

The Victory of the Meek

By PARAMHANSA YOGANANDA

The Wreath of Unity

By NICHOLAS ROERICH

Cultural Life of India

By KUMAR GOSHAL

The Morality of Physiology

By LILLIAN R. CARQUE

The Origin of Cosmic Vibration

LIGHT FROM BHAGAVAD GITA

The Auroral Hour

Morning brings back the heroic ages. I was as much affected by the faint hum of a mosquito making its invisible and unimaginable tour through my apartment at earliest dawn, when I was sitting with door and windows open, as I could be by any trumpet that ever sang of fame. It was Homer's requiem; itself an *Iliad* and *Odyssey* in the air, singing its own wrath and wanderings. There was something cosmical about it; a standing advertisement, till forbidden, of the everlasting vigor and fertility of the world. The morning, which is the most memorable season of the day, is the awakening hour. Then there is least somnolence in us; and for an hour, at least, some part of us awakes which slumbers all the rest of the day and night. Little is to be expected of that day, if it can be called a day, to which we are not awakened by our Genius, but by the mechanical nudgings of some servitor; are not awakened by our own newly acquired force and aspirations from within, accompanied by the undulations of celestial music, instead of factory bells, and a fragrance filling the air—to a higher life than we fell asleep from; and thus the darkness bear its fruit, and prove itself to be good, no less than the light.

That man who does not believe that each day contains an earlier, more sacred, and auroral hour than he has yet profaned, has despaired of life, and is pursuing a descending and darkening way. After a partial cessation of his sensuous life, the soul of man, or its organs rather, are reinvigorated each day, and his Genius tries again what noble life it can make. All memorable events, I should say, transpire in morning time and in a morning atmosphere. The *Vedas* say, "All intelligences awake with the morning." Poetry and art, and the fairest and most memorable of the actions of men, date from such an hour. All poets and heroes, like Memnon, are the children of Aurora, and emit their music at sunrise. To him whose elastic and vigorous thought keeps pace with the sun, the day is a perpetual morning. It matters not what the clocks say or the attitudes and labors of men. Morning is when I am awake and there is a dawn in me. —*H. D. Thoreau, in "Walden."*

EAST-WEST

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Cultural Life of India

By KUMAR GOSHAL



Teachers in the Indian cities in ancient times used to retire to a nearby grove to teach and to practice religious meditation in peace and quiet. By the fourth century B. C. these groves had been transformed into great monasteries and universities, famed throughout the Orient.

The universities of Nalanda, Takshashila, Ujjain, and Benares attracted students and scholars from all parts of Asia. Here thousands of boys and girls studied literature and philosophy, architecture, painting, sculpture, and handicrafts, as well as mathematics, astronomy, medicine and surgery, metallurgy, and engineering. Nalanda was both a Buddhist monastery and a university, rivaling the Hindu university of Benares. It remained famous for more than seven hundred years, and exerted great influence on the art and culture of the Orient. It was to Central India what Cordoba was to Moorish Spain, and Cluny and Clairevaux were to

France in the Middle Ages—the foundation from which learning spread to many lands.

In 629 A. D. the famous Chinese traveler, Hiuen Tsang, came to India and spent several years at Nalanda. In his memoirs he tells us that at that time there were nearly 10,000 students and monks living at Nalanda. He found the equipment and environment of the university well planned, both practically and aesthetically. Hiuen Tsang described the view of Nalanda, as one entered through the gate, thus:

A Chinese Impression

"The richly adorned towers were arranged in regular order; the pavilions, decorated with coral, appeared like pointed hilltops; the soaring domes reached up to the clouds, and the pinnacles of the temples seemed to be lost in the mist of the morning. Pools of translucent water shone with the open petals of the blue lotus-

flowers; here and there the lovely Kanaka-trees hung down their deep red blossoms; and woods of dark mango-trees spread their shade between them. In the different courts the houses of the monks were each four stories in height. The pavilions had pillars ornamented with dragons, and beams resplendent with all the colors of the rainbow—rafters richly carved — columns ornamented with jade painted red and richly chiselled, and balustrades of carved openwork. The lintels of the doors were decorated with elegance and the roofs covered with glazed tiles of brilliant colors, which multiplied themselves by reflection, and varied the effect at every moment in a thousand manners.”

The groves of mango trees and the pools still remain as memorials to the past glory of Nalanda.

After the Moghuls invaded India, they continued to support the universities, until their empire began to decline in the eighteenth century.

Literature In India

Most of the early literature of India was written on palm leaves—a very perishable material which time has destroyed. This is one of the reasons for the scarcity of written historical documents dealing with ancient India. That which survives has been written down later from memory by people who had learned it by rote.

The earliest literature extant is the *Vedas*, or books of knowledge.

Of these, the *Rig-Veda* dates back to at least 1500 B. C. It is full of poetic descriptions of natural phenomena and rituals to be performed on various occasions, and speculations on the beginnings of the world.

Indians turned out a vast body of philosophical literature of varying merit. In India, as in Greece, bards and story-tellers handed down epic poems from generation to generation, of which the *Mahabharata* and *Ramayana* are the most famous. Starting as a narrative poem long before the Christian era, the *Mahabharata* took on additional episodes until it became seven times the length of the *Iliad* and the *Odyssey* combined. It is a stupendous compendium of tales of violence and civil war, of fables, fairy-tales, and love-stories, and of philosophical dissertations and rules of conduct. Embedded in the *Mahabharata* is one of the greatest philosophical poems in the world's literature—the *Bhagavad Gita*, or the Lord's Song. This remarkable poem, which attempts to discover when a war is just and must be fought, is supposed to have been composed as early as 400 B. C. It has since become the New Testament of Hindu India. The other of the great Indian epics, *Ramayana*, is sung by traveling bards even today. Like the *Iliad*, it tells the story of a war fought by gods and men, and like the *Odyssey* it recounts the hero's hardships and wanderings while his wife patiently waits for reunion with him.

For the teaching of language there were many treatises on grammar, phonetics, prosody and etymology. Sciences were taught from books on astronomy, medicine and surgery. Political treatises were not unknown and one of them, the *Artha-shastra* (Treatise on Wealth) by Kautilya, written in the fourth century B.C., fortunately has been preserved. The *Artha-shastra* dealt with an amazing variety of subjects: the duties of the king and his ministers and counsellors, council meetings, departments of government and their functions; manufacture and trade; municipal administration of cities and villages; laws and law courts; social customs and manners; rights of women; marriage and divorce laws; taxation; the army and the navy; the sciences of war, diplomacy, and peace; spinning, weaving, and other handicrafts; and even a jail manual!

Artists and artisans studied the *Shilpa Shastras*—books on painting, sculpture, architecture, design, and the theatre. Classifications found in treatises on literature and the drama give us a picture of the variety of literary works produced in those days: *Puranas*, or stories based on mythology; *Itivrittas*, or legendary tales; *Akhyayikas*, or short stories and novels; *Vakavakyas*, or tales in dialogue; *Kavyas*, or poems; *Iti-bashas*, or histories; and *Natakas*, or plays.

Dramatic Arts

Dramatic art was highly developed by the fifth century A.D. Plays were given in halls of palaces

or the courtyards of the wealthy, as was done in Renaissance Europe. The players performed on a raised platform, but without scenery. Actors had to learn singing, dancing and pantomime as well, because there were no plays without songs and dances.

Poetic Imagery

Indian plays were characterized by beautiful imagery, poetic imagination, nobility of expression—and a happy ending! Though they lacked what is generally known today as “action,” they seem to have made up for it, as far as the Indian audience was concerned, in lyricism, style, and the combination of music and dancing with action. Since the plays were written for the pleasure of the wealthy, the leading characters were often royalty or members of the nobility. But plays dealing with lesser mortals were not uncommon. And contrary to popular Western belief, comedy was well represented, and satire was not neglected.

Like Shakespeare, Wagner, and Eugene O'Neill, Indian dramatists had a fondness for writing long plays and operas which took many hours to perform. They invariably opened with a prologue invoking the Deity and explaining the theme of the play. The Indian dramatists were not afraid of innovation; the following two lines of admonition to the audience, from the prologue of a play by the famous Kalidasa, who lived in the fourth century, might even apply to the present day:

"Wise men approve the good,
or new or old;
The foolish critic follows where
he's told."

The most famous names in the early Indian drama are those of Bhasa, Saumilla, Kaviputra, Kalidasa, Bhabavuti, and Sudraka. Kalidasa's *Sakuntala* and Sudraka's *Little Clay Cart* are both known to American audiences.

The East has been a rich storehouse of fables, and some of the oldest folk tales have traveled from India to be woven into the fabric of European literature.

As early as the sixth century B.C., Indian folk tales had found their way to Asia Minor. Many of them were translated into Arabic and Persian, and then into European languages. The animal fables of the *Panchatantra* (the Five Books), stories from the Buddhist *Jatakas* (tales of the many incarnations of the Buddha), and tales from the *Suka Saphati* (Seventy Tales of a Parrot), passed through the East into Europe, enriching the literature of every country they touched.

Many of Aesop's fables have been traced back to India, and Indian tales appear in Herodotus. The *Suka Saphati* stories reached Europe through Persian translations; one of the best known of these stories was the basis of von Strassberg's *Tristan und Isolde*. Masudi, the Persian historian, wrote in the tenth century that the *Arabian Nights* contained Persian,

Greek, and Indian tales. The story of Sindbad the Sailor is of Indian origin, and the fable of the Ebony Horse traveled from India via the *Arabian Nights*, eventually turning up in Chaucer's *Squire's Tale*. Many Indian stories appeared in Europe as the Fables of Pilpay; La Fontaine made use of the fables of the "Indian sage Pilpay."

Local Variants

There are many other examples of the migration of Indian folk tales. In the *Panchatantra* there is the tale of the father who comes home and is greeted by the mongoose he had left to guard his child. Its jaws are covered with blood, and thinking it has killed the child, he slays it. Then he finds the child asleep in the cradle, a dead snake by her side. This tale reappeared in the well-known Welsh story of Llewellyn and Gilbert, the mongoose and the snake reincarnating as the locally familiar hound and fox.

Indian stories have found new homes in the *Gesta Romanorum*, the *Decameron* and Chaucer's *Canterbury Tales*. The tales of the Magic Mirror, the Seven-League Boots, Jack and the Beanstalk, and the Purse of Fortunatus, have been traced to Indian sources. The Pardoner's Tale is derived from one of the Buddhist *Jatakas*. The stories of the Three Caskets and the Pound of Flesh are also of Buddhist origin.

Indian music, like medieval European music, can be divided

into folk music and court music. The basic difference between Indian and European music lies in the fact that the former has confined itself to the development of melody and rhythm, whereas the latter is based upon harmony. But this very absence of harmony and counterpoint tended to develop great complexity and subtlety in melodic line and rhythm in the music of India.

Indian Music

The songs of the Indian plains have some of the rhythmic quality of Irish folk songs. Like French songs, they are sung within a short compass thoroughly well explored. They have a leisurely quality, smoothly gliding from note to note in almost a melancholy manner. In the hills the songs are decidedly cheerful. The glides become leaps, the rhythms are strongly accented, creating a sense of breathless excitement. One special characteristic of hill songs is that they use a pentatonic scale; in their invigorating leaps in melody they remind one of Scottish Highlanders and Swiss yodelers. Indian folk songs hardly ever use any instrumental accompaniment, except the ubiquitous drum.

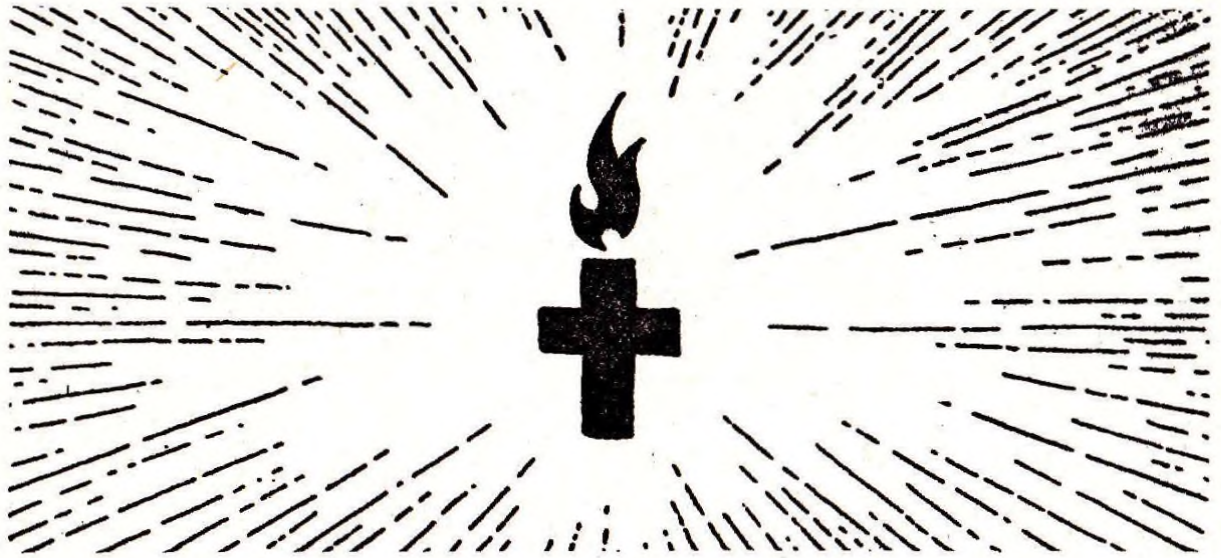
In the cities an elaborate system of music developed under the patronage of the nobility. The Western scale has twelve notes; Indian music, by using ten microtones, makes up a scale of twenty-two

notes. This is not as unusual as it seems, for all non-harmonic peoples use microtones of some sort, the Arabs using it even oftener than the Indians.

Indian music is divided into a number of *ragas* and *raginis*, each one of which has a special name. A *raga* is a composition in a certain scale and mode, and evokes a definite mood. Variations on the *ragas* are called *raginis* or wives of the *ragas*. Tradition does not allow any changes in the structure of *ragas*, and *raginis*, which has been established over the centuries. The reputation of an Indian singer or instrumentalist does not depend upon a literal rendering of the *raga* or *ragini*, but on the individual improvisations of the artist. The *ragas* and *raginis* are mere skeletons which the performers build up with flesh and blood through their own artistry. Since each scale contains 22 notes (consisting of tones, semitones, and quarter-tones), the Indian musician has a wide choice of embellishment. Each season of the year and each hour of the day and night have their appropriate *ragas*, or *raginis*.

Some of the finest examples of Indian architecture, sculpture and painting are to be found in the Hindu temples, the Buddhist shrines and monasteries, and the Moslem mosques of India, just as the cathedrals furnish similar examples in medieval Europe.

(Continued on page 44)



Steps Toward the Attaining of the Consciousness
Which was in Christ Jesus

The Victory of the Meek

By PARAMHANSA YOGANANDA

And it came to pass, when he was come nigh to Bethphage and Bethany, at the mount called the Mount of Olives, he sent two of his disciples, saying, Go ye into the village over against you; in the which at your entering ye shall find a colt tied, whereon yet never man sat: loose him, and bring him hither. And if any man ask you, Why do ye loose him? thus shall ye say unto him, Because the Lord hath need of him.

And they that were sent went their way, and found even as he had said unto them. And as they were loosing the colt, the owners thereof said unto them, Why loose ye the colt? And they said, The Lord hath need of him.

And they brought him to Jesus: and they cast their garments upon the colt, and they set Jesus thereon. And as he went, they spread their clothes in the way.

And when he was come nigh, even now at the descent of the Mount of Olives, the whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works that they had seen; saying, Blessed be the King that cometh in the name of the Lord: peace in heaven, and glory in the highest.

And some of the Pharisees from among the multitude said unto him, Master, rebuke thy disciples. And he answered and said unto them, I tell you that, if these

should hold their peace, the stones would immediately cry out.—Luke 19:29-40.

This striking day in Jesus' life, described above, is a further instance of His omniscience and omnipotence. With His cosmic consciousness, He perceived the presence of the distant colt—which Matthew, in his version of the story, tells us was an ass—and, with a few simple words, Christ empowers the two messengers to get the owner's permission to take, for a stranger, his as-yet unriden beast.

As in all other emergencies of His life, Jesus here again proves that He had no need for the persuasion of gold, and ever found ready to His hand all material accessories to His plans.

The drama of this day in Jerusalem, which the disciples later came to realize (see *John* 12:14-16) was centered in its literal fulfillment of the Old Testament prophecy (*Zechariah* 9:9-10):

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is just, and having salvation; lowly, and riding upon an ass, and upon a colt the foal of an ass. And I will cut off the chariot from Ephraim, and the horse from Jerusalem, and the battle bow shall be cut off: and he shall speak peace unto the heathen: and his dominion shall be from sea even to sea, and from the river even to the ends of the earth.

In the versions set forth in *Matthew* 21:1-11 and *John* 12:12-16, as well as in Luke's story printed here, we learn that Christ's triumphal entry into Jerusalem was in very truth one in which the daughters and sons of Zion did "rejoice greatly" and "shout" as they beheld, and saluted by title, their King, "riding on an ass," as Zechariah had anciently foretold.

That Christ would choose the lowly ass for His mount is as symbolic of His way of life as that He was born in a stable. Zechariah spoke truly of a Messiah who would "cut off the chariot . . . the horse . . . and the battle bow . . . he shall speak peace unto the heathen."

The Prince of Peace, whose only battle cry could be: *Victory to the Meek!* rode no fiery charger amidst a panoplied army, but sat a gentle steed, small and serviceable to the daily ways of peace. His "warriors," no ostentatious stalwarts, were only an unimposing band of selfless disciples. Verily, this King, before whom the multitudes spread their branches of palm, demonstrated once again that a son of God celebrates His dominion in meekness and lowliness of pride.

When Jesus rebuked the Pharisees, He meant that scripture must be fulfilled this day; that Zechariah's words, which required the multitudes to "rejoice greatly" and "shout," should come to pass. If men were forced to "hold their peace," the very stones—permeated too with God, essential in every

atom of creation—would be empowered to hold faith with the scriptures.

Men of divine realization, like Jesus and John the Baptist, know that God alone upholds the structure of the universe, and that He can flame forth from every clod and molecule. Because to mortal eyes, a stone appears inert and spiritless, both Jesus and John used it, on similar occasions of public rebuke, as a challenge to faith. The story concerning John is as follows:

Then said he to the multitude that came forth to be baptized of him, O generation of vipers, who hath warned you to flee from the wrath to come? Bring forth therefore fruits worthy of repentance, and begin not to say within yourselves, We have Abraham to our father; for I say unto you, That God is able of these stones to raise up children unto Abraham.
—Luke 3:7-8.

There is a further interpretation of Jesus' reference to the stones. If the cosmos is against might, if the sun wars not with the planets but retires at dueful time to give the stars their little sway, what avails our mailed fist? Shall any peace indeed come out of it? Therefore, Jesus implied, by His repudiation of the Pharisees' request, that divine justice is no figurative abstraction, and that a man of peace, though his tongue be torn from its roots, will yet find

his speech and his defense in the bedrock of creation, the universal order itself.

"Think ye," Jesus said to the Pharisees, "to silence men of peace? As well may ye hope to throttle the voice of God, whose very stones sing His righteousness and His omnipresence. Wilt thou demand that men not celebrate peace, but war only? Then makest thy preparations to overtopple the foundations of the world; for it is not gentle men alone, but stones, or earth, and water and fire and air that will rise up against thee, to bear witness of His ordered harmony."

Thus, as Zechariah had long ago foreseen, Christ on this occasion spoke "peace to the heathen," proclaiming that not cruelty but goodwill arms the universal sinews. He who "is just, and having salvation; lowly, and riding upon an ass" will know the endless fruits of victory, sweeter to the taste than any nurtured on the soil of blood.

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SYMPATHY

"We lack affection and perception alike and therefore invariably fail to learn from the experience of another. What colossal waste of time and energy results from our having to undergo each and every experience personally! The more widely sympathetic we become, the quicker shall be our release from sorrow. Therefore, love all and learn from them."
—G. P. Seth.

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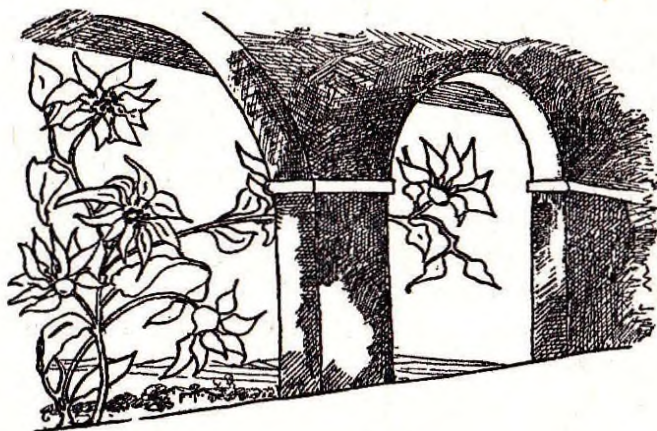
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The Wreath of Unity

By NICHOLAS ROERICH



War is difficult, but still more difficult is post-war reconstruction. When the fundamentals of culture are exposed to danger, when the body and spirit of man are alarmed and suffering, then above the elements there is uplifted some calm miraculous force, the purpose of which is to heal man, harassed in dissonances and unreason. This force is the Eternal Feminine, the reconstructive.

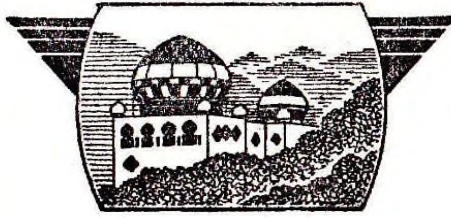
When matters are inharmonious in the home, we turn to woman, who herself has been baptized in the fires of suffering. When things are in turmoil in the world, we turn again to woman, whose heart aches at the wounds to culture and to the spirit. When we say culture, we have woman's influence in mind, she who widely and irresistibly bears the banner of refine-

ment and exaltation at all points, from the cradle to the throne.

In one form or another, the child hears the first word of culture from its mother. With the utmost selflessness and with no egotistical principle, woman introduces cultural bases in the structure whether of family or of nation.

From the most ancient days, woman has worn the wreath of unity on her head. Is not this blessed unity the highest responsibility and most beautiful mission of womanhood? From her, man may learn to seek disarmament not in warships and guns but in the spirit of good-will. And from where can the young generation hear its first whisper of unification? Only from the mother.

To both East and West, the image of the Great Mother is the



Of Nicholas Roerich, who lives now in India near the Himalayas, Vincent White has written: "He has no home, no date, no nation—he belongs to no race or epoch. Neither do the Persian miniatures, the great Chinese art works, the Etruscan creations. They belong to all times and all peoples. For every artist, every poet, every philosopher, is primarily a priest; his vocation is holy and timeless, as is beauty."

bridge of brotherhood. To Raj-Rajeswari, the all-powerful Mother, the Hindu of yesterday and today dedicates his song. To her the women bring their golden flowers and at her feet lay the fruits for benediction, carrying them back to their hearths. After glorifying her image, they immerse it in the water, lest an impure breath should touch its beauty. To the Great Mother is dedicated the site on the Great White Mountain which has never been climbed. Because, it is said, when the hour of extreme need strikes, there She will stand,

lifting up Her hand for the salvation of the nations. Encircled by all whirlwinds and all light, She will rise like a pillar of space, summoning all the forces of far-off worlds.

In this way it happens that when the West speaks of the "Hundred-Armed One" of the Orthodox Church, it is but another facet of the many-armed, all-benevolent Kwan-Yin. When the West exalts with reverence the gold embroidered garment of the Italian Madonna, and feels the deep penetration of the paintings of Duccio and Fra Angelico, we are reminded of the symbols of the many-eyed Omniscient Dukkar. We remember the All-Compassionate, the multitudinous aspects of the All-Bestowing and All-Merciful. We remember how correctly the psychology of the people has conceived the iconography of symbols and what an enormous knowledge lies hidden at present under the dead lines. There, where the conceptions disappear and prejudice is forgotten, appears a smile!

The images of the Mother of the World, the Madonna, the Virgin of Guadalupe, the Mother Kali, the benevolent Dukkar, Ishtar, Kwan-Yin, Miriam, the White Tara, Raj-Rajeswari, Nyuka—all these great images, all these great self-sacrificing Beings merge together in one conception, one enlarging unity. And each of these, in spite of the differences of language, are comprehensible to all, ordaining that there should be, not

division, but construction; the day of the Mother of the World has come. In the smile of unity all becomes simple. The aureole of the Madonna becomes a scientific physical radiation—the aura long since known to humanity.

The great guidance of woman is her cultural mission to affirm and propagate the creativeness of mankind. Sponsoring constructive thoughts, the consciousness strives toward true progress. It is the daughters of the Great Mother of the World whose hands must now wave the banner of peace, unfurled in the name of beauty. Who, then, if not woman? Precisely it was ordained to a woman first to announce the good tidings of the Resurrection.

The Interpreter

Again on a new mountain must woman go, interpreting the eternal paths to those near her. Fearlessly must she stand on guard for the improvement of life, kindling at each hearth a comforting fire, creative and inspiring. She it is who must speak the first word about beauty to the children, about the blessed hierarchy of knowledge. She alone can guard the little ones from disaster, and from their first days of life instill the concepts of heroism and lofty achievement, the primacy of cultural values.

Courage shall ever walk with her, as she utters, with Rabin-dranath Tagore: "Let me not pray to be sheltered from dangers, but to be fearless in facing them. Let

me not beg for the stilling of my pain, but for the heart to conquer it. Let me not look for allies in life's arena, but to my own strength."

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HUMILITY

"Man has been flying for forty years. The birds and bees and butterflies have been flying for hundreds of thousands of years. I have taken carrier pigeons and homing pigeons many times from Springfield and Dayton when I was going to Detroit and before I got to Detroit I let them loose. There was no way they could see which route they had come, but the ones that came from Springfield went to Springfield, and the ones that came from Dayton went to Dayton.

"The bat is a very old creature. He has the navigating business down fine. If you take two wheels revolving in opposite directions, and blindfold the bat, he will fly through the wheels without even hitting a spoke. He has been able to do that for centuries.

"Man needs humility. We sometimes do a little chest-hammering and think of the great things we have accomplished in science and engineering and so forth, without recognizing that the world was all here before we came. The plants and the animals and everything else were growing here, and there was not much trouble in the world. Only the human beings are having trouble. The so-called civilized na-

tions of the world are the only ones in dire straits."

—Charles F. Kettering of General Motors, in a recent talk at Purdue University.

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A TRIBUTE TO LAWRENCE OF ARABIA

A tribute to Lawrence of Arabia, written by Winston Churchill:

"Part of the secret of this stimulating ascendancy lay, of course, in his disdain for most of the prizes, the pleasures and comforts of life. The world naturally looks with some awe upon a man who appears unconcernedly indifferent to home, money, comfort, rank or even power and fame. The world feels, not without a certain apprehension, that here is someone outside its jurisdiction; someone before whom its allurements may be spread in vain; someone strangely enfranchised, untrammelled by convention, moving independently of the ordinary currents of human action; a being readily capable of violent revolt or supreme sacrifice; a man, solitary, austere, to whom existence is no more than a duty, yet a duty to be faithfully discharged. He was indeed a dweller upon the mountain tops where the air is cold, crisp and rarefied, and where the view on clear days commands all the kingdoms of the world and the glory of men."

CONFORMITY

In the ancient days Shun inquired of Yao: "In what way does your Majesty exercise your faculties?"

Yao replied: "I am not arrogant towards the defenceless; I do not forsake the poor; I grieve for those who die; I love their orphan children, and I am compassionate to their widows."

"This is indeed good," exclaimed Shun, "but it is not great!"

"How do you mean?" rejoined Yao.

"It is by inaction, the manifestation of Heavenly Virtue, that serenity is attained," Shun replied. "The sun and moon shine, the four seasons revolve, day and night alternate, clouds sail across the sky and rain is everywhere diffused."

"Alas!" cried Yao, "what confusion and turmoil I have been making for myself. You are in conformity with Heaven: I am only in conformity with man."

— Chwang Tsze's *The Tao of Heaven* (from *The Shrine of Wisdom*).

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"The sage is awake to things over which the ordinary man sleeps, and vice versa; the eyes of the saint are open to truths shut out from the common vision, while that which is real for the masses is illusion for the sage."

—*Gita*, 11:69.

The Morality of Physiology

By LILLIAN R. CARQUE



Faith encourages the assimilative powers of the body, while unusual sorrow and protracted grief retard the process of assimilation, thus interfering with the nutrition of the cells. Chronic worriers and despondent patients universally suffer from deficient gastric juice and slow digestion.

Melancholy people are almost invariably dyspeptic; indeed many cases of so-called acid dyspepsia have been traced to acid mental and nervous states. Melancholic humor causes over-secretion of black bile, whose accumulations are a feature in tumors and cancerous growths.

At a meeting of the American Physiological Association some years ago evidence was offered to substantiate findings that acidity of the stomach was caused by anxiety, resentment and anger. Unrelieved, the emotional upset indicated more than a fifty-fifty chance to develop into a stomach ulcer.

Anxiety, resentment and anger were often found to double the free acid in the stomach; rage tripled it. Even after hours of relaxation and the disappearance of

the acid, it was found to return in the same excess when the patient finally fell asleep. It is the corrosive secretion of acid that finally develops into stomach ulcer and often into cancer.

Normal gastric juice presents varying degrees of acidity, but it should never be corrosive. When it becomes hyperacid, it results in injury to the stomach, or in chronic gastric ulceration. The tissues are actually burned by the caustic, corrosive action of hydrochloric acid, chiefly excessive chlorine. The chlorine mineral element may be likened to the laundry of the organism; indeed chlorine is much used in the laundry industry as a germicide, deodorant and disinfectant. It plays a similar role in the human economy. Unfortunately its great germicidal properties are due to an acrid element inherent in chlorine, which exerts a pernicious influence when it occurs excessively in the human stomach.

Popular opinion assigns man's cell lives and behavior to blind, non-intelligent, mechanical physiological processes. Yet the fact remains that man is essentially a

spiritual being, a living soul. He is not just physical matter and mechanistic force, or an automatic result of digestive organs, food combinations and physical breeding.

Biochemistry Data

Indeed, biochemistry proves that certain mental states and emotions have an important bearing on the consumption, assimilation and distribution of special chemical elements. When a particular will impulse or emotion is unusually strong, a particular chemical element is selected by the body in greater proportions than other elements.

Succinctly, we attract to our cell lives only those elements or forces in foods *which are identical in quality and character to our thoughts and emotions*, i. e., which revolve at the same rate of speed or vibration as those of our own cell world. Otherwise nutrients are refused by the tissues, for there is no magnetic attraction. Cell selectivity of nutrients from the blood is not a blind, mechanical process, but one based on moral as well as physical needs. The cells choose from the blood those nutrients which feed and sustain man's bodily, mental, moral, emotional and will impulses, and thus preserve his psychic as well as physical identity.

Biochemic findings indicate that ugly moods, caustic wit, evil or excessively selfish thoughts char-

acterize those persons whose blood reveals chlorine in excess. Such people actually crave foods abounding in chlorine, such as very salty, hot, spicy foods. Generous consumption of chlorine foods feeds their bilious or choleric disposition. The altruistic, religious and optimistic emotions are depressed in such types; they are inclined to tear down rather than to build up; their passions, anger, resentment, bitterness and suspicion are easily aroused.

Faith and Health

When the mucous membrane is functioning normally—as it does when faith dominates the mind—it secretes a mucus that lubricates, thus permitting food to pass along without scratching sensitive alimentary walls. Fear and anger cause an inadequate secretion, often a complete suppression of mucus, that gives rise to peptic and duodenal ulcerations and other erosions. That is why the Great Cosmic Intelligence has provided fruit pectin — available when we eat abundantly of raw apples, or better still when we partake of the condensed apple known as apple concentrate. It exerts a tranquillizing influence on irritated gastro-intestinal canals. Pectin, however, is not indicated as a specific for ulcers or other lesions. Doctors warn against self-medication in pathological conditions.

Fruit pectin is an exceptionally fine source of uronic acid—an important constituent of the mucous-

producing cell. Any shortage of uronic acid produces erosions and ulcerations. The principal constituent of mucus is a protein known as mucin. Uronic acid is an important component of mucin; in the event of a shortage of uronic acid, the mucous membrane is the first to suffer.

Health Rules

Insufficiently masticated foods bruise the stomach walls, particularly at the exit where motion is concentrated. The majority of ulcers develop at this opening. Some laxatives may be likened to the action of bulls let loose in a china shop. Persons suffering with colitis or any cleavage in the normally intact surfaces of the alimentary canal should avoid the use of purgatives.

A highly active gastric juice is essential for the digestion of meats. Hence hyperchlorhydria or excess gastric acidity is aggravated by an immoderate consumption of meat, which stimulates the gastric glands to secrete an excess of acid. That tireless physiologist Pavlov of the last century proved that fats of all sorts, and particularly olive oil, have a powerful influence in checking the formation of acid by the gastric glands. This is only true, however, when the fats are perfectly fresh, that is, free from butyric acid, whose presence is disclosed by a strong or rancid flavor which excites the gastric glands.

Pavlov also showed that cereals give rise to a gastric secretion which is low in acid but high in digestive power. By taking food in the form of puree, seeds and skins removed, so that no chewing is required in passing it through the mouth quickly, the gustatory nerves are only slightly stimulated and hence less gastric juice will be produced. The withdrawal of salt from the food may cause the total disappearance of acid from the gastric secretion. It is comprehensible that when it is desirable to lessen the secretion of hydrochloric acid by the stomach, the intake of sodium chloride or common table salt should be reduced to the lowest possible limit. All other condiments that excite the secretion of the gastric juice should be avoided. Milk and cream may be taken in moderation. Tube feeding is beneficial in cases of gastric and duodenal ulcer.

Water and Broths

In the case of a stomach which is already manufacturing an excess of gastric acid, the drinking of a quantity of water may be the means of greatly increasing the difficulty. The use of broths should likewise be avoided by those whose stomachs are already producing hydrochloric acid to excess.

Even after food is properly digested and completely assimilated, it is absolutely useless to the body unless it is impregnated with oxygen. Thus oxygenation of food

represents the last step in the process of digestion. The cells are actually called upon to burn up the digested food substances brought to them in the blood stream. A cheerful attitude on life intensifies the depth of the breathing and thereby insures an abundant intake of oxygen, which is taken up by the red blood cells into the lungs and carried to the remotest cell of the body. The action of the lungs during fright and anger produces superficial and shallow breathing.

Oxygen Molecule

That is why the oxygen molecule liberates itself from hydrogen in the water and other fluids ingested by excess-hydrochloric-acid cases, for it is so severely needed in the digestion of food. Thus hydrogen becomes the provocative isolationist and readily seeks its ruthless chlorine affinity as a rebellious ally in creating havoc in the human stomach.

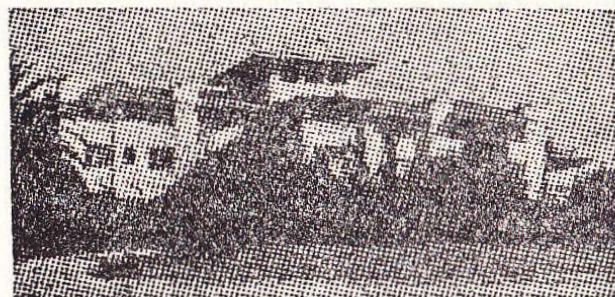
Sufferers might well free themselves from the scourge of stomach ulcers if they will remember that inharmonies exist in the unfinished children of God in the same sense that imperfections exist in a masterpiece of sculpture during the process of its completion. It will express perfection when it is complete. It embodies that perfection inherently all through the process. Latent within faulty human beings are therefore all the attributes of divinity.

"The desires are like the suckers which grow on a tree; they sap strength and destroy fertility."

—*St. John of the Cross.*

"Do not tell me of holy waters or sacred images—they may cleanse, if at all, only after a long period; but a saint purifies us at sight."

—*Hindu Scriptures.*



Self-Realization Fellowship

Mt. Washington Estates
3880 San Rafael Ave.
Los Angeles 31, Calif.

This headquarters was established in 1925 by Paramhansa Yogananda, who founded the Self-Realization Fellowship in America in 1920, when he came to Boston as the delegate from India to the International Congress of Religious Liberals.

The Fellowship is affiliated with Yogananda's World Colonies at Dakshineswar on the Ganges, and at Ranchi, founded in 1917.



Spiritual Interpretation OF THE ★ BHAGAVAD GITA

By PARAMHANSA YOGANANDA

The Origin of Cosmic Vibration

Chapter III, Stanzas 14, 15

Literal Translation:

From food spring forth creatures; from rain, food is begotten. From *Yajna* or sacrificial Cosmic Fire, rain issues forth; *Yajna* is born of Karma (divine vibratory action).

Know that Karma to have come into being through Brahma, the Creator; know that the consciousness in all vibratory creation (Brahma) issues from the Imperishable Cosmic Consciousness beyond all creation. Thus Brahma, the all-pervading Creative Consciousness, is present in every atom of vibratory creation.

Poetic Rendition:

Food is the fountain of life and rain is the stream which brings forth body-sustaining food. The Cosmic Fire vibrates into rain, and karmic vibration throbs out of the heart of Brahma.

Interpretation:

All living creatures spring from matter (earth). The earth was precipitated from the ocean of gathered rains or liquids. Out of this water, condensed from nebulae, issued forth all forms of life. As oceans came from nebulae, these in turn came from the essence of atoms, electrons, cosmic life force

(*Yajna*). This Cosmic Light or Fire resulted from the vibration or will of God (Cosmic Karma).

The Bible puts it thus, in *Genesis* 1:1-3: "In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light."

The cosmic vibration and laws of action (Karma) which govern the universe came from the Brahma or Christ Consciousness (*Kutastha Chaitanya*), inherently present in all vibratory creation. This consciousness of God the Son (*Tat*) immanent in all vibratory creation sprang from the Immutable God the Father (*Sat*) existing *beyond* all vibratory creation. The Christ Consciousness or Creative Brahma is present in all cosmic vibration, which manifests as the Cosmic Light (*Yajna*, Creative Fire) and the Cosmic Sound (*Aum*). The Creator or Cosmic Vibration manifests in two forms—Cosmic Light or Cosmic Sound. Cosmic Vibration or *Aum* or Amen or Holy Ghost—all are significations of the Cosmic Vibration, all are the "witness" or evidence of the Creator in His creation.

Entire Law of Creation

These stanzas of the *Gita* describe the entire law of creation. Man is the product of Cosmic

Energy, of astral life-current, whose condensation became earth. Out of the liquid flowing vibration of Cosmic Energy came all the solid earth. Thus, every form of life and life-sustaining food springs from Cosmic Energy. In its turn, the vibrations of energy came from the subtle Cosmic Light which is the source of all things, and which is itself empowered by the vibratory energy and will of God.

The cosmic law of ordered vibration thus springs forth from the Christ Consciousness present in all vibratory creation. This Christ Consciousness (*Brahma* or *Kutastha Chaitanya*), present in all creation, is nevertheless only a reflected consciousness, existing in relation to the cosmos and dissolving when the cosmos is dissolved. The Christ or Son Consciousness arises from the Unchangeable God the Father, the Spirit existing beyond all creation. The Christ Consciousness or Creative Brahma is enthroned only in all Cosmic Vibration as Light and Sound.

Man is thus made in the image of God, Who is Eternal Consciousness. Man is the materialized mind of God. All creatures are enformed or materialized from the "frozen mind" or ideas of God. All illusions of solid matter came from the liquid or fluid frozen mind of God. This frozen liquid-mind of God or water came from the Cosmic Energy or fiery, frozen mind of God. This active vibratory fire of God directs all laws of the entire

illusory vibratory creation which is nothing but dreams of God.

Fiery Vibration

This fiery vibration of God or Cosmic Energy came from the reflected consciousness of God, or Brahma, Lord of all illusive creation. His creative consciousness, which mentally vibrated the cosmic dream creation, came from the original unchangeable Cosmic Consciousness—the Uncreated—which exists beyond all vibratory or created realms.

These two stanzas of the *Gita* interpret the physical creation of man and the cosmos, the astral creation of man and the universe, and the mental creation of man and the cosmos.

God dreamed, and the cosmos and man became dream-realities. From this dream, God made the energy-creation. From the energy-creation, God called forth the so-called solid universe and man with his illusory heavy body. In this sense, God or the Creator is the Ultimate Electro-Magnetic Wave.

In a dream, one can think and work with dream-electrical currents or build dream-houses out of dream-bricks for dream-people. In the dream state there appears to be differentiation among the dream-thought, dream-electricity, dream-bricks and dream-people. But on waking the dreamer realizes that everything in his visionary world was nothing more than different vibrations and manifestations of

his frozen mind-stuff. From the unity of his dream consciousness came all the illusory appearances and objects of his dream.

Chapter III, Stanza 16

Literal Translation:

The individual who does not follow the wheel thus set rotating, living in iniquity and contented in the senses, he, O son of Prithi, lives in vain!

Poetic Rendition:

The benighted man, intoxicated with the wine of sense-pleasures, and not riding the disciplinarian wheel of life, falls into the pit of sinful misery, rendering useless the purpose of his God-given life.

Interpretation:

He who does not heed the laws laid down by his Creator to follow the wheel of right actions leading to liberation, he who remains satisfied with sense-pleasures, lives indeed in vain. He who identifies himself with his senses is rooted in the soil of materialism. As a person who gets up on a ferris-wheel can climb high and see a beautiful panorama, or can climb down again, so a person who, instead of remaining stationary on the ground of materialism, climbs on the wheel of uplifting action, can reach high points in evolution; he can come down, or stay wherever he likes.

The man who performs higher and higher duties rises steadily in the scale of evolution. The sense-identified person remains contentedly walking on the lowly levels of material consciousness. His sorrow-producing error lies in not comparing his inferior pleasures with the superior happiness which can only be found by climbing the rotating wheel of right actions. Such mortals tie their lives to the gross plane of matter and suffering. Thus they never know that the purpose of life is to find the Holy Grail, the cup of supreme bliss. To live life without leading it to its goal is a useless existence, not life at all.

Deeper Interpretation

A deeper interpretation of this *Gita* stanza is that of the human spine as the descending and ascending wheel of life. The consciousness of man has come down from its home in the brain, through the six plexuses. After reaching the lowest or coccygeal center, it spreads out in the nervous system and cellular structure. The soul descending into the flesh thus becomes entangled, remaining a prisoner of the momentary-pleasure-producing sensations. The man who allows his life-currents to descend into the senses long enough to become saturated with the delusive pleasures of sensations, finds that his life is vain and leads but to negation.

The purpose of life is to ascend the human consciousness through

the six spinal centers, reinforcing it with their progressively greater and greater lights, until it is able to unite with the all-pervading, thousand-rayed brilliance in the brain plexus. This ascent of the consciousness through the spine may be slowly achieved through right actions and right thoughts. However, the yogi chooses the quicker and more scientific method of meditation, which frees one from the misery-making senses and delusions.

The soul descends from Cosmic Consciousness to the Immanent Christ Consciousness and thence to the vibratory creation. It continues to descend until it becomes encased in a body and permeated with sense-consciousness. By deep meditation, *Kriya Yoga*, the soul learns to follow the path of ascension instead of descension. It first leaves the soil of material attachment and concentrates away not only from objects of bodily enjoyment but from the body itself. The yogi detaches himself first from the property or possessive consciousness and then from all sense-identifications. Thus he removes his mind from the three lower plexuses or centers which are the ones connected with all bodily sensations and attachments.

The yogi then immerses his consciousness in the Divine Love Center in the heart. He ascends further to enjoy the Cosmic Calmness of the cervical center. Climbing on, the yogi rests in the Christ Center

in the medulla and the point between the eyebrows. Here he experiences the joy in all creation. He finally fixes himself in the brain plexus from which he can feel the Cosmic Consciousness, the unending bliss existing beyond all creation.

The internal consciousness of ordinary people operates only from the lumbar, sacral and coccygeal plexuses which direct all sense-enjoyments. The divine lover and celestial poets operate from the heart center. The calm, unshaken yogi operates from the cervical center. He who can feel his presence in the entire vibratory creation is functioning in the Christ and medullary centers. The supreme yogi operates from the brain center of Cosmic Consciousness. He may be spoken of as an ascended yogi. The sense-identified man who knows nothing of his higher, inner life is known as a descended mortal, one who rests on the lowest rung of the wheel of human evolution.

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WIDENING

"A friend once remarked to me that astronomy is an uncomfortable science; it makes us seem so small. That is because we identify ourselves with a body, instead of the soul, which is at home in the universe. If we consider ourselves to be our knowledge of the cosmos, we would feel not petty, but large."
—H. Warren.

JANUARY, 1945

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By SWAMI PREMANANDA

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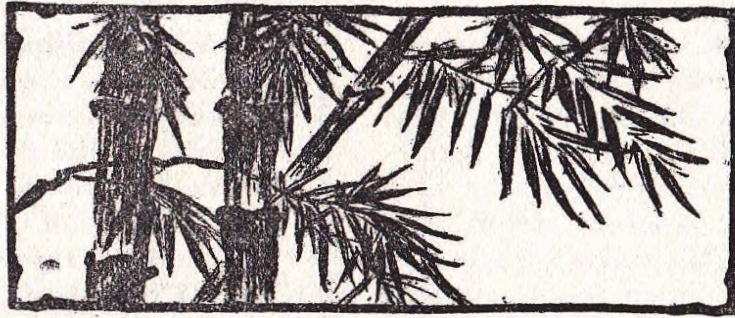
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SWAMI PREMANANDA
4748 Western Ave., N.W.
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Daily Deliberations



JAN. 1. The years teach much which the days never know.
—*Emerson.*

JAN. 2. The deepest truth known to me is that ere long my present truth will change. —*Schlegel.*

JAN. 3. Wherever there is a human being, there is a chance for a kindness.—*Seneca.*

JAN. 4. Judgment for an evil thing is many times delayed some day or two, some century or two, but it is sure as life, it is sure as death.—*Carlyle.*

JAN. 5. For sleep, health and wealth to be truly enjoyed, they must be interrupted. —*Richter.*

JAN. 6. Cover the head with the helmet of right thought.
—*Buddha.*

JAN. 7. A moment's insight is sometimes worth a life's experience. —*O. W. Holmes.*

JAN. 8. There is but one right, and the possibilities of wrong are infinite. —*T. H. Huxley.*

JAN. 9. If you judge, investigate. —*Seneca.*

JAN. 10. The push of death has swung her into life. —*Tagore.*

JAN. 11. The mental condition of the modern world . . . in which all natural explanations have broken down and no supernatural explanation has been established. —*Chesterton.*

JAN. 12. Thy speech bewrayeth thee. —*Matthew 26:73.*

JAN. 13. The inaction of the sage is not what the world knows as inaction. It is the result of perfect poise, which nothing can disturb; therefore he is at peace. —*Chwang Tsze.*

JAN. 14. Consider that God and you are alone in the universe, and you will have great peace in your heart.—*Thomas A'Kempis.*

JAN. 15. There is no greater sign of stupidity and want of sense than to trifle away a great deal of time in things relating to the body. —*Epictetus.*

JAN. 16. As a lamp cannot burn without oil, so a true devotee cannot live without God. —*Sri Ramakrishna Paramhansa.*

JAN. 17. Sense endureth no extremities, and sorrows destroy us or themselves. —*Sir Thomas Browne.*

JAN. 18. A god has his abode within our breast; when he rouses us, the glow of inspiration warms us; this holy rapture springs from the seeds of the divine mind sown in man. —*Ovid.*

JAN. 19. A man had need of tough ears to hear himself freely judged. —*Montaigne.*

JAN. 20. To a man of faith, God-realization is not a very difficult task. —*Swami Asehananda.*

JAN. 21. Every virtue is included in the idea of justice, and every just man is good. —*Theognis.*

JAN. 22. Let us never adopt the maxim, Rather lose our friend than our jest. —*Quintilian.*

JAN. 23. Great men are the true men, the men in whom nature has succeeded. —*Amiel.*

JAN. 24. Stiff in opinions, always in the wrong. —*Dryden.*

JAN. 25. Pain pays the income of each precious thing. —*Shakespeare.*

JAN. 26. What is man? . . . A nothingness surrounded by God; indigent and capable of God, filled with God if he so desires. —*Cardinal Berulle.*

JAN. 27. The office of the scholar is to cheer, to raise, to guide men by showing them facts amidst appearances. —*Emerson.*

JAN. 28. To the materialist, everything is God; to the pantheistic mystic, God is everything. —*Goethe.*

JAN. 29. If we eliminated all the unfilled space in a man's body and collected his protons and electrons into one mass, the man would be reduced to a speck just visible with a magnifying glass. —*Prof. Arthur S. Eddington.*

JAN. 30. God bears any amount of burden, so to say, on Himself. Why should we trouble ourselves with any considerations, save surrender to His will? —*Sri Ramana Maharishi.*

JAN. 31. In all the vast and the minute, we see the unambiguous footsteps of the God who gives luster to the insect's wings and wheels His throne upon the rolling worlds. —*Cowper.*

FOUNDATIONS FOR FEBRUARY

By Paramhansa Yogananda

FEB. 1. Remember that what is done by ourselves can be undone by ourselves. Adopt the antidotes for our poisonous actions.

FEB. 2. When the power of human methods reveals its limitations, we must seek the omnipotent God.

FEB. 3. Destroy the wrong thought of ages, that we are frail human beings.

FEB. 4. Think, meditate, affirm, believe and realize that we are sons of God.

FEB. 5. Blind repetition without spontaneous love makes one a "praying victrola."

FEB. 6. Saturating devotional words with increasing realization transforms them into a superconscious *experience.*

FEB. 7. The Lord cannot be deceived by the mockery of a prayer, because He is the Witness of thoughts.

FEB. 8. The road to God is paved with sincerity, persistency, concentration, devotion, determination and faith.

FEB. 9. Is it not hypocrisy to address words to the Infinite Being without a heartfelt awe?

FEB. 10. A prayer repeated with deepening attention is not a mechanical repetition but a scientific, progressing power.

FEB. 11. Learn the technique of meditation, for God abides by the laws which He has made.

FEB. 12. Can there be room for superstition, disappointment or doubt when a son communes with his Heavenly Father?

FEB. 13. Sorrow increases sorrow, which can only be healed through contact with the potent salve of the blissful Lord.

FEB. 14. The dark, disturbing emotions of grief are absent in children made in the likeness of God.

FEB. 15. This life is a picture shown in serials and by installments, infinitely interesting, ever-fresh, provocative, complex and yet rooted in unity.

FEB. 16. You are not the same man you were a second ago—your thoughts have changed, your sum total is in a different proportion.

FEB. 17. All man's ills have sprung from deficient development of his innate and intuitive soul faculties.

FEB. 18. A disciplined consciousness, united to the Cosmic Mind, never inwardly experiences sickness, or suffering, or failure.

FEB. 19. Enter and bathe in the sacred pool of God-love, hidden behind the ramparts of meditation.

FEB. 20. Fragrant flower-thoughts will blossom from the seed of prayer, watered by the divine dew of meditation.

FEB. 21. The soul consciousness of man is made of God-stuff and is pain-proof.

FEB. 22. All physical and mental sufferings come by identification, imagination, and wrong human habits of thought.

FEB. 23. Shall we trust bricks and stone? Is God's hand not broad enough for bomb-shelter?

FEB. 24. I hear Thy footsteps, dancing forcefully in the booming thunder, and softly in the song of atoms.

FEB. 25. With a myriad of living thoughts of devotion, let us build the true cathedral of God.

FEB. 26. What is this life coursing in our veins? Could it be other than divine?

FEB. 27. Sail in the boat of meditation over the wild waters of mental restlessness and sensory distractions.

FEB. 28. Manifest Thyself to me, O Father, as the light of inner reason, the deep blaze of wisdom.

MEDITATIONS FOR MARCH

MARCH 1. Nature has given to us the seeds of knowledge, but not knowledge itself. —*Seneca*.

MARCH 2. That best portion of a good man's life—his little, nameless, unremembered acts of kindness. —*Wordsworth*.

MARCH 3. Intercommunication becomes communion. Communion becomes identity. At last "we know even as we are known." —*Mary Johnston*.

MARCH 4. The immeasurable and the unbounded is bliss; there is no joy in the small, the finite.—*Upanishads*.

MARCH 5. He who has cows has care of cows. —*Buddha*.

MARCH 6. It is the peculiar quality of an undisciplined man to expect no advantage and to apprehend no danger from himself, but only from objects without him. —*Epictetus*.

MARCH 7. The sage does not praise those who think as he does, nor condemn those who differ. —*Confucius*.

MARCH 8. Science arises from the discovery of identity amidst diversity. —*W. J. Jevons*.

MARCH 9. The thorns which I have reap'd are of the tree I planted; they have torn me, and I bleed. —*Byron*.

MARCH 10. We know what we are, but know not what we may be. —*Shakespeare*.

MARCH 11. Mysticism . . . a transcendent form of common sense. —*Chesterton*.

MARCH 12. Nothing is at last sacred but the integrity of our own mind. —*Emerson*.

MARCH 13. Non-violence is infinitely more wonderful and subtle than forces of nature, like, for instance, electricity. The man who gave us the law of love was a far greater scientist than any of our modern scientists. —*Mahatma Gandhi*.

MARCH 14. Individuals are under no necessity to remain exclusively on the human level of existence. It is in their power to pass from the level of the absence of God to that of God's presence. —*Aldous Huxley*.

MARCH 15. The soul is self-luminous, the immutable witness of the three states of consciousness. It is pure being, eternally blissful. —*Shankaracharya*.

MARCH 16. You will find it less easy to uproot faults than to choke them by gaining virtues. —*John Ruskin*.

MARCH 17. How different are spiritual matters from anything that can be seen or heard in this world! —*St. Teresa of Avila*.

MARCH 18. Knowledge of divine things, as Heraclitus says, is lost to us by incredulity. —*Plutarch*.

MARCH 19. Once out of all the grey days of my life I have looked into the heart of reality; I have witnessed the truth; I have seen life as it really is—ravishingly, ecstatically, madly beautiful, and filled to overflowing with a wild joy and a value unspeakable. —*Margaret Prescott Montague*.

MARCH 20. Gentleness and simplicity . . . the warrior virtues, for they disarm and conquer without the knowledge that a battle has been fought. —*Chris Massie*.

MARCH 21. Spring is sooner recognized by plants than by men. —*Chinese Proverb*.

MARCH 22. This afternoon, the possession of God has caught me up with such sheer joy that I thought I never had known anything like it! —*Frank Laubach*.

MARCH 23. 'Tis the mind that makes the body rich.—*Shakespeare.*

MARCH 24. Let no man imagine that he has no influence. Whoever he may be, and wherever he may be placed, the man who thinks becomes a light and a power. —*Henry George.*

MARCH 25. A king is one who fears nothing and desires nothing. —*Seneca.*

MARCH 26. Some trust in chariots, and some in horses: but we will remember the Lord our God.—*Psalms 20:7.*

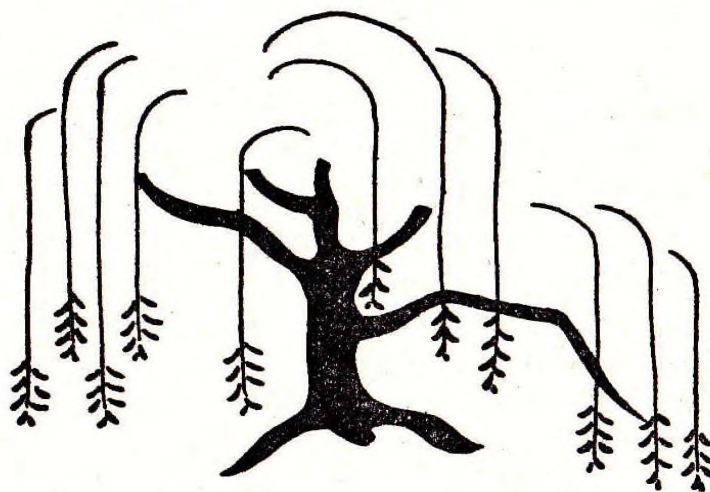
MARCH 27. I come from God—I belong to God—I am destined for God. —*St. Ignatius.*

MARCH 28. Peace is not the perquisite of nations. Individuals, alone, can savor peace. —*Philip Wylie.*

MARCH 29. We are such stuff as dreams are made of, and our little life is rounded with a sleep. —*Shakespeare.*

MARCH 30. The time of business does not with me differ from the time of prayer, and in the noise and clatter of my kitchen, while several persons are at the same time calling for different things, I possess God in as great tranquillity as if I were upon my knees at the blessed sacrament.—*Brother Lawrence.*

MARCH 31. The atom has revealed that it possesses functions so varied and mysterious that science has concluded that it is rather mind than the old mechanical matter. —*Prof. Robert Millikan.*



BOOK REVIEWS

By L. V. Pratt

THE RAZOR'S EDGE

By W. Somerset Maugham

(Doubleday, Doran & Co., Garden City, N. Y. \$2.75)

The dean of English novelists, best-known for his *Of Human Bondage*, attempts in his latest book a theme which might be summarized as "liberation from human bondage." *The Razor's Edge* takes its title from a stanza in the *Katha Upanishad*: "The sharp edge of a razor is difficult to pass over; thus the wise say the path to salvation is hard."

Mr. Maugham tells us, in his opening chapter, that the tale is a true one, and that its central character is an American whom the author first met in Chicago in 1919. The youth, to whom Maugham gives the fictitious name of Lawrence Darrell, was at that time an ex-aviator of World War I. Darrell says: "When I was flying above the clouds and they were like an enormous flock of sheep below me I felt that I was at home with infinitude."

These words are a clue not only to Darrell's subsequent personal search for truth, but also to a new consciousness now dawning in the present generation of young

aviators, so much more numerically important than the few pioneer fliers of the earlier war. If the broad skies have been the scenes of carnage, and their sanctities outraged by fire, let us take hope in the testimony of a thousand birdmen that their eyes have seen beyond the bloody mist into a thrallless "home of infinitude." The earth has now loosed her ancient chains; the challenge of heaven is heard in a tongue intelligible at last to mortal men.

In recording his recollections of Darrell, Maugham explains his motivation thus: "It may be that the way of life that he has chosen for himself and the peculiar strength and sweetness of his character may have an ever-growing influence over his fellow men so that, long after his death perhaps, it may be realized that there lived in this age a very remarkable creature." To the novelist, however, it appeared puzzling that his friend chose to stay five years in India in search of unfathomables.

The last two years of his odyssey were spent at the hermitage of an Indian yogi. "What he taught was very simple," Darrell later explains to Maugham. "He taught that we are all greater than we know and

that wisdom is the means to freedom. He taught that it is not essential to salvation to retire from the world, but only to renounce the self. He taught that work done with no selfish interest purifies the mind and that duties are opportunities afforded to man to sink his separate self and become one with the universal self. But it wasn't his teaching that was so remarkable; it was the man himself, his benignity, his greatness of soul, his saintliness. His presence was a benediction. I was very happy with him. I felt that at last I had found what I wanted. The weeks, the months passed with unimaginable rapidity."

When Maughan, by attitude rather than speech, questioned whether, after all, Darrell's patient search had resulted in any lasting illumination, his friend went on to describe the culminating point of his life, an experience in cosmic consciousness, as follows:

"I'd never known such exaltation and such a transcendent joy. I had a strange sensation, a tingling that arose in my feet and travelled up to my head, and I felt as though I were suddenly released from my body and as pure spirit partook of a loveliness I had never conceived. I had a sense that a knowledge more than human possessed me, so that everything that had been confused was clear and everything that had perplexed me was explained. I was so happy that it was pain and I struggled to release myself from it, for I felt

that if it lasted a moment longer I should die; and yet it was such rapture that I was ready to die rather than forego it. How can I tell you what I felt? No words can tell the ecstasy of my bliss."

When the author concludes, on his last page, that Darrell's tale is a "success story," inasmuch as he achieves happiness in terms acceptable to his nature, the reader is not inclined to dispute with him. This unanimity of opinion springs not so much from Mr. Maughan's persuasive art, though that is great, as from the stark nobility of his theme, soaring beyond the earthly taint.

NIGHT UNTO NIGHT

By Philip Wylie

(Farrar & Rinehart, N. Y. \$2.75)

Mr. Wylie's latest book is reminiscent of *Generation of Vipers*, his razored denunciation of the contemporary scene. Though structurally a novel, *Night Unto Night* is essentially what the author calls it in his Preface — "a religious book." After we have ploughed through—this reviewer somewhat impatiently—the customary aridities of the "novel"—those love affairs and outward caperings which adhere to the traditional "plot"—we come upon rewarding evidence of a mind deeply concerned with man's basic integrities.

The arresting title of the book indicates the author's assault upon

the heavens, whose treasure is light. The profound phrase occurs in *Psalm* 19: "The heavens declare the glory of God: and the firmament sheweth his handywork. Day unto day uttereth speech, and night unto night sheweth knowledge."

One of the chief characters of the book is an American professor in the grip of an incurable disease. From the desperations born of foreknowledge of premature extinction, he proceeds to the sweet sanities of a natural adjustment to life, which includes death and overcircles it. With, then, an effortless ease, he perceives the Over-soul.

In passages which might, for their authenticity, be a page out of the medieval mystics, Mr. Wylie outlines the professor's experience of cosmic consciousness. The description follows:

"He stood still and quietude came into his mind. The world of sound and angles, of smells, shapes and vibrations commingled, melted, and flowed away from him. He was alone with himself. This, he thought, is not vision but the withdrawal of earthly vision. He waited patiently for more to happen. He had a sense of movement—not in one direction but in all the directions of expansion; he was gradually enabled to perceive the comfort of his shining, gray nothingness—both from the center of it and from its ever-widening peripheries. The light increased and became blinding—a classic white light and, presently, the whiteness

beyond passion. All at once the brightness took on every hue. He knew that he was what he was observing and what he was experiencing.

"I am this, he thought. This perfect awareness. This sentient geometry. This polychromatic infinitude. I must halt here and discover what it is, then, that I am. He studied to do so. He could feel phrases trying themselves in response to his endeavor. Here is the heart of me and the heart of the universe—time viewed without emotion—the changing shape of space, and its colors. Out of this comes art, music, knowledge. This is the mathematical seed of living. Beyond good and evil, pain and pleasure, thought and matter, lies this construction—this becalmed ecstasy—this crystallized forever.

"He lost, suddenly, his identification with the expansion of the figure, and was merely contained by it for a brief moment. Then, as he strove to recapture the whole experience, he found the external half of it growing white around him again. His temporal sensibilities were restored. It means, he thought—it meant, he amended—so much more than I could gather in that little moment. I shall have to find it again—to find it by search—by recollection and study—for I belong there

"What was it? The experience of the primordial atom which had exploded into the universe? Its equivalent in consciousness? The *Vedas* had foretold as much. Abbe

LeMaitre had hypothesized it. *Philosophers and physicists*. The full course of the phylogeny of memory runs back to the start and forward to the end."

TIME MUST HAVE A STOP

By Aldous Huxley

(Harper & Bros., N. Y. \$2.75)

The three recent books reviewed in this issue have something more in common than authorship by front-rank novelists. Each of them portrays, in one of its chief characters, a type of enlightened man destined for a happier fate than the disintegration of character and human relationships customary in the current literature of cynical "realism." It is heartening, one may lyrically say it is "inspiring," to see fiction directed away from a despairing skepticism and focused on the auroral haloes of man.

It is true that Maughan, Wylie and Huxley appear to be in a quandary, and to have one eye on their public and the other on a pulpit. The reactions of the reader are equally mismated, and he is seldom sure whether he is in the midst of a bacchanal tableau or a philosophic treatise.

Aldous Huxley's newest novel owes its title to an oracular passage in Shakespeare:

But thought's the slave of life, and
life's time's fool,
And time, that takes survey of all
the world,
Must have a stop.

Mr. Huxley illuminates these lines, as follows: "It is only by taking the fact of eternity into account that we can deliver thought from its slavery to life. And it is only by deliberately paying our attention and our primary allegiance to eternity that we can prevent time from turning our lives into a pointless or diabolic foolery. The divine Ground is a timeless reality. Seek it first, and all the rest—everything from an adequate interpretation of life to a release from compulsory self-destruction—will be added."

Mr. Huxley, whose undeniable gifts as a novelist serve to obscure his far greater powers as a philosopher, is well-acquainted with parts of India's vast religious literature. Comparing it with Western conceptions, he writes: "The difference between metaphysics now and metaphysics in the past is the difference between word-spinning which makes no difference to anybody and a system of thought associated with a transforming discipline. 'Short of the Absolute, God cannot rest, and having reached that goal He is lost and religion with Him.' That is Bradley's view, the modern view. Sankara was as strenuously an Absolutist as Bradley—but with what an enormous difference! For him, there is not only discursive knowledge about the Absolute, but the possibility (and the final necessity) of a direct intellectual intuition, leading the liberated spirit to identification with the object of its knowledge.

'Among all means of liberation, Bhakti or devotion is supreme. To seek earnestly to know one's real nature—this is said to be devotion. In other words, devotion can be defined as the search for the reality of one's own Atman,' and the Atman, of course, is the spiritual principle in us, which is identical with the Absolute. The older metaphysicians did not lose religion; they found it in the highest and purest of all possible forms."

-- -- --

LIGHT

"A sunrise of a thousand suns
In sudden, awful blaze upris'n
In yonder sky . . . might shadow
forth

The splendor of that Master Soul.
The light that, streaming from
the sun,

Lights up the solar world entire,
What shines in the moon, and
what in fire,

That light is of My light, know
thou."

—*Bhagavad Gita.*

-- -- --

"The very best prayer a man can pray has no 'give me this virtue or that want', or 'give me, Lord, Thyself', or 'life eternal', but 'give me nothing, Lord, but what Thou wilt, and do, O Lord, just what and as 'Thou wilt'."—*Eckhart.*

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Great peace have they which love thy law; and nothing shall offend them.—*Ps.* 119:165.

JANUARY, 1945

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Spheres of Science

MAGNETIC CURRENT

Prof. Felix Ehrenhaft, noted Vienna physicist, who fled after the Nazi occupation of Austria, recently presented before the American Physical Society, meeting at Columbia University, a set of his latest experiments, carried out in his laboratory in New York, which he said provided for the first time experimental proof of the existence of pure magnetic current. This means, he declared, that "not only electric currents but also magnetic currents flow through the universe."

The presentation of the experiments, illustrated with lantern slides, created a sensation among the prominent physicists present. They said that if the experiments described by Professor Ehrenhaft could be corroborated by others they would mark one of the greatest revolutions in modern science, to be ranked with the discovery of the principle of the dynamo by Michael Faraday 113 years ago.

Just as Faraday's discovery marked the ushering in of the age of electricity, it was pointed out, so this discovery of Professor Ehrenhaft, assuming the correctness of his results, would mean the ushering in of a new era in technology based on currents of magnetism. It would mean, one leading physicist said, that we would

double the possibilities for building machines—for every electrical machine now in existence we would be able to build a machine utilizing magnetic instead of electric current.

Hitherto the concept of electromagnetism has been based on the belief, formulated originally by Peregrinus about 700 years ago, that magnetism has direction but no motion, and that only electricity can move. Professor Ehrenhaft's experiments prove for the first time, he said, that there exist single magnetic charges, either north or south, and that magnetism flows just as does electricity.—*Wm. L. Laurence, in "The New York Times."*

PHOSPHORESCENCE

A new discovery about matter, that organic substances have a phosphorescent state which will give scientists a basis for attacking the riddle of molecular structure, was reported by Dr. G. N. Lewis, Professor of Chemistry at the University of California.

Up to now phosphorescence, which is the afterglow of a substance which has been bathed in strong light, has been considered little more than a pretty phenomenon, limited to relatively few chemicals.

Dr. Lewis found that phosphorescence was a property of all molecules and that it was characteristic of matter in what is known technically as the triplet state. This refers to the energy status of electrons in the molecule. Light can increase the energy of these electrons to the point where the molecule is brought to the triplet state.

In that state molecules give off spectrum lines which constitute a new series of identification marks. They bear no resemblance to the lines obtained with a spectroscope in the ordinary manner.

Ordinary spectrograms of complex substances such as organic molecules are frequently not sharply defined and are not easily interpreted. Often there is a similarity between those given out by entirely different substances.

In the phosphorescent state, Dr. Lewis reports, each substance gives off a highly characteristic spectrum. Chemicals which differ from each other only in the minutest detail under usual analysis will produce noticeably different spectra.

This discovery probably will help to answer some of the long-standing questions about the make-up of the vitamins as well as other chemically complicated substances. It is unlikely, however, Dr. Lewis added, that the phosphorescence of heavy protein molecules will produce spectra within the range of present observing instruments.

JANUARY, 1945

Dr. Lewis is widely known for his work on the structure of atoms and molecules and other phases of physical chemistry. — *Associated Press.*

DREAM SHIP

LONDON—A ship of the size and capacity of the *Queen Elizabeth*, but weighing only a little more than 300 tons which might be sent speeding across an imaginary Atlantic by a gentle push on one side and caught by buffers on the other—

This is not altogether a fairy story, but the idea of Sir Charles Darwin, son of the first propounder of the doctrine of evolution, of what might be done if the ultimate properties of matter could be utilized.

It is, of course, nothing to be expected as a practical accomplishment, as most of the materials which would enter into such a ship are now non-existent and some of them probably never can be realized. The great physicist, scientific adviser of the British War Office and a member of a British mission in Washington last year, indulged in the fantasy before a scientific society here the other night.

Involves Metal Crystals

The first biggest practical hurdle would be the metal which some day may be created synthetically by physicists. Recent studies of the properties of metals, Sir Charles said, have shown that a substance

increases in strength as the size of the crystals of which it is composed is reduced. All metals are composed of crystals.

About the most ideal structure possible under the new theories, he pointed out, would be that of a metal with crystals only about 10 atoms thick, held together by a "cement" of irregularly-placed unattached atoms.

Such a metal would be 100 times as strong as steel. Hence, only one-hundredth of such material would be needed to construct a ship as large as the *Queen Elizabeth*. But this featherweight ship would require about 30,000 tons of ballast for displacement before a cargo could be loaded. The heaviest substance on earth, the scientist points out, is the metal osmium. The appropriate ballast would be provided by a block of 12 cubic yards.

Sir Charles sees little possibility of cutting down on the size of the engine room, although a possible atomic engine might reduce to practically nothing the amount of fuel to be carried. But eventually the atomic power would have to be converted to steam.

Would Use Tin Wires

His dream ship would be wired by tin or lead wires cooled with liquid helium, which would make them essentially perfect conductors. Practically no additional power would be needed for all the auxiliary machinery. Copper wire

could not be used since copper never becomes a "super conductor."

Up to this point, theoretical possibilities had been discussed, however far-fetched and however far in the future the realization of any of them. But the great physicist then went into a realm of pure fantasy—an arrangement by which a child could send the *Queen Elizabeth* across the Atlantic with a slight push. This would involve changing all the water in the sea to liquid helium. This substance, which exists only in physical laboratories in minute amounts, has practically no resistance. It would permit dispensing with ballast altogether.

Helium Sea Treacherous

But on a liquid helium sea, the dream ship would almost certainly sink before it completed its voyage because experiments have demonstrated this almost hypothetical substance has the uncanny faculty of creeping upwards over any obstacle.

It would be impossible, for example, to dam a liquid helium river. It would crawl over the sides of the ship, quickly fill the holds and founder the craft.

But, fantastic as the picture seems, Sir Charles explained to the engineers that every bit of it is based on physically demonstrated facts concerning the ultimate properties of matter. All that remains is to realize them.—"*The Evening Star*," Washington, D. C.

RINGS IN THE EYE

Just as the rings of a tree furnish a means for calculating its age, rings that form in the lens of the eye give an indication of the physiological age of that organ, according to a statement issued by the New York State Optometric Association. At birth the lens is formed of a single piece of homogeneous material. In the course of years a small disklike core forms in the center of the lens. As time passes additional layers form around the core after the manner in which a pearl grows, or like the layers of an onion. With the increase in the number of layers the lens becomes less elastic and it becomes more difficult to focus the eyes.—*New York Herald Tribune.*

SPEED OF LIGHTNING

Lightning travels faster going away from the earth than toward it, says Charles F. Wagner, Westinghouse Electric engineer at McKeesport, Pa., according to *The United Press.*

The most brilliant part of a lightning strike, states Mr. Wagner, moves upward from the earth to the cloud at a speed of 20,000 miles a second—fast enough to make a round-the-world trip before you can draw a deep breath. The downward dive travels at the rate of only 100 miles a second.

"This luminous upward stroke moves along a highway of ionized

air established by an earlier stroke from the cloud to the ground," Mr. Wagner said. "Only a few ten-thousandths of a second separate the two, so the human eye sees them as one."

Contrary to popular opinion, it is not the impact of the stroke that pulls a tree from its roots, but rather the heat of the lightning which converts wood moisture into steam and literally "blows up" the tree, according to Mr. Wagner.—*New York Herald Tribune.*

LIFE SPAN OF STARS

Calculations recently have been completed on the length of time in which star clusters can exist and retain their identity as such, and their life span has been found to be 3,000,000,000 years. The investigation was made by Dr. Subrahmanyan Chandrasekhar of the Yerkes Observatory of the University of Chicago, on the basis of a seventy-year photographic history of the cluster of which the Pleiades is the characteristic group.

To the ancients the Pleiades was known as The Seven Sisters, although only six were visible to the eye. To the "eye" of the photographic telescope there are 200 stars in the cluster within a compact volume of ten light-years. Dr. Chandrasekhar's measurements show they have an average velocity of 500 meters a second with respect

to the center of the group, while the background stars in this area of our galaxy have velocities of 25,000 to 30,000 meters with respect to this same point.

Life Span of Star Cluster

This compact, densely localized and highly stabilized cluster, Dr. Chandrasekhar recently informed the Philosophical Society of Washington, will break up and its members become dispersed, so that there no longer will be a cluster formation. The life span of such a cluster, he calculates, will be 3,000,000,000 years, and since similar conditions exist in other clusters this can be taken as the average life span of star clusters.

Dr. Chandrasekhar calls attention to the investigation made by Dr. V. A. Ambarsumian, the Russian astronomer, into the stability of multiple stars, of which the common double stars are the best known variety, and found that these groups disintegrated by a process in which the distances between the stars increased. The average length of time in which a close, tight, multiple-star system will break into independently moving stars is 5,000,000,000 years.

These figures are in such close agreement that the Yerkes astronomer compared them with other cosmic life spans. Scientists are still hesitant about adopting any fixed theories concerning the so-called red shift phenomenon which indicates that stars and galaxies

in all parts of the heavens appear to be rushing away from us at high velocity, the farther away they are the faster they are going.

By tracing the expansion process backward, and allowing for the difference in rates at which they are moving, all of the widely dispersed galaxies, some of them hundreds of millions of light-years distant, would have been concentrated in our local regions of space about 2,000,000,000 years ago—about the same length of time that it would have taken the grand cosmos to have exploded into its present dispersed state. It also would account for the dispersion of star clusters and also for the breaking up of multiple-star systems.

Theory Is Checked

Determination of the age of rocks by their radio-active contents, which would also be the age of the earth, gives as the answer 1,500,000,000 to 2,000,000,000 years, and Professor Henry Norris Russell, of Princeton, gives the top limit as 3,000,000,000 years.

It is becoming apparent that some interesting events were taking place about two or three billion years ago in our region of the cosmos.

In the cosmic measurements made a decade ago the age of the earth was greater than the calculated life span of the stars and this presented a rather difficult

situation. New calculations, with improved techniques, were made in each field and now they all approach values that are in harmony with each other.—*John J. O'Neill, in "New York Herald Tribune."*

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BROTHERHOOD

By Rose Noller

I see so many people, none alike;
Each one a vast domain for exploration:

If we could understand, not one
would strike,
And harmony for notes of every
nation
Found, to make a song of life, of
being.

But we must look much farther
than the clay,
The eye be focused to a broader
seeing,
If we would usher in a warless day.

I see so many people—God peers
through—
So frequently forgotten, yet they
Recall, if I remember clearly who
They are, reopening to the inner
way!

Oh, heaven above is not more
grandly sweet
Than when we look for heaven on
the street!

JANUARY, 1945

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(Continued from page 8)

Of the early cities of India mentioned in Hindu literature nothing is left visible today. Built of wood and sun-dried bricks, they have fallen prey to the ravages of time. Some may still be buried under the earth, waiting, like Mohenjo-Daro, to be discovered.

Many of the earliest temples and monasteries were hollowed out from the sides of cliffs, affording excellent shelter both from the heavy rain and the glaring heat. Superb examples of these are still to be seen at Karla, Ajanta, and Elephanta.

Indian Architecture

The earliest structure that has survived is the Buddhist stupa, a mound of solid brick or stone to mark a sacred place or hold a shrine. The great stupa at Sanchi is representative. It is hemispherical, with a flattened top, and rests upon a high circular terrace. At the four cardinal points are ornamental gateways, lavishly carved. The supports of these gates are covered with elaborate reliefs, and the spaces between the bars are filled with animals, winged griffins and human figures in the round. The main characteristics of Hindu decoration are already visible in these gates—a loving kinship with all nature, exuberance, and never-ending rhythmic movement.

The architecture and decoration of the shrines, monasteries, temples and mosques were conditioned by

the manner of worship: the Buddhists gathered together for worship, whereas the Hindus worshipped individually, and the Moslems prayed out-of-doors. Thus Buddhist edifices contained assembly halls, but Hindu temples contained shrines only large enough to hold images of the deities and small porticos for the guardians of the temples. Many of these temples had attached halls open on all sides, not for purposes of worship but for public gatherings.

The great era of Hindu temple-building began in the sixth century, at about the time churches and cathedrals began to cover Christian Europe. Temples in the north of India are typified by tall, lean towers reminiscent of the European spire, while those of the south are recognized by their broad gate-towers. Southern temples often served as places of refuge for peasants and their precious cattle in time of war; hence the gate-towers are called *gopurams*, literally meaning shelter for cattle. The temples at Khajuraho and Madura are excellent examples of these two forms of architecture.

Indian architecture was enriched by the introduction of Persian culture brought by the Moghuls. The great emperor Akbar encouraged a fusion of Hindu and Moslem culture, and the now deserted city of Fatehpur Sikri, near Agra, holds many magnificent examples of this enlightened policy. Under the patronage of the Moghul emperors Indian architects designed and

built superb mosques and memorial tombs, harems, palaces and audience halls. All these are characterized by a lavish use of marbles and precious stones, delicately carved panelings and floral designs, and the setting of the buildings in wide expanses of lovely gardens with artificial rivulets and ponds. Human figures are conspicuous by their absence in the decor of these buildings, as the Moslem religion forbade the use of images. The Moti Masjid, or Pearl Mosque, and the famous Taj Mahal are excellent examples of Moghul art in India. Built on the tomb of Mumtaz Mahal, wife of Shah Jehan, the Taj cost the labor of 22,000 workers for twenty-two years.

Early Sculpture

In India, as in medieval Europe, sculpture was a handmaid of religion. Most of the Indian sculpture consists of a torrent of temple decorations resembling the outpourings of tropical nature which surrounded the sculptors. These decorations illustrated the Hindu mythologies and commemorated the experiences of Buddha through many incarnations, much as European sculpture illustrated the life of Christ and stories from the Bible. Indian sculptors carved magnificent images of animals for natural representation as well as for symbolic purposes, and their symbolic bulls, elephants, lions, and peacocks were not so very different from, for example, the four beasts

of the Apocalypse symbolizing the four evangelists in the church of St. Trophime at Arles. In the cave temple at Elephanta the carvings of bulls, eagles and elephants, and the colossal *Trimurti* or the three aspects of God as Creator, Preserver and Destroyer, furnish excellent examples of Indian sculpture. Other examples are to be found in the many giant statues of Buddha and bronze statuettes of various deities, of which the *Nataraja*, or Siva as a Dancer, is prized by collectors.

In some of the early Indian sculpture and architecture the Indian craftsmen displayed considerable proficiency in metallurgy. Two excellent examples are the Iron Pillar of Delhi and a colossal statue of Buddha, dating back to about 400 A.D., located at Sultanganj. The Iron Pillar measures 23 feet 8 inches from the top of the bell capital to the bottom of the base; and the diameter diminishes from 16.4 inches below to 12.05 inches above. The material is pure, rustless, malleable iron, and is estimated to weigh more than six tons. In 1881 V. Ball, in his *Economic Geology of India*, wrote: "It is not many years since the production of such a pillar would have been an impossibility in the largest foundries of the world, and even now there are comparatively few where a similar mass of metal could be turned out." The statue of Buddha is made of pure copper, cast in two

layers over an inner core, and is 7½ feet high and weighs about a ton.

Fresco Paintings

One of the oldest pictorial processes of India was fresco-painting, i.e., painting on a prepared surface of lime spread on a wall of wood, brick or stone. But as it was largely used in an exposed situation, or in buildings which were not very durable, there are no examples of them left before the second century A.D.

That they did exist is proven by many allusions to them in the early literature of India. Aside from references to frescoes applied to exteriors of buildings, we learn also of "picture halls," where religious subjects, mythologies, exploits of heroes and even portraits, were painted directly on panels of the walls.

The earliest examples of fresco painting in India are those of the cave temples of Ajanta, Ellora and Elephanta. By the fourth century, Indians were already using a kind of canvas for their paintings—a piece of cloth prepared with a ground of lime. Later, very fine paper was used.

During the Hindu period painting remained primarily concerned with religious motifs, under the patronage of royal courts and monasteries. The Moghuls helped the development of a purely secular school of painting. Artists in the courts of the Moghul emperors

were encouraged in painting portraits, in illustrating legend and history or contemporary life, both in murals on the walls of palaces and villas, and in exquisite miniature paintings. Like the European monks, Indian painters illuminated their manuscripts with miniature illustrations. Unlike most of the other paintings, much of the miniature painting has survived, primarily because these were not hung on the wall, but were preserved like valuable manuscripts, and only brought out on special occasions to be looked at and enjoyed.

In pre-Moghul days painters never signed their names to their work, so the identity of most of them is completely lost to us; the few names of great artists that have come down to us, such as Shringadhara, Jaya, Parajay, and Vijay, are found in contemporary literature. It was only with the spread of secular painting during the Moghul period that painters began to attach their signatures to their work. Paintings of the most famous of these artists can be seen in various museums of India, Europe and America.

The cave temples of India display to this day the breadth of conception and brilliant execution of both sculpture and fresco-painting of these artists. "In the cave temples of Elephanta, Ellora and Ajanta," writes E. B. Havell, "Indian sculptors played with chiaroscuro in great masses of living rock with the same feeling as the Gothic cathedral builders, or as Wagner

played with tonal effects, hewing out on a colossal scale the grander contrasts of light and shade to give a fitting atmosphere of mystery and awe to the paintings and sculptures which told the endless legends of Buddha or the fantastic myths of the Hindu Valhalla."

Although most of these frescoes, and the statues and statuettes in bronze and cast copper, deal with mythological and religious subjects, portraiture and depiction of rural and urban life were not uncommon. The Indian sculptors remain anonymous, too; the few names, such as Bimbasara, Dhiman and his son Bitpalo, and Hasuraya, are found only in the literature of the period.

Skilled Craftsmen

Minor arts developed a high degree of excellence in India, and the craftsman was an important member of Indian society. Being often under the patronage of, and catering exclusively to, the priests and the nobility, the craftsmen lived and worked mostly in the monasteries and the big cities. Goldsmiths turned out exquisite ornaments, sometimes inlaid with tiny pieces of ruby, sapphire, emerald or topaz, showing his skill in massing color harmonies and creating rich decorations out of almost valueless bits of stone. When the Indian used gems, he did not facet them but only smoothed them off, thus obtaining a deep and glowing, rather than flashing, effect. Damascening, ivory carving, work-

ing in copper and bronze, and other minor arts were also practiced by the Indians. —From "The People of India" (Sheridan House, New York).

"Unto you that fear My name shall the sun of righteousness arise with healing in his wings."—*Malachi* 4:2.

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"Whatever ye do in word or deed, do all in the name of the Lord, giving thanks to God and the Father."—*Col.* 3:17.

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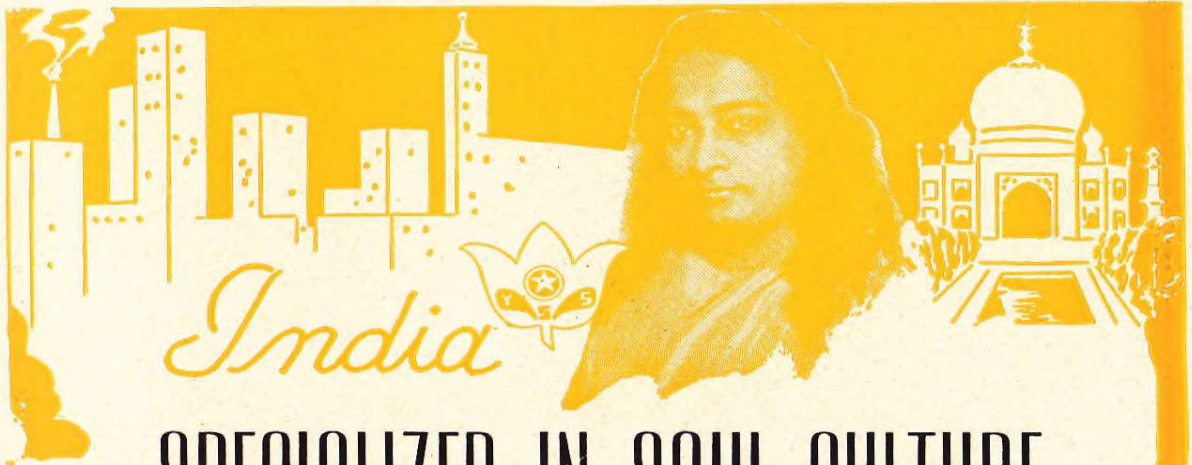
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A Prayer at the New Year

By Paramhansa Yogananda



Divine Mother, give Thy children of all nations a new consciousness of brotherhood in this new year, that they may emerge from the gory fields of war, and heal all wounds with the salve of Christ-love and the lasting balm of righteousness.

Cosmic Mother, awaken in us Thy hidden, impartial love for all; bless us that we may be free from the sway of greed and delusion. Let us build an United States of the World, where famine, disease and ignorance are memories only of our dismal past.

Creative Mother, arouse us to knowledge of Thy plan, when Thou didst structure the cosmos and people it with reasoning creatures. Let us realize we are not animals, who can settle their differences only by might, since in them the light of reason was withheld. Wilt Thou not guide Thy human children to arrive at all conclusions without the aid of jungle logic?

Bless us, O Mother of the Universe, with Thy sweet, impersonal love, wherein no man has any name but Brother, nor any goal but peace.