and who will keep alive the timeless doctrine of love for which he gave his life.

Potter Valley, California

Thank you indeed for the timely article on the coming election. We have been seeking guidance concerning this very matter and so wish you to know how much help it has been to us. As always the *Interpreter* does do just that. I wish every one might realize its help. It brings joy, peace and enlightenment.

Los Angeles, California

Would like twelve additional copies of the last *Interpreter* with the article on the Approaching Election. It is so enlightening that we are urging all our friends to have a copy.

Bethesda, Maryland

Your animal page in the *Interpreter* is timely. I have made many typed copies of it. Why not perpetuate that page in the *Interpreter*? I like your expression "younger brothers." It was Miss Markwell, I believe, whom I first heard use the expression "lesser brothers" which I adopted.

Santa Barbara, California

As I finish reading your editorial on "The XIV Olympiad" I seem to be still, or again, in Olympia, day dreaming. For of all my visits in Europe, that day in Olympia gave me the keenest satisfaction and joy; and your essay senses both the spectacle and its spiritual significance. And I may add that another day spent at Delphi proved to be well nigh as stimulating. Ah, those Ancient Greeks!

Tampa, Florida

Among the books which bring me a lift because I see a bridge being built between academic and occult knowledge are the following: *Mind and Body* by Dr. Dunbar; *The Rights of Infants* by Dr. Margaret Ribble; *Count Me Among the Living* by Ethel Sexton; *Man Against Himself* by Karl A. Menninger; and *Leave Her to Heaven*.

If those who are studying psychology, psychosomatic medicine and psychiatry will study these after studying your series on *Occult Anatomy and the Bible*, they will acquire a working knowledge of mental, spiritual and physical processes far in advance of general nursing knowledge.

Los Angeles, California

I am enclosing my check for the *New Age Interpreter*. I think it is a marvelous magazine and I look forward to each number with much interest and enlightenment.

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