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HORIZON LINES

AN EDITORIAL

God Versus Sputnik

IF we can believe the newspaper reports, certain Russian intellectuals are proclaiming that the launching of their satellite, now generally referred to as *Sputnik*, is the final proof that we live in a godless universe. While the logic of such a statement appears somewhat dim, the idea is being introduced into the Soviet educational system as a contribution toward the liberation of young minds from theological superstitions. The general thinking seems to be that God created the universe in six days, rested on the seventh, and on the eighth day, science created Sputnik. This is intended to prove that science is greater than God, and that Soviet scientists in particular excel all of their confreres in other countries. It should also be noted in passing that a prominent clergyman, by way of rebuttal, took the attitude that the baby satellite no more proved the non-existence of God than did the invention of the automobile or the airplane. He concluded that man's scientific progress had no effect upon his need for spiritual consolation, collective or individual.

While the attitude of the U.S.S.R. has caused a slight ripple of popular indignation in other countries, it is only fair to point out that the democratic peoples are supporting a similar stratum of intellectual materialism in their own structures of higher learning. Many colleges

and universities in this country, although not openly denouncing religious teachings, are contributing, in every way they can, to the perpetuation of skeptical or even cynical doctrines bearing upon the existence of Deity. Many young people are being taught to assume that agnosticism, or even atheism, is proof of mental maturity. It may be wise to give this subject a little further thought, inasmuch as a dynamic disbelief in spiritual values is spreading among leaders of public opinion. Adolf Hitler realized that if you say a thing loud enough and often enough it will gain a wide circle of believers, regardless of the merit or demerit of the thing said. Young minds can be conditioned away from their natural inclinations so subtly that they do not consciously realize what is happening. The majority of mortals have always followed prevailing fashions, especially if these fashions are set by self-proclaimed experts.

For many human beings, science is little less than a religion. We are inclined to regard achievement with a peculiar veneration, although recent developments in scientific research are comparatively unintelligible to most laymen. The productions of the laboratory approach the miraculous, and we are assured that this is only the beginning. We stand on the threshold of an age of progress beyond our wildest imagination. All things are possible, and in time, there will be no more mysteries. The man of the future will have powers greater than those we attribute to the gods of the past. Such pronouncements are both intriguing and flattering. Science-fiction reveals the romantic flights of our imagination in the rarified atmosphere of the incredible. It is also pleasant to consider that this comparatively insignificant little creature which we call man can learn to unloose the thunderbolts of Zeus, create life, control the manifestation of growth and reproduction, and even fashion an artificial planet, if only a very small one. Pardonable pride can lead, however, to unpardonable arrogance. While we contemplate what we know, or hope to know, we may lose sight of what we do not know, or what remains relatively unknowable. We may also forget that all our achievements are on the level of relative or secondary knowing. We are not actually creating, in the religious meaning of the word; we are adapting, applying, and differentiating principles that have always existed, energies which we cannot adequately define, forces which, when once released, we can neither curb nor control.

Take Sputnik, for example. The launching of this satellite was certainly and undeniably an outstanding scientific achievement; so was the discovery of insulin and the fashioning of the electric light bulb. In order for Sputnik to be released into its orbit, long periods of research and innumerable calculations were required. The scientist could not simply decree: "I shall create a planet." Nor could he bring

it forth by the speaking of a creative *fiat*. The entire secret lay in the ability of the trained technician to discover the laws of nature which control such matters, and create a device which would obey these laws and succeed because it operated in harmony with the vast pattern abiding in time and space. If the universe itself were not patterned, did not proceed according to immutable rules, and did not fulfill the expectancies of those who knew what to expect, Sputnik would have been a dismal failure. All science would collapse without a dependable and uniform procedure in space, which, once understood, opens an infinite vista of possibilities, probabilities, and certainties. Thus, whether he knows it or not, the scientist is forever paying tribute to a plan greater than himself, which he can use profitably, but cannot abuse without disaster.

Agnosticism in general is not a clear and well-defined attack upon universal law and order. It is, rather, a broad disagreement with various definitions of Deity that have come into current usage. It might be well, then, to point out that religion does not define God, other than to affirm the existence of a power or principle great enough to maintain the order of the cosmos. What we call definitions are merely forms of tribute. A small child has a natural and deep affection for its parents. This child may say that its mother is beautiful, good, sweet, kind, loving, and understanding. While these attributes may be present, such a description would not be regarded as a scientific statement covering the nature of mother. The child is expressing itself and its feelings, but could not hope to formally analyze the consciousness, intelligence, or psychic potential of the parent. We honor the principle of Deity according to our own understanding, and, with changing fashions and the motions of time, our concepts are modified or restated. When the new interpretation comes into conflict with the old, we are not proving anything or disproving anything unless it be the growth of our own nature.

We may outgrow every definition that we know, and yet stand in immediate and continuous need of the basic idea of a sovereignty at the root of life. Shifting political forms have no effect upon this basic need. There are many dead religions, but religion is not dead. We no longer worship the gods of ancestral peoples, but the need for worship endures because it is an essential instinct within man himself. An agnostic is usually merely a person who disagrees with the popular definition, or cannot find in it the consolation which he needs. If he is powerful enough, he may force a social change—destroy a prevailing definition and put another in its place—but that rather familiar procedure is important only to himself and to his own kind. There is an old American Indian proverb, and it is said that the late King George of England was so fond of it that he had it inscribed on

the wall of his study: "The moon is not disturbed by the baying of wolves."

In an ancient Chinese legend, it is told that once upon a time there was a great hero, so strong and so arrogant that he was resolved to declare war against heaven. He challenged the sky, but was rewarded only with eternal silence. He then caused the skins of animals to be filled with blood and he placed them upon high poles. Standing below, he fired arrows which made the blood pour from the skins and fall upon the earth. This stupid man then turned to his associates and said, "Behold, I have slain the gods. See how their blood spills upon the earth." There is another legend, in connection with the Old Testament, that Nimrod, the Mighty Hunter, also drew his bow against the sky, but his shafts fell to earth, and the gods were not disturbed. It would seem, therefore, that there have always been doubters, but up to date, they have not been able to accomplish more than their own discomfiture.

We may as well face the simple fact: religion is a devout believing, sustained by certain highly personal, intuitive experiences. The man of faith has justified his consolation not only from historical religion, but from his own immediate need. The fact that he cannot defend his faith adequately, on a scientific level, is irrelevant and inconsequential. In time of emergency, he cannot lean upon the skepticism of his associates or the doubts of his friends. His source of strength must always be within himself, and such convictions as enable him to face each day with courage and charitable insight, are valid and proper. To take faith from this man, does not enrich us, but impoverishes him. He becomes less as a person, and it will follow that he will be less as a father, a husband, a brother, or a son. Either we are inspired to a better code of action, or we will not excel our present level or have the solid incentive to seek truth and cling to virtue.

There is no intention on the part of the materialist to lower our standard of living. He almost certainly believes that we should be fine, upright, honest folks, true to our responsibilities and prompt in the payment of our current bills. He certainly would not wish us to be unkind to our children or neglect our friends. He tries to tell us, however, that religion is not necessary to the life of virtue. He feels that, as civilized creatures, we should live nobly without benefit of the God-concept. He can make a strong case for his point, but even so, he does not touch the basic issue. Presuming that we could exist in a universe without a personal God, or a divine intelligence, or a cosmic soul, does this prove the non-existence of Deity? When a child grows up, it may become independent and no longer require the support of its parents, but this does not demonstrate the non-

existence of the parents. Nor does it even indicate that they are no longer useful. Many a grown person, in an emergency, has sought parental guidance and comfort. It is an observable fact in nature that we are all independent when things go well, but we are less self-sufficient in the presence of adversity. The mental and emotional pressures of living are more than the average person can withstand, unless he has a core-conviction to which he can turn, or upon which he can depend.

Even the materialist recognizes the need for ethics; yet our ethical institutions originated in our religious beliefs. If we assume that there is no principle of good superior to our own shifting moral concepts, we have nothing to sustain ethics but utility. Utility, in this case, means that we accept certain ethical principles because it is not immediately profitable to violate them. We are virtuous primarily because we have established certain penalties against anti-social conduct. We have gradually come, therefore, to distinguish two basic ethical concepts, one essentially idealistic, and the other, utilitarian.

According to the idealist, there are universal archetypes of right and wrong. These have been established by the Divine Mind, and man cannot defy Heaven. When the human being is confronted with situations beyond his control, he must have recourse to the workings of a power greater than himself, and abide by its will and purpose. The other school affirms that there is no law beyond the survival of the fittest, and that might ultimately determines right. If ethics must be practiced by the weak, it can be by-passed by the strong. Any individual who can raise himself above fear of punishment, can do exactly as he pleases. This is the philosophy of dictators. The despot is a law unto himself, and theoretically, in the course of time, could so perfect his technique that he could attain complete immunity. To date, however, all tyrants have fallen, usually through the blindness of their own self-conceit. The laws of cause and effect continue to operate, and little people find in the operations of these laws their only hope of immediate or ultimate justice.

Unfortunately, man is a creature of excess, and the conflict between religion and science is partly due to human intemperance. Religion, taking advantage of opportunity, has become too dogmatic. It would force conformity upon all men, limiting progress with adamantine creeds, and persecuting the liberal thinker. The greatest tragedy, of course, has been this persecution of progress. It has so penalized the individual thinking of man that he is not in a position to meet his own daily religious needs from resources within his own nature. Science, also, though dedicated to honest methods of open-minded investigation, has countless and deep-seated prejudices of its own. Its investigations and researches are often completely un-

scientific, and even the merest layman can find many flaws in scientific logic, especially as this applies to the intellectual rights of individuals. By degrees, the scientific creed has become as inflexible as religious dogma. It is now quite possible to define scientists as orthodox, and it is noticeable that some of our most important discoveries have been made by scientific heretics. These have been persecuted no less enthusiastically than the religious non-conformists of five hundred years ago. As always, truth is sacrificed to opinion, and we have no proof that learned opinions are less fallible than unlearned opinions in fields where no essential facts are available.

What we call *the sciences* today were originally the handmaidens of philosophy and religion. The natural ties between the branches of learning have long been broken, but we are not able to prove that this severance has been an outstanding success. It is not fair to say that ancient man was retarded by his religion, nor can we assume that modern man will be advanced by discarding his spiritual convictions. Persons of all ages have been injured by superstition, intolerance, and fanaticism, but these unreasonable attitudes are to be found in all walks of life and in all spheres of activity. Intolerance is not unique to religion. It can be found in every art and science, and bears witness to an instinct toward intemperance, deep-seated in the psychological constitution of man. If lesser religionists have caused us trouble, the great foundations of our faith have been the most civilizing forces in the history of the race. We can never overestimate the practical value of the teachings of Buddha, Confucius, Lao-tse, Jesus, Zoroaster, or Mohammed. Upon them, we have built all of our ethical idealism, and no one can ever count the millions of the dead and the living who have been strengthened, inspired, and improved by the wealth of our religious heritage.

Some will say, then: How does it happen that with all these great and noble teachings, we have not advanced further in solving such great evils of society as war, crime, poverty, and moral disease? If we look about us, patiently and wisely, the answer is obvious. Collective society has not reached that degree of enlightenment by which it is impelled to live the full sublimity of its own convictions. The majority of mortals are still inclined to compromise their integrity for personal advancement and profit. Until growth and experience have resulted in greater understanding, we must not blame our ideals, but our own weaknesses, for our misfortunes.

Is science in a position to give us a practical remedy for these ills? Modern science, as we know it, is only three hundred years old, and it has already fallen upon evil times. The average scientist is no better or no worse than any other man. He is simply more completely informed on a single subject. He cannot demonstrate that scientific

ethics is a practical remedy for the moral problems of our time. The rise of science has not yet produced the Golden Age, and while the exponents of this hope are still optimistic, the popular mind does not share in this vision of gladness. By painful degrees, science has reached that extraordinary state of skill in which it has devised the instruments of atomic warfare. It therefore confronts man today with the greatest potential of disaster ever known. Even the most depressing of religious atrocities, the Spanish Inquisition, sinks into insignificance in comparison with the present threat, and again we are assured that much more is yet to come. Science has not been able to take its discoveries and dedicate them to the common good of humanity, protect them against exploitation and corruption, and prove to us, in a simple and adequate manner, that we can trust our future to the nobility of scientific efforts. In the presence of this dilemma, millions of human beings find God more necessary than ever before and, broadly speaking, our only hope of preservation.

All this leads to one simple fact. Material scientific progress has not demonstrated that it possesses an insight which is an adequate substitute for spiritual morality. It has not liberated us from the most dangerous of all enemies—our own inclination to excess. It is not making us less selfish, nor is it providing us with a kind of philosophy which we can bestow with sincerity upon our children. Some feel that scientific progress may frighten us into a state of grace, but these same persons have been loud in denouncing the theological fears which form part of the ancient paraphernalia of religious conversion. If the religionist warned us of hell-fire after death, science is threatening us with hell-fire while yet we live.

We are just where we started—two schools of mortal interpretation locked in conflict about an immortal problem. One thing we must say with fairness. Science has not disproved the existence of God. Or, to say it another way, it has not proved the non-existence of God. It cannot sustain its opinion by reference to tradition or authority, immediate observation, or experimentation within the controlled situation of a laboratory. All the scientist can actually say is that personally, he does not believe in God, or that he has not been able to prove the existence of God. If he says there is no God, then he is making an utterly unscientific statement, which he would bitterly condemn if it were made by someone else in another field. Here semantics would be helpful, for the scientist-educator has no right to teach dogmatically what he does not know. He has a right to express his doubts, but he should also be willing to consider contrary evidence when it is properly presented. He is not entitled to pursue a career of proving only what he wants to prove, or demanding that the facts conform with his hypotheses. He is sworn and dedi-

cated, at least theoretically, to the open-minded search for fact. His primary purpose is to attack problems, and not the beliefs of his associates. We are all entitled, therefore, to demand scientific proof for scientific statements, and not to be answered only with a rhetorical tirade calculated to overwhelm our own thinking.

What is true of science, is also true of religion. But religion, essentially, has not claimed to deal with facts. It approaches the mystery of life on the ground of faith, and therefore we can generally refer to the religions of the world as "the faiths of men." Faith is an internal believing about something. This believing is so natural that many find it factual for themselves. Experience has shown that even religious people cannot agree completely on what constitutes the substance of faith, or what is universally believable. Out of his own need, man has fashioned an ideal. He chooses to live in a world of light and hope. He is convinced within himself that a principle, being, or mind, eternally and essentially good, must lie at the root of life. Without this solemn conviction in himself, man finds his own purpose to be insignificant. He looks around him, and he observes that those who believe in the reality of an unseen but ever present Deity are, for the most part, stronger and better, more dependable and more sincere than those lacking such belief. He remembers George Washington in prayer at Valley Forge. He sees again, in the eye of his mind, the dark shadow of Lincoln, humbly asking divine assistance and guidance through the long dismal years of the Civil War. He remembers the good men whose lives have been dedicated to common service. He can restore the last days of Socrates, who died gladly, rather than compromise his principles. He remembers the long unselfish career of Mohandas Gandhi, who was rewarded with the assassin's bullet. He can wonder if Dr. Schweitzer would be serving a primitive and savage people with loving kindliness through the years, were it not that he is sustained by an indomitable faith.

Where is the noble altruism of the unbeliever? He may be dedicated, but what is the object of his dedication? Does he really believe that the human hope, and the human good, will be fulfilled by speedier automobiles, rocket planes and stratosphere ships, or guided missiles? But let us not sell him short. He is also working to cure cancer, to find remedies for the pain and suffering of the world. He is a sincere man; but is his vision any better because he cannot lift his eyes to the inner spiritual need of mankind? We will live longer with improved medication, but will we live better without greater insight? Is it enough to be dedicated to the physical security of man, and at the same time be continually hazarding that security in the name of scientific progress?

And so Sputnik travels in its little orbit, waiting to be drawn finally into the atmosphere of the earth and, most likely, to vanish, like a falling star, with a stream of light. It is nice to think, perhaps, that Sputnik is the beginning of man's conquest of space; that he will go on producing out of his ingenuity greater scientific marvels. But what is his ingenuity? What is the mind that makes invention possible? What is the mysterious fluid moving in his nerves, by which he can control and direct the works of his hands? Is Sputnik a proof that there is no Infinite Mind, or is it only one of the manifestations of mental energy, as this energy is available to man? Does the fact of a human mind deny the existence of a divine mind or a universal consciousness?

It is scarcely scientific to assume that in this great mystery of space, man is the only thinking creature. We already suspect that other planets are inhabited with rational beings. If there is a diffusion of mind throughout creation, what is the source of that mental energy? Is the universe less thoughtful than the minute creatures which it sustains? Does everything in the world think except the world itself? Is life forever meaningful in manifestation, and meaningless in principle? Are the motions of evolution causing living things to outgrow the total of the life of which they are the parts? Is the God growing up in space, manifesting through its creations, producing creatures utterly dissimilar to itself? Is creation a parentless child, born of nothing, and burdened with a purposeless existence? Is the end of all things that man, in some remote time, shall be comfortable, building a Golden Age upon the ashes of past hopes and fears?

We can answer these questions as we will, and according to the insight that we have, but we cannot affirm it to be a fact that there is no God. Nor can we assume that men who can make a Sputnik have solved the mystery of life, for while this little satellite lives out its tiny span, millions of human beings are born, suffer, and die. There is a larger mystery, which we sometimes like to forget. When we are tired of admiring our own inventions, we may turn again to the great problems and their solutions. Man must be better, not stronger. He must be kinder, not just more brilliant. He must be safe to live with, and not merely an adventurer, exploiting the resources of the world and leaving it devastated. The undevout scientist is an incomplete person, and he can never be complete until his inner life is enriched and re-dedicated to the love of eternal good and the unselfish service of his fellow human beings.

PLATE I

MOSAIC OF CHRIST ENTHRONED WITH THE BLESSED VIRGIN MARY AND ST. MARK.

St. Mark and His Shrine

The name of St. Mark has descended to us principally through the Gospel associated with him. Very little is known about his life, and church historians have found it impossible to clarify the confused accounts. The thoughtful student is entitled to know the facts, so we will outline them briefly. The principal source works are the New Testament, the testimonies of 1st- and 2nd-century authors, and later, such legendary works as the *Legenda Sanctorum* of Jacobus de Voragine. This latter has descended to us under the familiar title *The Golden Legend*. It cannot be assumed that these so-called source works are in common agreement. Nearly all writers on the subject have been confronted with the possibility that two distinct persons are referred to in a manner which has caused their identity to become hopelessly mingled. The first question, therefore, is to determine, if possible, whether Mark the Evangelist is identical with John or Johanan Marcus referred to in the Acts. The Catholic Encyclopedia has as-

sumed that the various Marks mentioned in the New Testament are one and the same person, and goes so far as to state that this was not questioned by any ancient writer of note.

Augustine Calmet, the French Benedictine monk, in his *Dictionary of the Holy Bible,* is a dissenting voice, however. His work, which is a monument of learning, conveys the clear impression that Mark the Evangelist and John Mark were distinct individuals. Thus, we may note that even prominent churchmen are not in as solid agreement as might at first appear. In the preface to his Gospel, in manuscripts of the Vulgate, Mark the Evangelist is represented as having been a Jewish priest, "who exercised the priestly office in Israel, a Levite by race." This, of course, stands on its own weight alone, as it is not supported by other contemporary opinions. Nor is the place of Mark clear in relationship to the disciples and apostles. The Church Father Papias, quoted in Eusebius, says that Mark neither heard the Lord nor followed him. St. Epiphanius says that Mark was one of those who withdrew from Christ. Hippolytus, writing in the 3rd century, refers to Mark as "stump-fingered," or perhaps mutilated in the fingers. There is a legend that after he embraced Christianity, Mark cut off his thumb so that he would no longer be acceptable in the Jewish priesthood, which required perfection of body.

Such historical data as we have is largely identified with John Mark, and is applicable only if we assume the two Marks to be one person. He is made to be the cousin and disciple of Barnabas. He was the son of a Christian woman named Mary, who had a house in Jerusalem, where the disciples and apostles met. It was to this house that Peter came after his deliverance from prison (see Acts 12:12-17). This Mark also attached himself to Paul and Barnabas, whom he followed or accompanied to Antioch and other places, returning to Jerusalem about A.D. 45. He is said to have been in Rome in A.D. 63, and, according to tradition, died in Ephesus, but the year and manner of his death are unknown. Of the other possible Mark, there seems to be no clear delineation, perhaps because early writers made no effort to differentiate them.

The subject might be allowed to rest, were it not that the traces of two distinct persons certainly exist. For example, there is also a strong legend that St. Mark was martyred in Alexandria during the reign of Nero. It is difficult to imagine why Jacobus de Voragine, whose accounts of sanctified persons were embellished with a wealth of lore, should not have included the biographical data above mentioned in his account of St. Mark the Evangelist. Instead, he is made to be intimately associated with Peter. We have this insight from *The Golden Legend.* The Christians of Rome earnestly requested that Mark should write down the life of the Savior for their use and medi-

tation. Mark therefore faithfully wrote down the account as he heard it from Peter's lips, and when Peter himself had examined the work and deemed it exact in all things, he approved it for use by the faithful. There are other references to Mark serving as a secretary or amanuensis to Peter, and this would considerably alter the perspective of the Second Gospel.

De Voragine makes no mention of Mark having been the personal disciple or follower of Jesus. It was Peter who is said to have sent Mark to Alexandria to preach the word of God. The learned Philo Judaeus notes the effect of Mark's ministry in Egypt. The celebrated ecclesiastic Peter Damian, who was later sanctified, summarizes the ministry of Mark among the Egyptians in the following glowing terms. "God bestowed such grace upon him that from the moment of his coming to Alexandria, all those whom he converted attained at once to an almost monastic perfection of life, to which he himself inspired them not only by his miracles, but also by the faultless innocence of his own life. And God likewise permitted him to come back to Italy after his death, so that the land wherein he wrote his gospel has the honor of guarding his relics. Rejoice, O blessed Alexandria, purpled with his triumphant blood! Rejoice, O blessed Italy, enriched with his remains!"

The account of the martyrdom of St. Mark is considerably elaborated in *The Golden Legend*. He had built a church on the shore by the sea at a place called Bucculi, and while he was celebrating Mass on Easter Day, he was taken by unbelievers. They threw a rope about his neck, and dragged him through the streets of the city. He died from the injuries which he sustained. When the pagans attempted to burn the body of the martyr, a miraculous storm appeared which forced them to flee. The Christian converts then carried away the remains of the Saint, and quietly buried them in his church. From this point on, de Voragine's story deals principally with miracles performed by St. Mark, or those accredited to him after his death. In the light of these conflicting traditions, it is quite possible that John Mark came to an unknown death in Ephesus, and Mark the Evangelist was martyred in Alexandria.

Originally, St. Theodore received the veneration of the people of Venice, but gradually, legends associated with St. Mark concerned the public mind. There was a popular story that during his lifetime, while on a ship in the Adriatic Sea, the Evangelist was washed by a storm upon one of the Venetian islands, where the Church of St. Francesco della Vigna stands. On this occasion, an angel appeared, crying out, "Pax tibi, Marce, hic requiescet corpus tuum." The Venetians like to interpret this message of the comforting angel as meaning that it was ordained by heaven that one day the mortal remains

PLATE II

THE REMOVAL OF THE REMAINS OF ST. MARK FROM ALEXANDRIA, AND THEIR CONCEALMENT IN A BASKET OF FOOD.

of St. Mark should be enshrined in Venice. For a long time, they did not see that this was possible or likely. Alexandria was in the hands of the infidels, and the Venetian mariners were not even permitted lawfully to trade with unbelievers. Had it not been for two adventurous souls, St. Mark might never have become the spiritual patron of Venice.

In the 9th century, the subtleties of international law were not too highly regarded. Two men, referred to as merchants by their admirers, and as pirates by the natives of Alexandria, came to a daring resolution. They were Messere Rustico di Torcello and Messere Bono di Malamocco, and in the year of Grace 828, they quietly slipped into the harbor of Alexandria. With miraculous assistance, they found the place where the body of the Saint was preserved, and secured the confidence and help of the guardians there. They wrapped the mortal remains of the Saint very carefully, and concealed them in a large basket, covering the relics with pork and cabbages. By this means, they eluded the vigilance of the Moslem custom officials, and in due time, reached Venice safely.

Under the conditions, the Doge Giustiniani was not inclined to punish the pious merchants for their illegal visit to North Africa. In fact, he forgave them completely, and with a solemn assembly of notables of the Church and State, the body of the Evangelist was taken to the Ducal palace. Later a chapel was built, and the people of Venice, with great rejoicing, accepted the Evangelist as their patron saint. Unfortunately, however, the relics of St. Mark did not rest in peace. In 976 A.D. armed revolt broke out. The Doge and his little son

were massacred within the sanctuary of St. Mark, and the chapel, the Ducal palace, and more than three hundred other houses and buildings were destroyed by fire. In the general confusion, the remains of the Evangelist disappeared, and the most diligent search was in vain. A new church to honor the patron of the city was quickly designed and built. It was far more glorious than the original chapel, but when the time came for consecration, a period of universal sadness shadowed the festivities. On the 25th of June, 1094, a period of public fasting was proclaimed, and the citizens of Venice, from every class, joined in prayer for the recovery of the remains. They were rewarded with a miracle. A great pillar in the nave began to shake, and two of the stones opened like a door, revealing the casket of St. Mark. From this time on, the art of Venice was largely dedicated to the life of this Saint, to the miracles which he is said to have performed, and the marvelous manner in which he had revealed himself to the faithful.

The art of Venice flourished from the 9th to the 18th century. For nearly a thousand years, the Empire Republic of Venice, throned on its one hundred and seventeen isles, was one of the most powerful of all commercial states. In the long course of its history, it extended its territorial domain to surrounding regions, until, at the height of its glory, it had a large sphere of political domain. The fate of Venice seems to have been closely linked with the discovery of the Western hemisphere. As the attention of Europe became fixed upon the exploration, colonization, and exploitation of the New World, the importance of the Mediterranean commerce rapidly declined. A spirit of nostalgia, of weariness and decadence, began to be evident in the Venetian soul. The inevitable end came in 1797, when Napoleon I became master of the region and incorporated Venice into the Napoleonic Kingdom of Italy. After the fall of Napoleon, Venice fell to Austria, and was absorbed into the Austrian Kingdom of Lombard-Venetia. It remained under Austria until 1866, when by plebiscite, it was united with the newly formed Italian Kingdom of the House of Savoy. If once Venetian merchants traveled to all parts of the world, a major change has come about. Now travelers from distant lands come as tourists to Venice to admire its ancient monuments, and marvel at its faded grandeur.

The magnificent church of St. Mark, as it stands today, consists of four distinct degrees of architectural expansion and rebuilding. The beginning, of course, was the chapel of 976. To this basic form, restored after its destruction by fire, there were important additions in 1071. The third period of development extended over a considerable number of years—in fact, centuries—marked by the enrichment of the ornamentations and treasures of the edifice. The final form is trace-

PLATE III

VIEW OF THE BASILICA OF ST. MARK AND DETAILS OF MOSAICS.

able to the 16th century. It represents a combination of Byzantine elements and those of the 11th-century Lombards. The result was a new type of architecture, of which this church is an outstanding example. The fundamental architectural concept is a Greek cross, with the arms of equal length. The main dome in the center is over forty feet in diameter, and there are also domes over each of the arms. It is said that the plan of the church was based upon that of the Holy Apostles at Constantinople. The principal decorations are in mosaic, but they are comparatively recent; only one of the ancient originals is now in existence. There are crypts beneath the church, but due to the peculiarity of the locale, these are frequently under water. The church is also remarkable for rare marbles, porphyries, and alabaster. The pala d'oro, or retable, of the high altar dates from the 10th century, and is believed by many to be the most magnificent specimen of the master craftsmanship of jewelers and gold-workers in the world. Work on it was begun in Constantinople and finished in Venice.

In the course of centuries, the Church of St. Mark has become adorned with treasures brought from countless other buildings in Eastern countries or the mainland of Italy. Laurence Scarfe, in his *Venice: The Lion and the Peacock*, writes: "Of all the churches in the world, this building connects us with Byzantium, and thus with the oriental beginnings of Christianity." It was a law of the Venetian Republic that every merchant trading in distant countries should bring back materials of various kinds for the adornment of this celebrated shrine. Sculpturing to be seen there today represents the art of nearly every century, from the 4th to the 16th. It is said that architectural details have been subordinated to the richness of the color scheme. As time or circumstance marred the older work, elaborate restorations have been made, and the church, as it stands today, is splendid with the skill of artisans of the 16th to 19th centuries. It is difficult, if not impossible, to describe the numerous and intricate designs, the beautiful representations of incidents in the life of Christ, the apostles, and especially St. Mark. In this case, certainly, one picture is worth ten thousand words.

The Library of The Philosophical Research Society is fortunate in having acquired the magnificent series of portfolios, published in 1881, devoted to the architecture and artistic treasures of the Church of St. Mark. This truly extraordinary work was edited by Ferdinando Ongania, and the edition is limited to 500 copies, of which ours is No. 379. Included in the set are two elephant folios containing full color reproductions of the principal carvings and mosaics, printed by stone lithography. The text accompanying the plates is in Italian and French. The subscribers to the first and only edition of this remarkable publication included the Queen of Italy, to whom the entire

project was dedicated, Queen Victoria of England, the Emperor of Germany, the King of Belgium, the Empress of Russia, the Emperor of Austria, and such notables as Professor John Ruskin and Baron Nathaniel Rothschild. The title of Ongania's collection is "La Basilica di San Marco in Venezia," and in the preface, he enthusiastically describes the marvels of the church. A paraphrase translation of his remarks will be useful in orienting the artistic significance of this grand old building.

Among the monuments which embellish Venice, Queen of the Adriatic, none attracts more admiration than the Basilica of St. Mark, where Venetian art has deposited, in so many immortal pages, souvenirs of all the phases of its genius. The Venetians covered the basic Byzantine and Gothic structure with the richest splendors of the Orient, as with a veil of jewels and Gold. During the building of the superb basilica, the merchant-mariners of Venice brought to the shrine of the great Evangelist a constant and continuous stream of tributes. They embellished it with columns from Tyre and Trebisond, Argos and Mycene; portals from St. Sophia; Greek sculpturings; jewels from India and Persia; and great bronze horses from the ruins of ancient Rome. Incidentally, it is believed that these horses originally adorned Nero's circus, and stood high on Trajan's triumphal arch.

Every age has left the imprint of its achievements on the Basilica of St. Mark. Represented here are all styles, all periods, and all forms of creative artistry. Here the Orient is united with the Occident; Byzantine ornaments blend with Arabic decorations; the charming elegance of the Renaissance is intermingled with the boldness of the Baroque style. To borrow a few words from Ruskin, "In this immense illuminated missal, inscribed within and without in characters of gold, the anonymous artist, rigid ascetic of earliest times, is found beside the masters of the art, who retraced the beauties of the classical inspiration."

According to Ongania, the Church of St. Mark summarized, in a single monument, the grandeur of the story of Venice. Sansovin, the renowned Italian sculptor and architect, said: "After having built the public palace for the domicile of the Prince and to dispense justice to the people, it seemed well that the church should be annexed to the palace, it being fitting, according to the Psalm, that justice should be attached to peace and religion." It was in this sacred edifice that laws were sanctioned, wars were decreed, victories were celebrated, peace was concluded, the Doges were elevated, and men of every station sought consolation and encouragement in times of danger or sorrow. On these walls, the sensitive person perceives the traces left by the thoughts and traditions of glorious centuries. Under these vaulted domes, were sustained those exalted institutions which gave

PLATE IV
MOSAIC OF THE ANNUNCIATION

prestige and distinction to the people of Venice. The art of the church surges up from the depths of the Lagoons, bearing enduring witness to the love of freedom, the instincts of commerce, and the vast mercantile empire of the Venetian Empire Republic.

If art is intimately associated with the events in the lives of peoples and states, it becomes a way of studying and estimating the continuous progress and the evolution of ideas among civilized nations. At Venice, more than anywhere else, art interprets the soul of a people, and has been inspired by the political and social vicissitudes of one of the most active and dynamic communities of the Middle Ages. Actually, the Temple of St. Mark, in the magnificent profusion of its decoration, represents the history and art of Venice. It was the sacred and inviolable ground of private and political grandeur. It was the expression of the free and happy spirit of the Republic Empire, which shone brilliantly in the midst of joyous colors. For this reason, the great monument has long been a favored subject for the meditations of writers, poets, and artists.

The illustrations appearing with this article are derived from the rich treasury of Ongania's work. Unfortunately, they can convey but a faint idea of the magnificence of the originals. Plate III is divided into three sections. The center part shows the front elevation of the Basilica of St. Mark as it was in the 15th century. Although the details have been considerably changed, the general impression has not been greatly altered since that time. The exterior facade is

gloriously ornamented with multi-colored marble columns brought from North Africa and Eastern cities. Intricate designs and mosaics adorn the spandrils of the arches. The mosaics in the various arches, as shown here, are in their earlier forms, and all but one—that in the lower arch at the viewer's left—have been replaced with more elaborate, but perhaps artistically less important, modern versions. It will be noted that the design and treatment of the five lower entrances are markedly different, and show a considerable Moslem influence. The mosaic over the central arch represents Christ accompanied by angels.

In the center of the broad balcony above the entrances, the four bronze horses can be clearly seen. When Constantine founded Constantinople, he took these horses from Rome to adorn the hippodrome of his new city. They were captured by the Venetians at Byzantium in 1204, but when Napoleon I gained control of the Venetian State, he stole them to grace his triumphal arch in front of the Louvre in Paris. They were restored to the Venetian church in 1813, and it may be interesting to point out that they were removed from Venice during World War I to protect them from possible destruction during the air raids. Behind the horses rises a graceful arch surmounted by the Lion of St. Mark, on a blue field decorated with golden stars. For a thousand years, this lion was the symbol of the Venetian Empire Republic. The domes of St. Mark are covered with lead plates, and a careful examination of the workmanship reveals the unusual ingenuity of the ancient craftsmen. It is said that the columns on each side of the main portal were brought from the Temple of Jerusalem, and the flagstones leading into the church are those upon which the Emperor Barbarossa once prostrated himself before Pope Alexander.

The upper part of Plate III shows a detail of the mosaic in the lower left arch mentioned above. This is the representation of the entombment of the remains of St. Mark in the ancient church. It is supposed to give an excellent concept of the appearance of the church in the 14th century. If this is so, there is evidence of numerous architectural and artistic changes. The lower part of Plate III shows a mosaic covering the wall space in the west transept. It is divided into two compartments: that at the left shows the nave and sanctuary of the church crowded with worshippers; the section at the right represents the miraculous opening of the pillar, revealing the compartment in which the remains of St. Mark were found. The group immediately in front of the column includes prominent ecclesiastics and the Doge. This scene deals with the miraculous incident of 1094 A.D., at the time of the dedication of the new church under the Doge Vitale Falier.

PLATE V

MOSAIC DOME REPRESENTING THE TWELVE DISCIPLES RECEIVING THE GIFT OF THE HOLY SPIRIT.

According to my taste, the mosaic surrounding the central window in the Sacellum of St. Mark, adjacent to the end of the east transept, is one of the finest in the church. It depicts the Annunciation of the Blessed Virgin, and the simplicity of the treatment is outstanding from an artistic point of view. Mary is seated at the viewer's right, and on the opposite side of the window is a kneeling angel. Above is a representation of Deity sending forth its presence in the form of a dove. The background is gold; the lower figures are placed upon a green field, and their robes are beautifully colored. The angel wears a green and gold overgarment, and the Virgin, a white robe lined with blue, over a red dress. The profusion of art in the church causes this simple and beautifully balanced design to appear especially dynamic. (See Plate IV.)

The principal domes in the Basilica are located at the four extremities of the cruciform design and in the center, where the line of the transepts intersects the nave. The dome at the foot of the nave, the first to be seen when entering the church, is especially dramatic.

It depicts the descent of the Paraclete, or the pentacostal descent of the Holy Spirit, upon the circle of disciples. Below the central design is a band representing the various nations, the races of the world, to indicate the universality and diffusion of the power of the Comforter. This is also entirely in mosaic, and the disciples are placed on a golden field. (See Plate V.). In addition to the five large domes, there are many smaller ones dealing with numerous subjects. One, for example, depicts the creation of the world; another, the life of Abraham; still another, scenes from the career of Moses.

One of the finest engravings in Ongania's work represents the high altar of St. Mark and the adjacent structures (see Plate VI). Above is a cross-section of the dome, and beneath this, the arch of the apse, with a magnificent mosaic of the enthroned Christ. Beneath this are representations of St. Peter and St. Mark. Below are the steps leading upward from the nave to the chancel. In this case, the cancelli, or screen between the nave and the presbyterium consists of an open parapet, supported by columns. The richly ornamented beam of the cancelli supports the figures of the twelve disciples and a central group dominated by a massive crucifix. Directly beneath the crucifix, through the wider central opening between the supporting columns, is the pala d'oro. This precious treasure of cloisonne workmanship was originally at the front of the altar, but in 1105 it was detached and placed at the back of the altar. Gradually, the practice of exposing the relics of saints passed out of favor, and the remains of St. Mark were provided with a baldachin. This is a canopy-like structure erected over an altar. The upper part of the baldachin can be seen in the form of an open arch directly behind the lower half of the central crucifix. The canopy is supported by columns, of which two are visible, one on each side of the pala d'oro.

Plate VII is from one of the large colored lithographs in the Ongania collection. Its relation to the previous engraving is evident from the position of the two-storied pulpit and part of the cancelli surmounted with black and bronze figures of the disciples. The double pulpit, which is reached by fine marble staircases is regarded as an exceptional example of religious architecture. The scene unfolded in this engraving gives some conception of the interior decorations of the Basilica. The view we reproduce opens toward the left into the east transept, with its fine dome and an elaborate representation of the genealogy of the Virgin Mary according to the Gospel of St. Matthew. The wealth of mosaic on Biblical themes can be seen on the walls and arches. Most of the important personages of both the Old and New Testaments, and countless episodes from the Scriptures, are depicted in the artistry of the church. It should

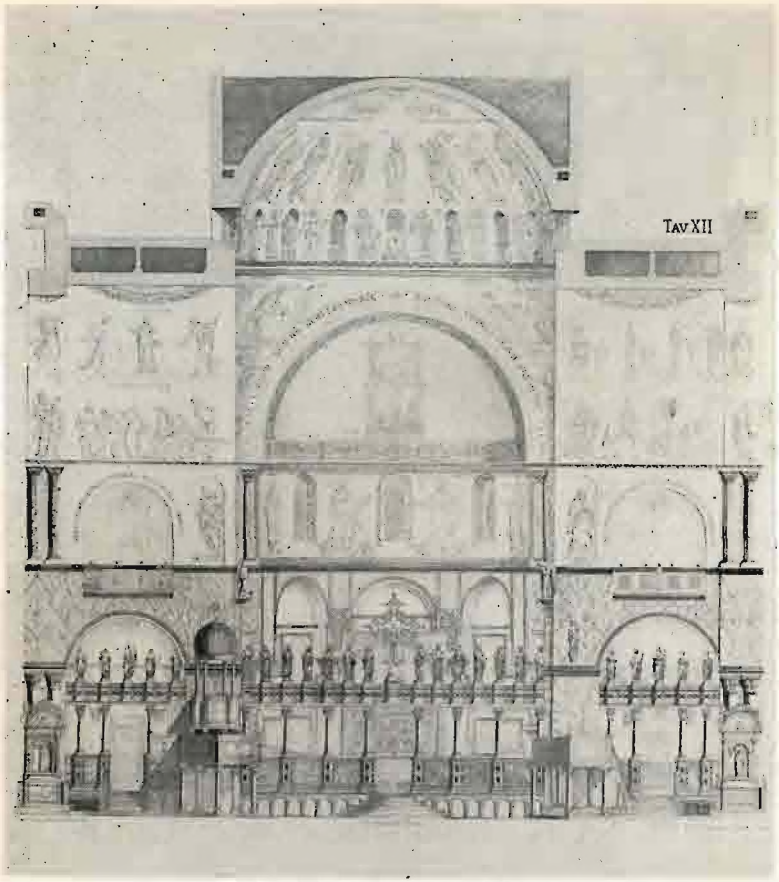


PLATE VI

ELEVATION OF THE ALTAR AND ADJACENT PARTS OF THE CHURCH OF ST. MARK.

be remembered that the walls and ceilings are decorated with nearly forty-six thousand square feet of mosaic, and there are more than five hundred marble columns, each distinctly carved.

The floors of the church, also, are intricate inlays of stones and marbles brought from all parts of the world. Because the building was constructed on piles, the pavement is no longer level, and undulates strangely. The floors are as strikingly beautiful as the walls and arches themselves. They are composed, for the most part, of polished marbles, arranged in most complicated designs, mingling geometrical patterns with innumerable artistic compositions. There are many representations of birds and beasts, including peacocks,

PLATE VII

INTERIOR OF THE BASILICA SHOWING PART OF THE ALTAR BALUSTRADE AND ORNAMENTATIONS OF THE EAST TRANSEPT. NOTE UNEVENNESS OF THE FLOOR.

geese, and a stray rhinoceros and elephant. This amazing panorama is best appreciated when seen from one of the galleries, which abound in all parts of the church.

In estimating what he considers to be both the achievements and the defects of the building, Laurence Scarfe concludes: "It is, nevertheless, the most exciting building imaginable, and the exterior has achieved a most unusual and pleasing fantasy. It is perhaps the most joyful exterior I know, joyful and serious at the same time. But we must look upon it without strain, without cultural impedimenta, without being expert. It is a baffling building of eccentric beauty, and no other building so well expresses the mysterious charm of Venice." We must admit that the great Basilica is weary with the weight of its own years. It belongs to an age of glory when Venice was mistress of the Adriatic, and its rich court and powerful clergy were splendid with spiritual and temporal power. To restore its original mood, we must approach it with kindliness and with a degree of gentle patience. The fervor that built it has died away; but if we are truly sensitive in our own hearts, we can experience something of the devotion, the ages of patient labor, and the high quality of consecration which created and beautified this amazing structure.

Those with special interests will discover many thrilling details noticeable especially to the architect or the skilled artisan. There are fine points of engineering and many gallant examples of restoration and preservation—man's struggle against inevitable decay. Perhaps the building conveys most of itself as an emotional impact upon those who approach it with quiet receptivity. By any estimation, it is a masterpiece of human industry dedicated to the worship of God. It is a crowning example of the inescapable tendency of the human soul to adorn the sanctuary of its faith and to bring the richest treasures of its worldly achievements to the altar of its religion. This we can accept, regardless of faith or creed, for the Basilica of St. Mark has truly been consecrated by the veneration of ages.

The Dietician

When Lord Byron was invited to dinner, he declined every item on the menu and finally decided that he would dine on hard biscuits and soda water. These not being available, he filled his plate with potatoes, mashed them with his fork, and drenched them with vinegar. Later his host said to a friend, "How long will Byron continue on his present crazy diet?" The friend replied with a smile, "Just as long as you continue to notice it." It later proved that Lord Byron, after the potatoes and vinegar, went to his Club and enjoyed a hearty meal.

Imperial Heaven

Under the title "The Supreme Lord of the Dark Heaven," Shang-ti, the deified imperial ancestor, received the veneration of his earthly descendant, the human emperor of China. Shang-ti was throned in the constellation of the Great Bear, and around his heavenly seat of power, the other gods of the stars circled forever in homage. Associated especially with Shang-ti, as his servants and the high officials of his court, were five lords, each of whom held sway over a section of the sky. The Green Lord was the master of the east; the Red Lord, of the south; the White Lord, of the west; and the Dark Lord, of the north. To the Yellow Lord was given the center, and he appears to have been originally a solar deity. It is interesting and curious that of this ancient arrangement, little if anything survives in popular esteem. In fact, only the Dark Lord of the North is remembered, and he has gradually been merged with the original concept of Shang-ti. It is therefore now customary to refer to this illustrious personage as the Supreme Lord of the Dark Heaven, or the Holy and Propitious Prince of the North Pole.

Originally, when the Emperor passed into the other world, he dwelt in T'ien, or the Great Dome—that is, heaven. His rank remained the same as upon the earth, and he rejoiced in receiving the homage of the human emperors who descended from his house or family. Gradually, the attributes of T'ien, or the spirit state, were further mingled with those of Shang-ti, who therefore became not only the Emperor in heaven, but Imperial Heaven itself, personified in the form of the ancestral ruler. In ancient times, only the imperial family was permitted to engage in the ceremonies involving Shang-ti. The people of China, however, were encouraged to propitiate heaven and to obey its laws. In a sense, Shang-ti is a mystery divinity, for his symbolism has been long concealed from the profane. Hence, the confusion which has arisen.

In the rituals of the Hung Society, the flag of the constellation of the Great Bear is displayed in connection with certain magical rites and exorcisms. In his discussion of the Hung rituals, J.S.M. Ward attempts to distinguish between T'ien and Shang-ti. He decides that T'ien represents a spiritual essence of an impersonal nature; whereas Shang-ti is more personal, and is represented as a stern but just god who punished the living emperor and his subjects in this life by plagues and misfortunes if they acted with evil, and conversely, be-

stowed peace and prosperity on those who conformed to his laws. T'ien is therefore eternity itself, the unknowable and all-enduring universal divinity. When the sovereign power of God comes forth out of its own mystery, and is made manifest as the first person of a divine triad, it becomes Shang-ti. In the Hung ritual, a sword of peachwood, on which is represented the constellation of the Great Bear, is used as a protection against evil spirits. This sword also plays a part in the funereal rites, in which it is necessary to protect the soul of the deceased from demons that congregate at the threshold of the underworld.

About the year A.D. 1118, the Emperor Hui-tsung desired to evoke Shang-ti, and for this purpose, called in a celebrated Taoist magician. The evocation was scheduled to take place at high noon in the imperial palace. As the ceremony proceeded, the heavens were darkened, and a terrible storm arose, accompanied by thunder and lightning. During this great agitation of the elements, the heavenly tortoise appeared, bearing upon its shell an enormous serpent. The spectacle was indeed fearsome, and the Emperor, falling on his knees, pressed his face against the floor, and offered choice incense. He then raised his voice in prayer, beseeching the great god of heaven to appear in person before his worshipping descendant. Again, there was horrible combustion among the elements. The tortoise and the serpent disappeared, and in their place was an immense human foot which seemed to be on the threshold of the palace. The Emperor continued the sacred rites, and begged the god to present himself completely and in human form.

According to the ancient records, the Emperor was then permitted to behold the likeness of Imperial Heaven. He beheld a powerful man, more than ten feet in height. This man had a grave but kindly appearance, and his hair hung loosely over his back and shoulders. He wore no crown, but lights played about his head. He wore a black robe, the long full sleeves of which reached to the ground, but his feet were bare. His body was protected by a gold cuirass, and about his waist was a girdle of precious stones. He held the sword which was the symbol of his power and glory. After remaining for a few moments, he vanished again into the strange gloom which had gathered as the result of the magical ceremony.

The Emperor Hui-tsung was a man of artistic attainments, and it is reported that he was able to capture the likeness of Shang-ti in a painting, which has served as the traditional portraiture of the deity. Nearly all Chinese drawings, woodblocks, and sculpturings of Shang-ti are based upon the imperial vision. In elaborate representations, Shang-ti may be accompanied by an armed squire carrying the black banner of the north, decorated with the constellation of the Great

Bear. Shang-ti may be pictured standing on the back of the tortoise, which is, in turn, encircled by the serpent. The tortoise floats upon the waters of space, since the element of water is assigned to the northern quarter of the world.

The association of the tortoise and the serpent with Shang-ti has been subject to several different interpretations. Some affirm that they symbolize two spiritual beings which are ministers or servants of the deity's pleasure. There is a contrary idea that they were originally demons whom he conquered and therefore treads beneath his feet. Evidently these belong to more recent traditions, and it is reasonably well established that both the twisted serpent and the tortoise are the deity himself in his earliest symbolic appearance. Thus, they represented the powers of the northern region as early as the Han Dynasty, and are so presented in the mortuary art of the 2nd century.

According to the Chinese *Book of Rites,* the tortoise is one of the four spiritually endowed creatures. The others are the unicorn, phoenix, and dragon. It will be noted, therefore, that the tortoise is the only one of the four which is not mythological. The tortoise is sacred to China as an emblem of longevity, strength, and endurance, and was said to have attended the Chinese Adam when he fashioned the world. Like the Hindu turtle, the tortoise is certainly a symbol of the universe. Its dome-shaped back signifies the vault of the sky, its body is the earth, it moves upon the waters of space, and because it is supposed to have a fabulous longevity, it is regarded as imperishable. The various markings on its shell were believed to correspond to the constellations, and according to the Chinese theory of science, the heavenly tortoise had a serpent's head and a dragon's neck. The assumed life-span of the tortoise is one thousand years, but some Chinese writers have insisted that it can live for more than three thousand years. Tablets and columns were placed upon the backs of tortoises to signify permanence.

The Chinese hieroglyph for the snake means "a hump-backed worm," probably due to an early acquaintance with the appearance and mannerisms of the cobra, with its dilated neck. As in other nations, the serpent is associated with cunning and evil, but it is also venerated as representative of wisdom and supernatural power. When represented in connection with Shang-ti, therefore, the serpent and tortoise suggest the magical power of heaven, the motions of energies in space, the most subtle power of divine consciousness, the endurance of the celestial virtues, and the ancient foundation of the earth. As the tortoise, the earth is therefore a living animal, floating upon the sea of eternity, and supporting upon itself the manifested will of heaven.

SHANG-TI, IMPERIAL HEAVEN

The accompanying illustration is from a very fine old bronze casting of Shang-ti in the collection of the Society. The figure is approximately twenty inches in height, and follows closely the description of the Emperor Hui-tsung. Imperial Heaven wears the traditional body armor, ornamented with dragons and the broad, gemmed girdle. His arms and legs are also armored, and he originally carried a sword in the right hand, protruding from the fold of his sleeve. This at-

tribute, however, has disappeared with time. His hair hangs upon his back, coming to a point well below his waist. Between his bare feet is the tortoise upon clouds, bearing the coiled serpent. The heads of the two creatures touch. At the extreme right front of the platform is a small holder which may have served as a support for sticks of incense. This has been pretty well filled up with dirt, accumulating from age. If the figure was ever used in the rituals of the Hung Society, this holder could have supported the banner associated with the deity. The casting is probably Ming Dynasty, and is in excellent preservation. At one time, the chair seems to have been touched with color, but this has almost entirely disappeared.

It is unusual to find representations of the superior persons of the divine Godhead in Eastern religions. Usually, the mystery gods were committed only to memory or were preserved by titles or some conventional symbol. In Egypt, the great deities of the north were regarded as the most ancient of the celestial beings. The north was always associated with the spiritual, unmanifested essence of life. The Chinese shared with the Hindus a peculiar veneration for the north. It was the abode of that darkness which preceded light, and which, therefore, was the parent of creation. There are two kinds of darkness: the true darkness of the first great cause, and the false darkness which results from the perversion of light. In the life of man, therefore, ignorance is the false darkness, for it is the darkness in man himself which conceals the truth because he is incapable of accepting or understanding the true mystery of existence. The mother-father darkness, however, is not false, but is the parent of life. It comes forth from the eternal silence and the original dark cause. It bears witness to the life which is rooted in darkness. From T'ien, the eternal true darkness, the form of Shang-ti, with its golden armor, emerges as a symbol of the radiance of the revealed light.

The number associated with Shang-ti is five, and in the accompanying representation, his body is ornamented with five dragons. The dragon itself represents the revealed potency of energy. It may also signify the rulers of the five elements, and will tell us that the bright armor of heaven, like the shield of Achilles, is luminous with the five manifesting attributes, or the planets, or the five aged priests who announced the coming of Confucius. In all, Shang-ti is a most stimulating religious representation, giving us some concept of the old religion of imperial China.

The Ultimate Disaster

The only complete catastrophe is the catastrophe from which we learn nothing.

—William E. Hocking

Studies In Character Analysis

Part IV: GRAPHOLOGY

The term *graphology* is applied to a field of research devoted to the delineation of character by the study of handwriting. It is assumed that various persons develop symbolical peculiarities in the formation of letters, the size or spacing of words, and other factors which become indicative of dispositional traits and also reveal aptitudes and abilities. Unlike most other forms of character analysis, graphology does not descend to us from ancient times. It is a comparatively recent subject, but has gained considerable support and attention since the rise of psychoanalysis and psychotherapy. When bound closely to these fields, it is known as *psychographology*. Like most forms of character delineation, graphology has strong exponents and also active critics. The former feel they have established their case beyond reasonable doubt, but the latter insist that results under test conditions are inconclusive. The field is therefore open to further investigation, but it is sufficiently interesting and curious to justify our present examination.

Since man first devised the art of writing, he has exhibited a wide variety of letters and characters with which to express his thoughts. There is no reason to doubt that the hieroglyphical methods which preceded alphabetic structures were the results of primitive experience. Man, selecting suitable forms through which to express his ideas, had already reached a level of interpretation in which he invested simple forms with philosophical overtones and meanings. He chose according to the dictates of his consciousness and temperament, and it is entirely conceivable that his choices can be analyzed, and will reveal the pressures which motivated his early conduct. Thus, the early writings of the Chinese differ greatly from the hieroglyphics of the Egyptians, though devised for similar purposes, and both of these, in turn, are markedly dissimilar in many respects to the pictoglyphs of the Aztec and Maya people of the Western hemisphere. It is also significant that some peoples attained a comparatively high degree of culture without developing a written language; as, for example, the Incas of Peru. Another phase of the psychology of ancient writing deals with the perfection of the approved style. The Chinese and Japanese developed writing as a fine art, and were in no way satisfied to regard it merely as a con-

Illustrated leaf from a writing-book of the 17th century. The work, entitled *The Penman's Paradise*, by John Seddon, is devoted to elaborate examples of the art of writing. The page reproduced herewith shows the beauty and skill cultivated before the rise of progressive education. It was customary to make birds, animals, and symbolic devices to indicate perfect control of the penstroke.

venience. The same is true of the Arabian calligraphists, who have left us magnificent examples of the sheer beauty of written composition.

It has long been assumed that writing, beginning with pictorial forms, gradually simplified the structural elements of these forms, until they became the conventionalized letters that we know. These changes, however, must have paralleled human experience. Man needed written characters only because he had certain ideas, and it was necessary that he develop a common symbolism by which he could communicate with others with a fair certainty that his symbolism was comprehensible. With the rise of various civilizations, there was for a long time little indication that a common written form was acceptable. Types of writing did not converge to form an international or interracial alphabet, although there was a marked tendency for the principal sounds expressed through letters or glyphs to become standardized. One point is obvious. In earliest times, the tedious delineation of glyphic symbols did not allow any great degree of individuality. Those most expert in the art of writing fashioned their characters with great care, as we can tell from monumental inscriptions and related works.

It must also be remembered that literacy was exceptional. The majority of persons could neither read nor write, and even important dignitaries had to make their marks or trace some distinguishing device with slow and labored care. While the process of writing remained conscious and had to receive direct and continuous attention, it offered little opportunity for the release of subconscious energies or impulses.

Through the long, dark ages of the medieval world, manuscripts were prepared by monks or professional scribes. These were in servitude to dominant styles of the written form, and while different scribes can be identified, in most cases, few of the landmarks required by the modern graphologist could be noted. While writing implements were inadequate, they also hampered the expression of the writer and detracted from minor deviations and styles. Later, when the art of writing came to be taught as part of a refined education, there was heavy emphasis upon standardization. Something equivalent to the Spencerian form was regarded as acceptable, and children were taught to write a completely impersonal script, with no regard for characteristic mannerisms. Handwriting, as an art in itself, unfolded as a graphic procedure, and, like the printed page, was completely detached from personal characteristics. Are we to understand, therefore, that the prevailing religious, philosophical, and scientific spirit of conformity, with the heavy penalizing of individual initiative, was mirrored in the handwriting? There is much to indicate that such was the case.

In the last fifty years, handwriting in America has deteriorated to a marked degree. Apparently the subject no longer receives adequate attention in school, and most persons now use typewriters for any lengthy composition. When called upon suddenly to pen a few lines, there is obvious lack of self-assurance. The signature remains firm, with an inclination to abbreviation, but the text of the message lacks the ease and smoothness of the habitual writer. Letters and words are hastily and imperfectly drawn and assembled, and it is usually obvious that the mind is advancing more rapidly than the hand. Of course, handwriting of the 19th century had its peculiarities too, and typesetters must have had a serious problem with the manuscripts submitted to them. Even the penmanship of great authors, like Dickens, Thackeray, and Scott, was fearful and wonderful. At least, however, the idiosyncrasies, once mastered, were consistent; whereas today, this is not strictly the case. We gain the general impression, therefore, that modern man is losing certain integrations which dominated his ancestors. His thoughts, expressed in written form, are less consistent and orderly. A hyperindividualism is reflected in his penmanship, and the changeabilty of his moods is clearly shown. Dependency upon a mechanical device, such as the typewriter, may be indicative of man's general dependency upon the products of a mechanical age. The per-

sonal growth and organization of the human being are defeated by the very commodities which he has worked so hard to perfect.

We can broadly distinguish between the handwritings of age groups. The childish lettering of the young gives way to the stronger, and more defined writing of the mature. This, in turn, drifts toward certain mannerisms of the aged, whose feebleness of body and depletion of energy are reflected in the shakiness of their penmanship. It is also observable that some mental diseases are revealed through unusual disorder not only of ideas, but of their presentation in the written form. Continuing in this way, we find other tendencies, most of which, however, are open to exceptions. We say that boldness of a script indicates aggressive self-confidence in the writer, or compensates for some physical or psychological deficiency. Persons of large stature often write small hands; whereas those physically small have a tendency to larger penmanship. We also note that changes of fortune appear to be reflected in the style of writing. There are enough obvious traits to intrigue the mind and incline us to search further. We cannot, however, overlook national and racial backgrounds, which reveal numerous and curious mannerisms.

There is a tendency for handwriting to take on hereditary peculiarities, and these, for no obvious reason, often appear in middle life. It has been shown that genius can be detected in a large percentage of cases, but criminal tendencies are extremely difficult to distinguish. The graphologist gains confidence from noting distinct variation due to exceptional or critical conditions arising in the life of the individual. When the crisis is past, the graphic symptoms disappear. It is natural to conclude, therefore, that forms of diagnosis should include the study of examples done by persons mentally, emotionally, or physically afflicted.

Pioneer graphologists spent a great deal of time and effort analyzing the structures of letters and words, particularly the formation of the more prominent and unusual letters. The trend now, however, is to consider an example of writing in its entirety. The intuition is called upon to sense the general organization of the specimen under analysis. A page of penmanship is a complete picture of something, and each eccentricity is blended with other testimony to create a kind of instantaneous impression. Here experience and the study of countless examples of writing are necessary. The analyst leaps across the technical phase, drawing upon subconscious concepts and applying them with a considerable measure of personal ingenuity. He tries to secure samples of writing in which no effort has been made to maintain any appearance of specialized effort or intent. He does not want the writer to know or believe that his character is to be analyzed. Otherwise, a certain defensive or secretive mechanism takes over, and

there is a conscious effort to make the writing appear normal or consistent. Most graphologists do not like to work from signatures alone, for the signature, to a degree, is a mask, or a dramatic flourish of the personality. It is defensive and even aggressive, concealing as much as possible of that which is unfavorable, and stressing those things about ourselves which we wish others to accept or believe. A note hastily scribbled, however, reveals us with the barriers down, and is therefore much more informative.

The penmanship of various individuals generally suggests the use of certain descriptive terms, such as bold, angular, rounded, orderly, disorderly, flowing, or cramped. In most cases, these terms are applicable also to the person whose writing is being analyzed. A bold script usually reveals a bold character; angular writing, dispositional sharpness. Rounded lettering suggests softness, greater adaptability, and a kind of emotional sensitivity. The person who writes in an orderly way probably has an orderly mind. If his penmanship flows pleasantly, his thoughts move in symmetry or rhythm; whereas cramped formations of letters show unusual restrictions or narrowness of mental viewpoint. First impression, then, helps us to get a feeling of the person from his writing. To paraphrase an old poet, we sense whether he is a fair or dark man; that is, whether he is open in his dealings, or prone to concealment.

Another important first impression deals with consistency. Does the writing begin neatly and clearly, and then gradually deteriorate, until the end of the page is little better than a scribble? Are some letters and words well shaped, and others deformed? Are the lines irregular, the spacing poor, or the margins inconsistent? Dominant peculiarities are symbolically expressing eccentricities of personality. The person whose writing fades out usually has the kind of temperament that begins projects well, but loses interest or energy before they are finished. If his margins are bad, he may be deficient in planning or foresight, revealed through the fact that he must break his words wrongly or too frequently because he has not allowed sufficient space.

There is also an over-all kind of consistency that tells us much. We seldom find a person whose nature is completely balanced. Strong handwriting will compensate for some irregularities, and well-shaped letters correct certain testimonies bearing upon size or spacing. Obviously, writing that is too pretty, or lacks any distinguishing characteristic, is not particularly good. The individual must have various facets of his personality strong enough to influence the formation of words and letters in his handwriting. If the writing is interesting, it probably belongs to an interesting person. If it is obviously eccentric and loaded with mannerisms, the individual has this kind of tempera-

ment. Just as individuality is a virtue up to a degree, and then by excess becomes a detriment, so with penmanship.

We also try to discover the degree of originality present in the writing. There are certain mannerisms that reveal a natural, unaffected, habitual procedure, and there are others which are obviously assumed and could not be perpetuated without self-conscious effort to appear different. Excessive mannerisms, therefore, suggest the poser, the artificial person, the one who tries to be impressive, or is advancing his personality at the expense of his true character. There is also something about illegible handwriting that suggests self-centeredness, and even lack of courtesy. The person who writes in this way gives very little of himself, and demands much of his reader. Perhaps we can say that he feels he understands himself, and assumes that others will understand him. This assumption is dangerous, for when we give little, we receive little.

It may be useful to attempt a general organization of rules bearing upon graphology. Several writers have sought to do this, with varying degrees of clarity. As before mentioned, the extraordinary individuality of writing requires that each example be analyzed as one might examine an elaborate painting or engraving. Analysis begins with the effort to discover and experience the mood of the writing itself, and then to detect, if possible, the separate characteristics which unite to form the general impression. The following arrangement may supply a serviceable outline of procedure.

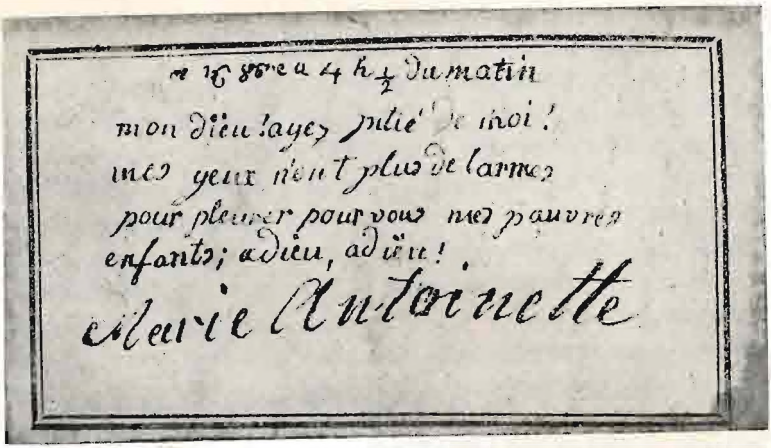
Size indicates the attitude of the mind toward details. If the letters are even, the person is conscientious; if irregular, this characteristic may be deficient. Where the taller letters do not rise clearly to a fair height, there is lack of imagination. If they are excessive in height, there is a tendency to fantasy, especially if the letters are eccentrically drawn. If the writing is very carefully traced, with all punctuation marks and details meticulously observed, the person may be fussy or hypercritical. If the person writes what is considered a normal hand, neither excessively large nor exceedingly minute, he is probably in the average or normal group. Without distinguishing characteristics, however, medium writing may indicate a person who lacks unusual attributes or abilities, and is therefore not suited for exceptional attainment. If there are interesting variations, the person is more intellectual, suited for executive position, and a mental worker.

Large writing usually indicates extraversion and a tendency toward generalization. The person is self-expressive, places considerable value upon his own accomplishments, wishes to be noticed, recognized, or appreciated. Large writing is less patient, less thoughtful of the feelings of other people, and more certain of itself. Its value

depends upon the allegiances of the writer. If he is equipped for large projects, he may do well, but if the structure of the writing indicates that he is pressed mostly by egotism, he is likely to come to grief from overestimating his own importance. As usual, excess detracts from the constructive delineation. The person who writes with such large letters that he gets only two or three words to a line, and four or five lines to a page, may be an exhibitionist, especially if the formation of the letters indicates lack of maturity. In general, the large, well-shaped writing is a person of action, often moved by strong emotional pressures, and determined to accomplish purposes as rapidly as possible.

Small writing emphasizes analytical propensities. Persons engaged in activities which require careful and conscientious consideration of small or intricate matters, have a tendency to be more critical and more aware of ulterior motives in others. They function best in capacities of coordination, such as organizing routine work or management. It would appear that very small handwriting is modest and self-effacing. To a degree, this is true, and if the writing is well formed, with some interesting, constructive peculiarities, we may have a modest and retiring person, given to contemplation, and not likely to force his own opinions upon others. If, however, very small writing is unpleasantly formed, cramped, and badly spaced, the individuality may be inadequate, and the person simply unsuited for advancement in almost any area of activity. In the highest interpretation, the small, fine hand is mystical, religious, or creative in the field of fine arts.

The slope of writing involves two distinct aspects, each of which should be examined. The first may be defined as the relation of the written line to the horizontal lines forming a page of text; the other is the slope or angle of the letters themselves. The slope of the written line bears upon the psychic mood of the writer. It has been said that this shows the condition of his spirit, whether he be gay or sad, happy or depressed, optimistic or pessimistic. The person with naturally orderly mental habits, and without unusual personality pressures, has a tendency to write in a comparatively straight line. If we observe, in a lengthy example of penmanship, that the majority of the lines are straight, and the spacing between lines is reasonably even, there is not much likelihood of a serious psychic pressure, unless other testimonies are so powerful that they overbalance this feature. The person who writes in a straight line is described as straightforward; whereas irregularity of the written line indicates deviousness of some kind. Bold, straight writing reflects self-certainty; the opposite, uncertainty or lack of inclination to express without reservation. Persons psychologically involved with strong prejudices, especially defense mechanisms, do not write as fluently or as evenly as those of



Five lines in the writing of Marie Antoinette, the unhappy Queen of France. The signature below arches and falls, and is indicative of the despair of the Queen. This note was written in her prayer-book a few hours before her execution.

less complicated natures. Irregularity between lines, or words written without due consideration for lines, usually indicate lack of poise or lack of ability to meet changes of fortune with patience or courage.

If the lines have a tendency to rise at the end, causing the general appearance of an upward slant, the individual is generally hopeful, optimistic, and has a natural inclination to believe that he lives in a good world. Ascending lines are said to indicate self-confidence and good fortune. The person begins his ventures with assurance, and, if his writing is firm and well shaped, he may be a practical optimist or a basic idealist. If, however, the slant becomes excessive, he may be over-trusting, or platitudinous in his optimism. The slant of writing sometimes changes in different periods of life, and success may cause a temporary upslanting.

When the handwriting tips downward toward the end of the line, revealing a descending slope, it suggests pessimism, melancholy, lack of faith, discouragement, and sometimes devitalization. It is said that lines drooping toward the end indicate negative moods, and often poor health, which may lead to despondency. The mind and emotions have become fearful, have lost courage or conviction, and have difficulty in maintaining cheerful attitudes. If this becomes too pronounced, the person is despairing, and the discouragement is deep and continuing. As of writing in general, so of signatures in particu-

lar. It is always good to see them slanting upward, or at least firmly on the level. If they suddenly change their angle, the writer is under stress, and sees no immediate solution.

The slope of the letters is a key to the emotional propensities. There is a tendency for the writing of a woman to slope somewhat more than that of a man, and this must be taken into consideration. Extreme sloping shows the person to be victimized by his own emotions, easily agitated, and likely to bestow affection without discrimination. Where the slope is extreme, and there are unusual flourishes and excessive punctuation, we have the indications of a sentimentalist. A pleasant, normal slope suggests a naturally affectionate disposition. If the final descending strokes reverse their angle, however, sloping in the opposite direction from the body of the writing, they may indicate jealousy or inconsistency. Deviations in the slope frequently signify conflict between the emotional and mental powers of the nature.

In psychographology, the general inclination of the writing is divided into three classifications. When the slope of the letters is toward the right, so that the letters are formed in what we generally term the normal way, it is held that the person is dominantly an extravert. If the slope is excessive, there is supersensitivity and extreme lack of emotional control. If the writing slopes moderately, the writer has strong but normal emotions. As it approaches a vertical form, the intellectual propensities become stronger, and if it passes from this median line toward what we call backhand writing, the introversional tendencies become dominant. In a case of extreme backhand writing, the inhibitions are so powerful that the life is locked within its own internal conflicts.

Shape is concerned with the general impression of the handwriting and also with the particular formation of letters. It is usual to find that mannerisms extend into the designing of many, if not most, of the letters, contributing to a characteristic style. When vertical strokes are close together, the person is dignified and reserved, but when they are well spaced, and there is the impression that the width of letters is greater than their height, the individual is democratic and friendly, and without snobbishness. A squarish appearance of letters suggests a scientific mind, and mechanical skill. The tendency to create pointed letters emphasizes the acuteness of the perceptions. Where there are few beginning strokes in the forming of the first letters of words, the person is deliberate and patient; whereas the impatient writer may use extended and sometimes exaggerated beginning strokes. Most frequently, letters are either rounded or angu-

lar. There is also, however, a mixed kind of writing, in which some letters are rounded and others angular. Also, sometimes the upper and lower parts of letters will differ, so that a letter may appear curved above, and angular below, or vice versa. Letters angular in their lower parts suggest curiosity. Rounded letters increase the tendency to rhythm and harmony.

In the angular writing, the m and n look like u or w, and the other letters are so thin that the openings in them are either very narrow or totally absent. Thus, without a dot, it would be difficult to distinguish an i from an e. Angular writing, closely spaced, is frequently almost illegible. Even such letters as b, d, and t, lose most of their distinguishing attributes. Because angular writing consists mostly of points, it may be considered sharp, and this can be applied to the temperament of the writer. There is sharpness, penetration, and often lack of social adjustment. The individuality may lead because of authority imposed upon others, yet may not be personally attractive or congenial. The angular letters reveal a tendency to criticism, impatience, and intolerance. If the writing is bold, there may be ruthlessness, or a determination to force one's opinions or press one's authority beyond a reasonable degree. The person may be quick-tempered, and will seldom accept a rebuke or a correction graciously.

In rounded letters, the m and n are usually the most pronounced examples, but the general appearance of the writing is open, with ample space inside the a, e, o, r, and s. If the writing is dominantly rounded, and the letters are open, there is open-mindedness. There is also greater adaptability. It is likely that the person will be more popular because he has a better understanding of others. If other testimonies support the rounded writing, there is more emotional warmth, greater generosity, especially in matters of opinion. There is increased receptivity to knowledge and learning. Observation leads to reflection; action is less violent; and the ambitions are under better control. Perhaps we can say that angular writing emphasizes ambition, and the curved writing evidences aspiration.

The openness or closedness of the written form is the next point to consider. Some words look as though the letters have been pressed together, and others appear to be pulled apart. Tight writing lacks versatility and tolerance. The individual is too limited in his own perspective. He is addicted to closed concepts and unchanging decisions. He is over-cautious and miserly, both with his attitudes and his goods. It is not fortunate to be a one-man closed corporation, and the tight writer generally overlooks values which will be useful or profitable. All these symptoms point to unreasonable restrictions upon the natural expressions of the mind and heart, and it is easy to see

that combined with other factors of delineation, they could result in stubbornness or extreme wilfulness, which will not allow the free circulation of new ideas. There are certain letters, such as a, o, d, b, g, and q, which are frequently found either open or closed. When the writing shows that each of these letters is tightly shut in that part which forms the principal body of the letter, secretiveness is emphasized; whereas if they are partly open, the person is frank and often outspoken.

Spacing between words, or between lines, is associated with the breadth and tolerance of the mind. Wide or liberal spacing symbolizes mental breadth, and close spacing, the contrary. Again, normalcy and good taste are usually associated. Extraordinary spacing, in which there is room for letters between letters, or words between words, suggests extravagance. Practical people usually leave less margin than those lacking this quality. In old days, when businessmen wrote their own letters by longhand, they seldom left any margins; whereas the artistic person, or one highly conscious of social conventions, would allow an unusually wide margin. Those who leave wide margins like to live in large houses, or to have plenty of space in their rooms or gardens. In the case of vertical spacing between lines, evenness indicates a strong sense of justice; whereas unevenness reveals the tendency to seek favors and special privileges. Where the writer permits his capitals or the lower loops of his letters to run into the lines above or below, there is lack of organization in thinking. There is also lack of clarity, if words in a line seem to overlap, either directly or through flourishes. When words are clearly drawn and each one is distinct and given its proper space, the individual is precise in his thinking and in his use of words to express his ideas.

Connections between words and letters have to do with the logical power of the individual. The tendency to connect words strengthens the opinionative faculty and indicates obstinacy or stubbornness. Persons strong in logic often unite capital letters with those which follow in the word. It is also said that the tendency to separate letters of words, either individually or into syllables, signifies intuition or impatience with logical procedure. Persons by nature ingenious frequently find interesting ways of uniting words or syllables. Unusual skill in this suggests innate originality, mechanical ability, or artistic ingenuity. Inconsistency in such practice, so that the letters of one word may be connected, and of another word, unconnected, often reveals impatience with the restrictions of intellectualism. Where letters or words are connected in their upper parts, there is greater judgment, but if the connections are in the lower parts, there is an indication of a tendency to criticize. If letters are irregularly disconnected,

the letters themselves unusually formed or highly characteristic, and the spacing between lines is good, creativity and insight are indicated.

The speed of writing must also be considered by the graphologist. This may be difficult to determine unless we watch the writer, but there is an over-all impression of slowness or haste in most specimens of penmanship. It is obvious that some examples seem to race along, while others appear to be slowly and laboriously constructed. Even if the actual time factor is the same in both, the impression is quite different. Where we sense that writing is hurriedly done, yet the essential text is adequate, the letters are open and well shaped, and the penmanship is consistent, activity or alertness of mind may be assumed. The energy factor seems to move the hand, and the rapid writer gives an impression of vitality and a desire to accomplish his purposes as quickly as possible. If, however, the hurried writing changes form and style frequently, the person is restless and probably discontented. Unusual flourishes on hasty writing indicate demonstrativeness, and are usually found with an effervescent or vivacious personality.

Those lacking in energy, or by nature lazy, are more apt to give the impression of a sluggish pen or pencil. The writing shows uncertainty, and the efforts come in spurts and gradually dwindle out. A letter showing speed at the beginning and then diminishing tempo in the handwriting, suggests that the writer became weary or bored with the subject or, in intimate correspondence, ran out of news or ideas worth recording. The slow writer may be genial, but he lacks forcefulness. He may therefore be impractical or somewhat intemperate. He lacks the kind of continuity which finishes business with the same interest and vitality with which it was begun. Details can be gained from a consideration of other elements of the writing. Slow, heavy writing testifies to lack of moral self-control. The person is easily tempted to vice of some kind.

There are some people whose writing always appears labored. When we read their letters, we suffer for them. We are impressed subconsciously with the fact that they work very hard. They seem inexperienced with a pen or pencil, and we cannot conceive that they could write rapidly or easily. If, however, the end product of their endeavor shows strong characteristics, the appearance of laboring strengthens research propensities, emphasizes scholarship, decreases self-interest, and signifies a person deeply absorbed in patterns greater than himself. The laboredness suggests discretion, for the more we understand, the more cautiously we express our convictions. But if the labored writing is basically unpleasant, or shows negative mannerisms, then we are in the presence of weakness, indecision, or some-

times even dishonesty. The person is pausing because he has something to conceal, or some secret motive which he does not wish to have discovered. Here, then, we must gain a certain general feeling about the writing before we attempt to analyze the psychological content.

The thickness of the strokes is held to reveal the development of the five sensory perceptions. Recent developments in writing instruments, especially the ball-point pen, gravitate against delineation from this testimony. In older times, the selection of the pen was rather individual, and this resulted in a characteristic mannerism. In substance, light down-strokes strengthen the religious tendencies and relieve the consciousness of sensory domination. The heavier the writing—that is, broad, massive strokes—the stronger the sensory appetites. Shaded down-strokes increase love of food and drink. For practical purposes, the person who chooses a broad pen, and writes heavily, may be said to be strongly dominated by appetites and instincts. One analyst says that women have a tendency to shade cross-strokes, and men to shade down-strokes, thus indicating that emotional refinement is often stronger in women than in men.

Cross-strokes are those which are horizontal, as the crossing bar of the t and the internal bars of the A and H. Where cross-strokes are extremely bold and clearly marked, there is some combativeness and tendency to resist the influence of others. Where the strokes are light but clear, the mind is serious, and freedom from sensory excess is indicated. The absence of such marks, or extreme carelessness or indifference in their production, indicates a light or easy-going nature. When the cross-strokes, especially on the t, ascend toward the end sharply, ambition is strengthened. If the stroke descends at the end, the person is strongly opinionated and persistent in his attitudes.

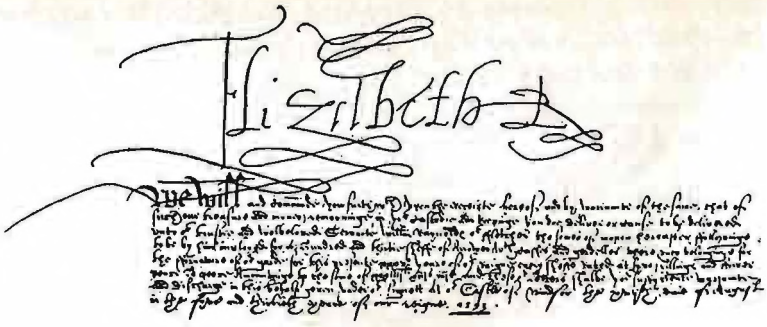
Final strokes, or those strokes which appear at the end of words, have been associated with the indication of generosity. Persons naturally inclined to extend the last part of the strokes of final letters, are more liberal, both physically and mentally, than those who end their words abruptly. As some letters do not offer themselves easily to extension, it is necessary to consider the general tendency of the writer by examining several lines or sentences. There was an old practice, not so common now, of using extravagant final strokes to fill the space at the ends of lines or paragraphs. Older authors on graphology hold that such practice indicates a cautious or suspicious nature. It would seem that the writer is afraid that words may be inserted or expected, or that he will be suspected of withholding some part of his thought or idea. If the finals of letters terminate in small ascending curves, they indicate ready wit and a humorous disposition. If

they have a tendency to drop, the individual is more taciturn, less imaginative, and does not readily appreciate humor.

It is important to judge the general direction of the stroke which leads to the formation of a final. In the case of y, for example, the extension of the letter would naturally be upward; whereas in an a, it could freely extend in various directions. A general tendency to ascend pleasantly indicates courage; whereas an exaggerated descent would suggest timidity. Where the finals are vertical, either up or down, there is an inclination to superstition or fatalistic attitudes, especially if the descending tendency predominates. Exaggerated descending finals, either vertical or backhand, are associated with unusual fear of death or tragedy. Mannerisms by which finals extend back over or below letters are usually read as protective if above the letters, defensive if below. Protectiveness here implies concern for others; defensiveness, undue concern for ourselves. Finals turned backwards to complete a letter—for example, to cross a t—represent conservativeness. When, however, the stroke comes back and extends out beyond the word, it takes the normal reading, according to its direction. If finals differ markedly in the writing of the same person, but their testimonies are generally good, they indicate versatility. If their readings are predominantly negative, they broaden the scope of undesirable characteristics.

Capital letters—their size and their formation—have to do with good taste, pride, and, to a degree, individuality. Large capitals suggest that the writer holds himself in high esteem; whereas small and undistinguished capitals suggest humbleness or servility. It has been said that when capitals are no larger than the small letters, they indicate excessive humbleness; when they are less than twice the height of small letters, a natural and gracious humility; when more than twice the height, strong self-respect; and when more than four times the height, egotism to the degree suggested by additional flourishes and other characteristics. If the letters are attended with exceptional flourishes, there is emphasis upon egotism and love of recognition. When capital letters are narrower than normal at the base, the person is incredulous, but when the base is wide, he may be easily imposed upon.

Garceful letters, beautifully drawn and nicely proportioned, suggest artistic and dramatic ability. Where they are made with distinct shapes of their own, the person is complicated in his desires, but where they are simply enlargements of the small letters, the nature is simple, direct, and moderate. Ostentation is suggested by capital letters awkwardly structured, overly adorned, or so confused in their formation



Signature of Elizabeth I, Queen of England, on document dated 1593. Note the general vertical form of the letters, the extraordinary firmness of the writing, which almost conveys a masculine impression, and the elaborate ornateness of the letters z, h, and a. This is the State signature of a powerful and self-centered person with highly dramatic instincts.

as to be comparatively illegible. Where capitals are formed almost directly from the printed alphabet used by children, but the rest of the writing does not show this peculiarity, the individual is unusually conscious of structure, arrangement, order, and pattern. The natural tendency, especially in a signature, to completely subordinate the small letters to the capitals, and to add numerous frills and furbelows, indicates powerful ambitions and the tendency to overestimate one's abilities and resources.

Flourishes measure the tendency to ostentation. At the beginnings of letters, words, sentences, or paragraphs, flourishes indicate unusual respect for authority, tradition, or convention. The entire lack of them often indicates intellectual freedom and a contemporary pattern of thinking. Writing without affectation suggests that the person is a free soul, thinking and acting as he pleases, and not much interested in recognition or approbation. In older times, state documents, signatures of princes and kings, were often accompanied with ornate flourishes of penmanship. Curlicues were added wherever possible, and the simple forms of letters were exaggerated like complicated monograms. The very tendency to monogram linen, silver, neckties, and handkerchiefs, suggests a strong desire to be recognized, appreciated, or regarded as a superior person. If the entire handwriting is unusually or unreasonably ornate, the person is self-conscious. If flourishes have a tendency to rise or occupy the upper parts of let-

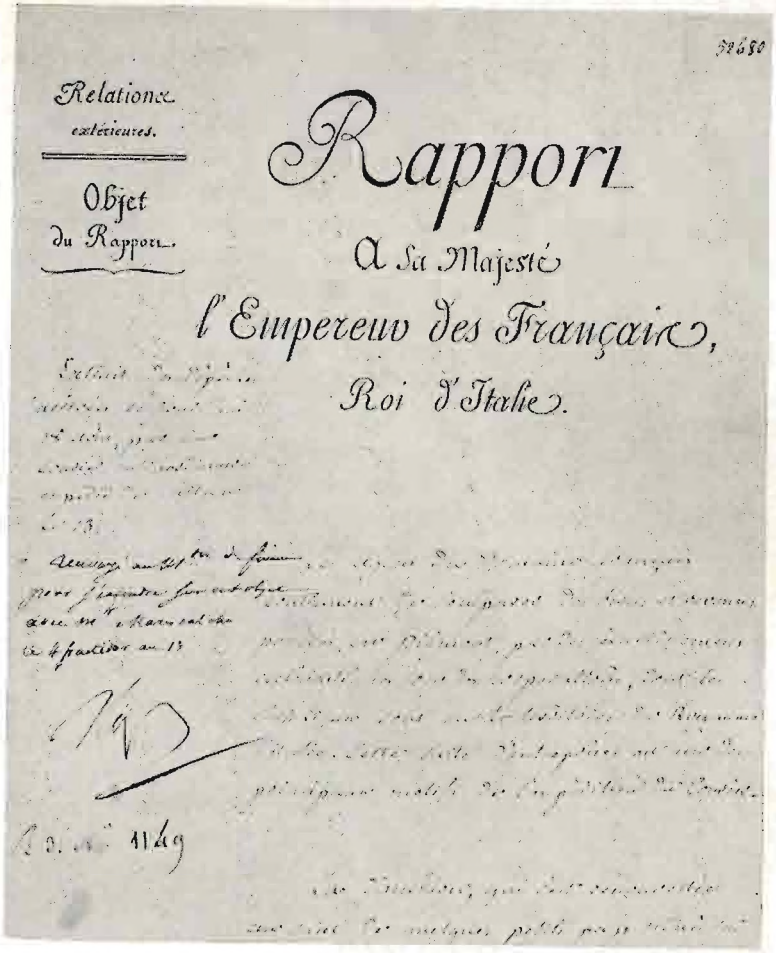
ters, greater extraversion is revealed; whereas if they cluster below the line of writing, there is more introversion and the writer may feel that his superior attainments are unappreciated or unrecognized. It is noted that persons inclined to exaggerate in conversation or to dramatize simple events, are likely to embellish their handwriting with extremely large loops and flourishes. Modest writing, like modest clothing, indicates the well-adjusted individual. Eccentricity of any kind suggests the desire for approbation, and this in turn often indicates the lack of the qualities for which we wish to be recognized. Thus, for example, when a person of mediocre abilities attains high office, he may develop mannerisms pointing to an almost pathetic desire to be respected.

Punctuation, generally speaking, emphasizes carefulness or carelessness in the disposition of the individual. If, for example, he punctuates methodically and frequently, he wishes his thoughts to be appropriately organized and his meaning as clear as possible. This further suggests that he is certain of his own thoughts and is giving full and due attention to his writing. Sometimes mannerisms develop. For example, periods may be shaped as hollow circles, commas extended to an exaggerated degree, dashes elongated, and hyphens strangely slanted or abridged almost to dots. It is said that the extending of periods into long horizontal strokes increases the testimonies of cautiousness. Excessive punctuation is found among those of ardent or romantic temperament. Exaggerated or grotesque formations of punctuation marks, obviously made hastily, indicate an excitable mind or unusual pressure and tension. Frequent use of exclamation points also emphasizes emotional intensity. In both writing and punctuation, one sometimes notes a degree of childishness. A writer who dots his i with a little cross, or makes elaborate swirls out of commas and parentheses, is usually extremely sentimental and over-ardent in his romantic instincts. If punctuation marks are so formed that they can be easily mistaken for parts of letters, the writer may be indifferent to the rights and privileges of others. The substitution of dashes for all other punctuation marks shows superficiality or lack of concern. Writing which is properly and thoughtfully punctuated indicates self-control. The writer is not likely to become overly disturbed or excited, even though his thoughts are serious or important. There are also, of course, those who seldom if ever punctuate at all. Such writing is often accompanied by lack of capitalization. These deficiencies usually reveal a degree of irresponsibility, general negligence, or lack of consideration for other persons — especially, in this case, the reader.

If the general tendency of punctuation marks is to fall or descend, but they are carefully drawn, they testify to a worrier. In general, punctuation intensifies the other testimonies of the handwriting. It adds a note of certainty, firmness, or completeness, if carefully done. A selfish person who punctuates meticulously is more self-centered than one in whose writing these marks are carelessly made and placed. Punctuation marks were introduced into the language at a late date for the purpose of clarifying the confusion arising from the sequences of words. To use them well, is to indicate that we desire clarity, and, as a mental trait, this means that we expect others to make their meanings clear, and we lack respect for those of confused mind.

Neatness in writing suggests orderliness and a certain degree of natural pride. Neatness without flourishes is a good sign, and probably indicates a well-regulated personality, or at least an appreciation for proper organization. Usually, numerous corrections or scratched-out words are not favorable. An occasional correction is permissible, but where the individual is unable to compose a letter without changing his mind half a dozen times, or revising his choice of words frequently, disordered thinking is indicated. Occasionally, we find an example of writing in which nearly every fault or defect is present. Under such conditions, we have a right to seriously question the integration of the writer, and should hesitate to place upon him any responsibility which demands discrimination, organization, or continuity of purpose.

Signatures are regarded by graphologists to be of great importance. We often find that the signature differs markedly from the body of a written document. If it shows close similarity to the normal penmanship, there is an indication of natural consistency; whereas if it is more complicated, the personality is not supported by the deeper characteristics of the individual. To flourish somewhat the structure of a signature may be an effort to put the best foot forward. This indication is increased if the signature is underscored by a stroke or the continuation of some letter. Very elaborate signatures, such as were common centuries ago, now suggest that the writer is tied to the past, and cannot escape old attitudes, practices, or policies. A simple signature underscored implies firmness. The individual stands ready to accept the full responsibility of what he has written or the document he has signed. Changes in fortune are often revealed through signatures, reverses having a tendency to reduce their size or to break the rhythm of the letters. When a signature is heavily encircled with attendant strokes, or parts of it are enclosed within



French document, dated 1805, with four lines and signature in the autograph of Napoleon I. Note the abbreviation to *NAP*, and the upslanting final stroke. Napoleon was at the height of his glory.

other parts, this suggests secretiveness or an attitude of introversion. For example, if the m of "William" in its abbreviated form, Wm, is inside the flourishes of the W, the person wishes to keep his own counsel and, for reasons sufficient to himself, prefers to be regarded as mysterious. We cannot say what type of signature represents success or failure in life, as persons in many activities succeed from different motives and circumstances. We can say, however, that the

well-integrated individual writes consistently, signs modestly, and is naturally direct and simple in the structure of his writing.

The tendency to abbreviate has become more and more prevalent, although it was once generally fashionable in relation to salutations and closing felicitations. In some foreign languages, statements such as "with all good wishes for your health and happiness" may be abbreviated into two capital letters, or a convenient contraction. Today, however, the tendency to abbreviate is associated with a sense of haste, and when it applies to signatures, it often represents rising estate and has egotistic implications. Normally, this denotes pride or the feeling of great importance. The humble clerk or the small businessman will sign his letter, "Jonathan Wilberforce Snodgrass;" but if this man becomes an executive, the signature will be shortened to "J. W. Snodgrass." If he becomes a tycoon in his own realm, he may simply sign himself "Snodgrass," assuming that everyone knows which one. He will also be known around the office as "J. W.," and in time will probably initial the papers he once so carefully and laboriously signed. When Napoleon was Consul of the French, he signed himself "Napoleon Bonaparte." When he became more successful, he changed his signature to "Napoleon;" and after he became emperor, he signed himself "NAP." So, by degrees, we observe how the ego becomes inflated.

In addition to these various factors in the study of handwriting, it is also customary, in psychographology, to consider the writing as divisible into three horizontal levels. The central level consists of the small letters, which should be approximately the same height. The upper level is for ascending capitals, and such letters as t and l, which rise above the body of the writing. The lower level is for capitals or letters which drop below the smaller letters; as for example, y, g, or j. It is assumed that these three levels are analogous to the three principal divisions of the personality. The upper level has to do with the creativity, originality, and penetration of the mind; the central level, with the psychic or spiritual attributes of the person; and the lower level, with the material, physical, and appetitive nature. If, therefore, rising letters are exaggerated or are unusually full, they bespeak the availability of mental energy and emphasize the mental temperament. If the emphasis is in the central level, and the various letters involved do not rise very high or fall very low, there is psychic consistency and emphasis upon the attributes associated with the soul. If such letters as y or g fall far below the central level, and are strangely or grotesquely shaped, or extremely full in their lower parts, they emphasize the physical pro-

pensities, increase the appetites, and cause the person to be a victim of his own sensory activities. It is therefore proper that the handwriting should extend moderately above and below the central level, but that there should be no obvious exaggeration. Analysis considers exaggeration as one of the most important elements in determining characteristics which depart from the norm or the expected. Letters may take symbolic forms, and the resemblances which they make can be analyzed in the same way as dream symbols or doodling.

Obviously, our discussion is only indicative of the field. When we consider the large number of factors to be studied, we realize that a detailed and thorough analysis becomes a very involved procedure. Much can be gained, however, from general impressions, and, as previously pointed out, keywords are most helpful in delineation. It is largely a matter of interpreting basic symbols in terms of natural experience and association. If we put our impressions into words, these words will, in most cases, suggest their own meanings, and can be applied to the temperaments and dispositions of individuals.

Those desiring to extend their researches should secure books dealing with the subject. *Handwriting, an Introduction to Psychographology,* by Herry O. Teltscher, will prove useful and helpful. Texts such as *What Handwriting Indicates,* by John Rexford, and *Character Indicated by Handwriting,* by Rosa Baughan, are earlier writings which can be secured through public library facilities. Most of all, the student should examine photographic copies of handwriting and make collections of examples submitted by his friends and associates. Only by experience can he learn to recognize the psychological tendencies which writing reveals.

Long-range Financing

Lord Coleridge and William Evarts, the American statesman, were standing by the Potomac, where George Washington was reported to have thrown a silver dollar across the river. Lord Coleridge politely inquired as to whether the story was true. Evarts measured the distance with his eye, and replied, "Washington may have done it—you know a dollar went further in those days than it does now."

The Rains Came

In an Amsterdam museum there is a book in which visitors sign their names and record relevant data. Recently the following entry was noted, under the heading, "Reason for visit." "It was raining outside."

—*Wochenpost,* Austria

In Reply

A Department of Questions and Answers

QUESTION: *Does karma, the law of compensation, require us to work out all the problems of a level, caste, or class before we can proceed to a more advanced estate?*

ANSWER: Before we attempt an analysis of this question we should understand as clearly as possible the philosophy which underlies the Indian caste system. We say "Indian" because the word *caste* has been directly applied to their social structure, with its emphasis upon basic class divisions. *Caste* is a comparatively recent term, introduced into India by the Portuguese only a little more than a century ago. They intended it to signify *classes* or *groups.* It is probably derived from the Latin *castus,* meaning *the pure.* Even a definition of what is now understood as the caste system in India is difficult because of the large area of the country, with its numerous religious beliefs and local customs, and also because of its long and complicated history, marked by political changes, religious reforms, and intellectual development. It is unlikely that anything resembling the present caste system was known to the ancient Aryans who first conquered the area, but by the beginning of the Christian era, the legal code of the people — the Institutes of Manu — strongly supported what we call today the caste concept.

The peoples of India are divided into homogamous groups; that is, clans preserving their descent by marrying only within their own kin. These clans early developed an historical or legendary lineage, and regarded themselves as complete social units. In time, a process of coalescence set in. Some groups joined with others, usually because of traditional association or similarity of occupation. By degrees, therefore, a broad pattern came into existence, resulting in the emergence of the four major groups now recognized as the principal castes. The highest group was that of the *Brahmins,* originally the priests who

officiated at the religious ceremonies and directed both private and public worship. They were the messengers and direct representatives of the gods, and the custodians and interpreters of the holy law.

The second caste was the *Kshatriyas.* They were generally referred to as the warrior caste, and were anciently supposed to be the defenders and protectors of the Brahmins and of the faith. This caste has a peculiarly complicated history, as most of the rulers, princes, and kings of India were Kshatriyas. Gautama Buddha was born in this caste. The rising power of secular government sometimes elevated the members of the warrior caste to the highest office and standing. They even dominated the Brahmins, who were required to remain aloof from temporal projects, and retained their sovereignty only as keepers of the royal conscience. The Kshatriyas are known to have created Brahmins; that is, to have elevated, by royal authority, obsure persons to Brahmanic estate. They also had the power to depose Brahmins, or to reduce them to lower castes.

The third caste was the *Vaisyas,* and they were generally regarded as the bourgeoisie of India. They included rich merchants, skilled craftsmen, wealthy landlords, and the solid foundation of the economic and social system. They had numerous privileges, and might attain considerable dignity within the broad level of their orientation. The fourth caste was the *Sudras.* Technically, they were the servants of all other classes, and were restricted to humble occupations. They were the source of valuable labor, and their rights and privileges underwent numerous modifications in the long history of Indian life.

There was also a kind of hypothetical fifth caste, which had no social standing and probably originated in the non-Aryan population which was overwhelmed and conquered by the first Aryan migrations. This was augmented by the products of inter-caste marriages, which were often rejected by both groups involved. It was early taught that the castes originated as four births out of the body of Brahma, the great God. The Brahmins were born from the head of the deity; the Kshatriyas from his shoulders and arms; the Vaisyas from his abdomen; and the Sudras from his feet. Colors were assigned to the castes, certain appropriate rituals and ceremonies were peculiar to each, and the grounds upon which they might mingle in various activities were clearly set forth.

The philosophical implications of the caste system have long been studied and analyzed. In all probability, the original intention was to preserve the purity of blood descent, a matter of profound significance to many ancient peoples. Later, as the castes became guilds, the secrets of arts, professions, and trades were closely guarded, for they were the foundations of recognitions and reputations. Ultimately,

India became almost hopelessly involved in caste problems, largely, of course, as the result of contacts with other nations functioning upon totally different class patterns. Buddha is generally accredited with having been the most powerful adversary of caste distinction. It is not true, however, that he actually attempted to overthrow this ancient social structure. His primary teaching on this subject was that all human beings had equal rights insofar as the attainment of merit was concerned. Salvation was not limited to caste, but depended entirely upon personal integrity. Buddha did attack the then prevailing attitude that caste was simply a matter of birth. A man was not a Brahmin merely because he was born a Brahmin, but only because he cultivated the highest virtues of the religious life. His salvation depended upon these virtues, and not upon the exaltation of his class.

The caste system gained considerable support from the observation of natural phenomena. There is an inevitable tendency of human beings to exist on levels resulting in the broad social demarcations which we recognize even in Western society. We do not, however, impose upon any individual an arbitrary restriction because of the level of society in which he is born. We have gradually developed a merit system by which the individual grows into a class most suitable to his interests and attainments. We recognize the potential equality of all men, but we also must accept the obvious fact that this equality is basically one of opportunity rather than of attainment. It is also observable that persons who, for one reason or another, find themselves on class levels for which they are not suited, or which demand codes of conduct not easily attainable, are dissatisfied and unadjusted. Man has the right to grow, but if he lives upon a level lower than his orientation, he is not comfortable, and if he attempts to function on a level higher than his capacity for accomplishment, he is usually unhappy.

In our question we are asked if man is required to solve all the problems upon his present social, economic, or cultural level before he can advance beyond his existing estate. The basic answer is that he is attuned to a certain plane of activity by his own nature. His level or caste is determined by his own interests, activities, concepts, beliefs, and abilities. In other words, he imposes his total psychology upon himself. Under such conditions, he has nothing with which to solve problems except the experience gained from these problems themselves. In order to advance, the individual must constantly outgrow himself. He can never reject inadequacy or rebel successfully against limitations. If this is true, then every problem must be worked out on its own level, for the reason that the problem can exist only on its own level.

Take, for example, the restrictions imposed by a craft or trade. The individual becomes a shoemaker. He learns his occupation through

study or apprenticeship — or both. He becomes well informed, and perhaps gains outstanding recognition for the quality of his shoes. Because he is a shoemaker, however, he gradually narrows his field of interest, attaining success by consistent application to his trade. This is his level, and on it he will raise his family, establish his home, select his friends, and take on the intricate problems of his selected trade. If someone tells him that he can escape the burdens of the shoemaker by selecting some other vocation, he is in a dilemma. He is not qualified to change his occupation, and probably would have serious difficulty in finding work in some field where he had no experience. The answer is obvious. If he wishes to find other employment, he must prepare himself by increasing his area of knowledge, and training himself for other work. When he has attained to a new proficiency, he may then hazard his economic security in some new venture.

The basic human problems, such as fear, worry, jealousy, and selfishness, are of course not restricted to any particular level of society. They are not caste or class disasters. But the things we worry about, the dangers we fear, and the motivations to selfishness which dominate us, are nearly always related to the familiar levels upon which we live. By growth, we do not overcome fear immediately, but we do relieve ourselves of a particular fear. Most persons find spiritual, intellectual, moral, and physical security on the levels which provide for them adequate opportunities for self-expression. It is only when present adjustments fail or appear inadequate that we are moved or inspired to the arduous task of self-improvement. The conspiracy of faculties and powers within ourselves determines the kind of activity which we prefer. This is not an arbitrary act of God, nor a political contrivance of our world. It is simply the inevitable urge to be what we desire to be, and to do the things which satisfy our own inclinations. Following these impulses, we automatically stratify. We arrange ourselves in social patterns. Because man is superior to all patterns, however, he must ultimately break through them and continue on his journey toward completeness.

There is nothing to indicate that we must be reborn as plumbers or bricklayers, or as physicians or lawyers, until we have learned every lesson conceivable to such trades or professions. We are reborn as the sum of our own attained consciousness, and we find ourselves where we are because of what we are. It is conceivable that an architect with a great love for his profession might be reborn an architect, not because of a celestial caste system, but because of personal choice. Having recognized the vastness of the subject, and desiring to excel therein, the entity may be drawn to the continuance of its chosen interest. Of course, regardless of other considerations, all persons must be reborn on the

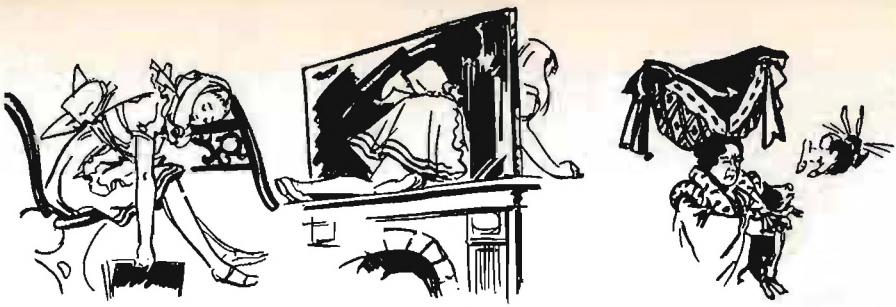
level established by previous attainment. The new embodiment bestows opportunity for progress, but man cannot approach the new except through the old. He must build upon existing foundations, and the degree of his industry measures his growth. The only problem we will never face again is the one we have solved. Another name for levels is situations, and human life is punctuated with occurrence patterns. If, for example, due to some shortsightedness or intemperance in ourselves, we have failed to solve a domestic pattern, it is only right and proper that this pattern should continue. It will challenge us in one form or another until it is met by clear insight and vigorous decision.

Karma is only the record of things done and undone—of gain and loss in terms of essential character. If karma forces us into patterns, it may also force us out of them. The moment we have earned more, we cannot be held to what we previously knew or to conditions generated in the past. As we look about us, we notice that man instinctively recognizes class differentiation, even in a democracy. We stand in awe of learned professions and are constantly desirous of ascending into more rarified stratas of social atmosphere. We consider it a distinction to be included among the learned and, if we attain this end, we refer to the less fortunate as "the great middle class," or "the masses."

In our class system, we are in many ways more rigid and even cruel than would have been required by the Institutes of Manu. We are deadly afraid that our children will marry beneath them, and we still look askance at international and inter-racial marriages. We have defeated most of our liberal platitudes by our instinctive tendency to regard some occupations as more honorable or creditable than others. We regard an unskillful surgeon as more respectable than a skillful carpenter. The old patterns descending to us from remote times are still powerful in the subconscious. It is therefore in ourselves that we must finally break the caste system. It is never broken while we look down our noses at any sincere person doing honest work. Nor is it broken if we believe there is greater happiness to be found merely by forcing ourselves into some allegedly higher profession or occupation.

By the very action of karma itself, some seem to be born to serve the gods; others to defend the faith; still others to barter and exchange; and lastly, there is the vast majority which must perform the toil of the world. Yet karma is also constantly moving all men upwards through persistently stimulating incentive and deepening insight. These levels are not prisons; they are rungs of the ladder which connects earth and heaven. Man ascends the ladder, resting for a time on each of the rungs. As one life vitalizes all groups and classes, it is this life which, substantially free and equal, grows through forms—physical, social, or

psychological. Class may distinguish attainment, but it cannot measure potential. Locked within each living thing is the capacity for perfection. Karma is the law which ensures that man will ultimately attain all things possible to him. His peculiar duty is to learn his lessons well and obey the laws governing universal growth.



Curiouser & Curiouser

A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND

Ethiopian Amulets

Ethiopia has been a Christian nation since the 4th century, and its religious artistry is dramatically interesting. Like most early people, the inhabitants of this area had many strange beliefs, including Sabian star-lore and Arabian magic. The use of amulets appears to have been almost universal, and the most familiar form is a small scroll or roll, containing inscriptions and texts accompanied by pictorial representations of cosmic principles, supernatural beings, and sanctified persons. In the Library of the Society, we have two fine examples of such amulets. In conventional form, these devices are from two to seven inches in width, and their length varies from a few inches to several feet. Sometimes they are folded like accordions, but both of our examples are rolled, forming cylinders. In use, these are enclosed within leather containers resembling the cases used to carry old-fashioned rifle cartridges. These cases are either hung from the neck by cords, or tied to the left arm above the elbow. They are said to give protection against all natural hazards or metaphysical emergencies.

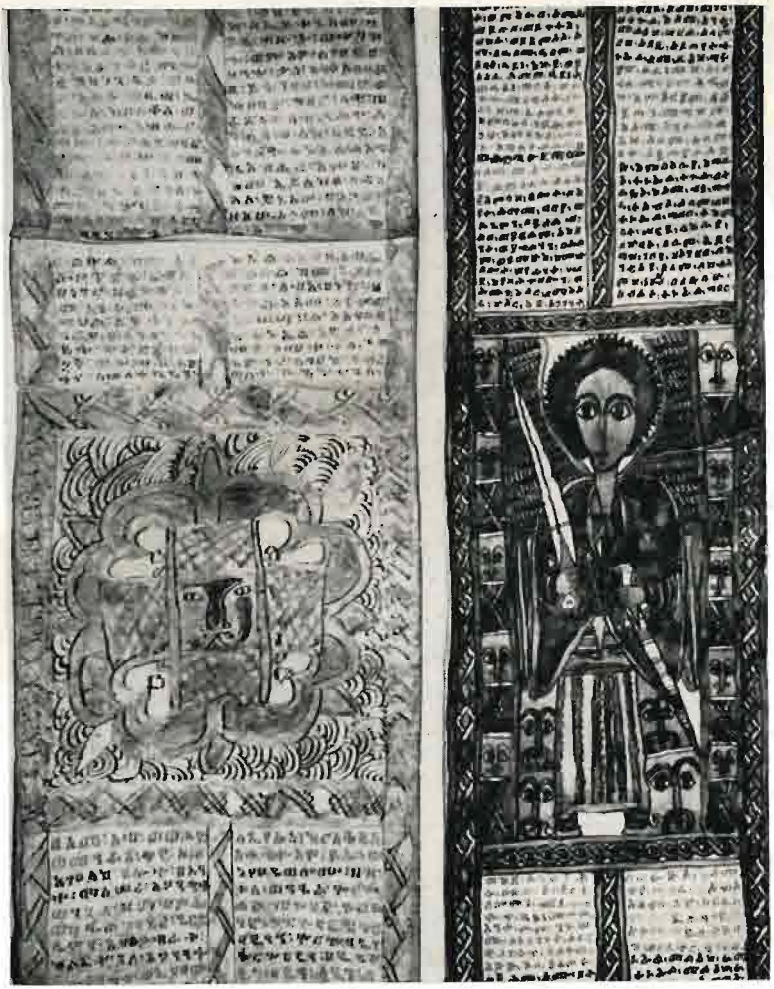
During the reign of Menelek II (1889-1913), Ethiopia had its first war with a foreign power. It was invaded by the Italians, who were utterly unable to cope with the problems of primitive warfare, and were, at least technically, defeated. It was this embarrassing incident that Mussolini was so anxious to avenge. The Ethiopians regarded their amulets as their first line of defense against the Italian troops, and perhaps their tremendous faith in the protecting power of these charms contributed considerably to Menelek's victory.

We reproduce herewith short sections from the two charms in our collection. The one at the viewer's left is five and a quarter inches wide and approximately sixty-four inches long. It contains five illuminations and an equal number of panels of text. It opens with a crude, but interesting drawing of the Archangel Michael, and terminates with two small figures, possibly representing Solomon and Sheba. The drawings are in multicolor, the text in black, rubricated in black and red. The second roll (viewer's right) is entirely different in its artistry. It is approximately four inches wide and seventy-nine inches long, and has three illuminations, of which the one shown is the most interesting. This roll is entirely in black and orange-red, with elaborate borders, and the text is divided into framed panels. Both rolls are on a rough type of parchment, with the sections fastened together with thongs.

The text of this type of amulet is reminiscent of the writings of European magicians and Cabalists. Various names and titles of Deity may occur; also, the names and symbols of archangels and angels. There are devices representing Christ and occurrences from his ministry; charms against various demons, with spells against diseases and miseries which they cause; Gnostic groups of letters and words which cannot be translated; and sections of text from sacred and historical writings, including the Ethiopian Gospels and their histories of sanctified persons. The Ethiopians held the written word in special regard, and it is quite probable that a detailed study of these amulets would add a great deal to our knowledge of their beliefs and doctrines. In some instances, the amulets are personalized, containing direct reference to the individual for whom they were prepared. In other cases, they are devoted to the exploits of some saint or martyr.

The amulet at the viewer's left is unrolled to show a typical Ethiopian version of "The Divine Face." This is placed in a cruciform design, which, in turn, is surrounded by what appears at first to be a flower-like symbol with eight petals. This, in turn, is bordered by sky and clouds. Actually, "The Divine Face" is a solar symbol, but it became associated with spiritual light, hope, faith, and truth. The eight emanations can be traced to the Gnostics and other pre-Christian groups. They represent aeons or heavens, divine powers abiding in space, which can be propitiated by human beings in emergencies.

The roll at the viewer's right is open to a traditional representation of St. Michael, the Archangel. The small faces which surround him are other angelic beings, appearing as though in vision. The Archangel is winged, bearing in his right hand the sword, and in his left hand the sheath. He is represented as an Ethiopian in a rather



18TH-CENTURY ETHIOPIAN AMULET

fanciful costume showing some Byzantine influence. These scrolls were probably prepared in the 17th or early 18th century, and in recent years their use has diminished.

In the older Ethiopian folk-religion, it is a notable fact that although the Ethiopians derived much of their belief from the Bible, they interpreted the Scriptures almost exclusively in the terms of their own lore. Thus Solomon, David, Jesus, and the Apostles, were pri-

marily great magicians, venerated because they could control the natural elements and perform miracles. The introduction of pictures of these celebrated persons on the amulet, ensured the wearer of their immediate presence and guarding power. It was not until the time of Menelek II that such amulets were collected and stored in the national library which he established. Gradually, old books and manuscripts were copied, and the national literature was available to scholars. Even the larger and more important books were believed to have miraculous virtues. The possession of such a work, even though it might never be read, brought fortune to the establishment. It could happen, therefore, that leaves from missals, or illuminations cut out of books, were also used as amulets.

Literature on this subject is still inadequate, but the progressive spirit of the present Emperor will open the treasures of Ethiopian art and literature to further examination. As a school of folk-art, the work of these people is powerful and dramatic, and just as worthy of collection as that of any other culture-group.

IN THE NEXT ISSUE

NOSTRADAMUS ON THE NEAR EAST CRISIS

The prophecies of Nostradamus on the next ten years, as they apply to the troubled political situation among the Near Eastern states.

Crisis in Israel
Egypt and the Moslem league
Danger of war
Improvement of Near Eastern relationships

This article is based on one of Mr. Hall's recent lectures, for which there has been an unusual demand. It has been especially rewritten for HORIZON, with new and interesting data added. Illustrated with rare portraits of Nostradamus and a diagram showing his analysis of the Mediterranean pressure areas as they will develop in the years directly ahead.

If your subscription is expiring, be sure to renew, as we cannot always supply single copies.

Happenings at Headquarters

The Library of the Society has recently acquired a collection of the writings of the Aulic Councilor, Karl von Eckartshausen (1752-1813). One of the outstanding mystics of the Western world, von Eckartshausen is known to English readers only through his beautiful work *The Cloud Upon the Sanctuary.* His association with other mystical groups is uncertain, but he is among those suspected of membership in the Fraternity of the Rosy Cross. We have seven volumes of early German editions, dating between 1786 and 1802, and supposed to contain the principal writings of this celebrated mystic. Freely translated, the titles are as follows: *Aglais, or Collected Fragments of Reverie,* 1786; *Talks for the Wellbeing of Humanity,* 1788; *Original Letters of Unhappy People,* 1789; *Religion Viewed as the Basis of All Truth and Wisdom,* 1792; *Keys for the Unlocking of Magic,* 1792; *The Teachings of Omar,* 1800; *Gabriele on the Road of the Sinner,* 1802. As these writings are extremely difficult to secure, we feel that they will be most valuable to research students.

* * *

The Winter Quarter Seminar (January through March of 1958) is presenting a varied and interesting program. Mr. Hall chose for his seminars "The Cycle of the Phoenix—a New Approach to the Philosophy of History," and "Studies in the Book *Morals and Dogma,* by Gen. Albert Pike." Mr. Drake based his series, "Plato's Psychology," on his new book *The People's Plato.* Mr. Burmester took as his theme "A New Human Typology—A Search for Basic Types in Modern Psychology." Mr. Pumphrey chose to interpret five of the outstanding plays of George Bernard Shaw, emphasizing the mystic vision running through these dramas.

* * *

According to present plans, Mr. Hall will lecture this spring in Portland, Oregon, for the first time in nearly twenty years. The series will be given at the Portland Womans Club, 1220 S. W. Taylor, beginning Tuesday evening, April 8 at 8:00 p.m. The other dates will be April 10th, 13th, 15th, 17th and 20th. All will be in the evening except Sunday, April 13th, which will be at 2:30 p.m. Friends in the area are invited to write for programs, tell their friends, and watch the newspapers for details.

During the months of November and December of 1957, several interesting exhibits from the P.R.S. collection were on display in Pasadena. In October and November, Pasadena City College featured Mayan and Aztec material, including photographs made by Mr. Hall. This was followed, in November, with a display of the illustrations from Mr. Hall's "Big Book"—the *Encyclopedic Outline of Symbolical Philosophy*. In December, the College exhibited some thirty Santero art objects from our New Mexico Folk Art collection. The Main Branch of the Pasadena Public Library displayed six illuminated Bible leaves during November.

* * *

As a result of numerous requests, we have arranged for the printing, in full color, of two unusual esoteric paintings by the distinguished Armenian artist Mr. Mihran K. Serailian. The pictures are based upon designs and research by Manly P. Hall. The originals are in the collection of the Society. An ad relating to these pictures will be found elsewhere in this magazine.

* * *

Occasionally, something approaching the miraculous occurs at Headquarters. In this case, we are proud to tell you that our new book, *Old Testament Wisdom,* was promised for delivery from the printer and binder on November 15. Believe it or not, it arrived precisely on that day, and within a matter of hours, books were in the mail for those who had subscribed in advance. We feel that such efficiency in these troubled times deserves special recognition.

* * *

As our Building and Budget Program has now been in operation for some time, many of the contributors are completing their pledges. For this fine spirit of cooperation, we are truly grateful. A number of these friends have found it a valuable personal experience to practice the habit of supporting the things they believe. They have continued to contribute, and have even written to ask if we would like them to renew their pledges. Frankly and honestly, we hope that where it is practical and possible, they will continue their regular support. The costs of building have risen rapidly in the last few years, and the realization of our plans depends upon the further financial assistance of those who appreciate the importance of the project. When the building is completed, it will enable us to enlarge our sphere of activities, and provide sincere truth-seekers with a strong central focus from which to disseminate our teachings to those depending upon us for help and instruction.

JAPANESE AND TIBETAN BUDDHAS

The accompanying illustration from Mr. Beltran's book *Symbolism of Oriental Religious Art* depicts four images of Gautama Buddha. The upper two are Japanese, and those below are Tibetan. The image at the viewer's upper left is a fine example of woodcarving and gilding, and is in the permanent collection of the Society. It dates from the early Tokugawa period, 15th or 16th century. It is seated high in a niche on the south wall of our Library. The figure at the upper right is approximately the same period, and is of exceptionally fine

workmanship. Buddha is represented in the posture of blessing, and with the base and nimbus, the image is 63 inches high. It was Mr. Beltran's wish that this figure should be placed in the collection of the Society in his memory. This will be done, and a plaque indicating the circumstances will be placed with it. The lower figures, in gold bronze, are also part of Mr. Beltran's collection.

* * *

We have at hand a report by the Library Subcommittee of the P.R.S. Friends Committee relating to Library Exhibits during 1957. A total of twenty-nine exhibits were placed in City and County public libraries in the Los Angeles Area, Pasadena City College, Fuller Theological Seminary in Pasadena, and Robinson's Department Stores in Los Angeles and Beverly Hills. Material shown included such ancient treasures as the *Egyptian Book of the Dead,* Cabalistic and Hebrew scrolls and ornaments, Mayan picture writing, and Chinese paper gods; Santero art objects, perforated leather puppets from Java, rare illuminated Bible leaves, the beautiful color lithographs of the art in St. Mark's Cathedral in Venice, photographs of ancient Mystery rituals and Mayan and Aztec material, and the full-color illustrations from Mr. Hall's *Encyclopedic Outline*. Stamps from Mr. Hall's extensive prize-winning collections were also exhibited. We have made many new friends through these exhibits, and we wish to express our appreciation and gratitude to the members of the Library Subcommittee who have given so generously of their time and effort in planning, arranging, and transporting the display materials. We suggest that our Los Angeles Area subscribers watch the display cases of their public libraries in 1958. You may see us there.

The Human Trinity

There are three types of people: the few who make things happen, the many who watch things happen, and the big majority who have no idea what has happened.—*Speed Queen News.*

Small English and Less Greek

President Andrew Jackson, though he wrote English eloquently and convincingly, never learned to spell correctly. As a result, many of his letters were remarkable and amusing. James Parton, in his *Life of Andrew Jackson,* noted the President's failing, but added, "After all, he spelt better than Frederick the Great, the Duke of Marlborough, Napoleon I. or even George Washington." The reader is left to his own conclusions.

Local Study Group Activities

In Local Study Group meetings, there should be no quiet person in the corner, remaining silent throughout the evening. We all learn from experience that there is a subtle alchemy resulting from participation in group activity. First of all, we all have our thoughts, and often find them very comforting. It may happen, however, that when we put these thoughts into words, and actually hear them with our own ears, they are not as convincing or satisfying as we suppose. We should bear in mind that we are learning principally so that we may be of service to others. We grow best when we dedicate at least a part of our endeavor to sharing the information we have accumulated. In order to share, we must be able to express ourselves clearly, quietly, and as completely as possible. Joining in study group discussion helps us to organize our thoughts and adjust them to the thinking of our associates. It is very important that whatever we may say shall be understandable to persons of many backgrounds, interests, and activities.

It is observable that those unaccustomed to expressing themselves extemporaneously develop strange and unfortunate mannerisms. Some speak so slowly and painfully that they excite sympathy rather than understanding. Others fail to develop their ideas in a sequential way. Sentences are not related, and in a short time, the speaker has drifted entirely away from his subject onto some theme not immediately relevant. A common fault is to speak too long, and try to defend a position rather than to state a fact. Never be afraid that others will disagree with you, because there will always be chance for rebuttal. When others are speaking, do not listen for agreement, or build subconscious defenses against new ideas. Listen to learn, and also to profit by both the good and bad points which may present themselves for your attention. In due time, always give way graciously to another member of the group. After all, the associations you make while you share the experience of learning with friends and fellow students, will contribute to your general social adjustment. Participation in study groups requires some patience, a little tolerance, an instinct to appreciate and encourage those around you, and a degree of responsibility for the success of the entire enterprise. If you meet the challenge of such opportunity, you will be happier and more successful in all your projects.

The following questions, based on material in this issue of HORIZON, will be useful to P.R.S. Local Study Groups for discussion in their meetings, and are also recommended to readers in general for thought and contemplation.

Article: *GOD VERSUS SPUTNIK*

1. Do you believe it is possible for an individual to live a good life under a concept of ethics without faith in God or a universal principle of Good?

2. What are some important arguments used in attempting to prove or disprove the existence of God? Which arguments do you find most convincing, and why?

Article: *JEALOUSY AND HUMAN BEHAVIOR*

1. Under certain conditions, most persons experience jealousy to some degree. If you discovered this trait in yourself, would you attempt to overcome it, and what means would you use?

2. Would you consider jealousy to be a habit resulting from experience and contact with other persons, or an aspect of psychic behavior arising from the chemistry of your own mental and emotional faculties?

STUDY GROUPS

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Lecture  Notes

Jealousy and Human Behavior

(Conclusion)

The Buddhists believe that some basic human emotions cannot be corrected in the present life of the individual. He may have to go out of this life jealous and envious. He may be like one individual I knew whose last thought, as he went out of this life, was that he was glad that his relatives would have to pay for the funeral. The bitterness and antagonism never lessened for a moment; in fact, near the end, it became more aggressive. Those who gathered around shook their heads sadly because they felt almost certain that their relation would spend a long time in purgatory getting over some of these unpleasant attitudes. Actually, this individual is going to spend a long time in the universe learning how to live.

Buddha considered it essential for the individual to have several hundred incarnations in this world to clear up these little peculiarities of disposition. Whether or not we wish to regard this as the answer, it is a very reasonable answer, for there seems no good reason for leaving this world until we have learned whatever it has to teach us. The average person, when he reaches the end of life, not only has not learned all the lessons, but has had barely time enough to get the list of questions straight that he is supposed to study. Nature, however, in its quiet way, will keep on. Jealousy, envy, selfishness, and all such emotions, will continue to reap their harvest of discord. He will suffer from them continuously and relentlessly until he changes, whether it takes six weeks, or six millenia, or six million years. He will have to face the fact that Nature will never permit the unnatural to survive. All those who have taken various excessive attitudes in history — the Borgias, the Medicis, the Attilas, the Caesars, the Alexanders, the Genghis Khans — must go on until they reach the exhaustion of their ambitions, jealousies, pride, and

their instincts to advance themselves at the expense of the common good. There is no compromise in the universe.

To grasp this thought clearly may be considered a form of enlightenment. It enables the person to realize that the only thing that can change him is his own desire to change. Until that desire is there, he will go on doing approximately what he is doing, being confronted continually by situations which will stimulate his instincts to negative emotional excess. Year after year, life after life if necessary, he will suffer the pangs of jealousy and envy. He will be hypercritical, without peace or security, and generally miserable. He will also be physically sick, for as long as he is sick inwardly, this will be manifested outwardly. The pressures which first attack his emotions and his thoughts will ultimately assail the fabric of his body, which then becomes a psychosomatic symbol of the pressures of his own internal consciousness. He will go along nursing his miseries, blaming the universe, shaking his fist at heaven, until gradually he exhausts his own endurance. Finally, there must come the time when he looks facts in the face, and, perhaps with a somewhat sickly grin, says, "It isn't worth it." That is a stupendous discovery; and whenever it is made, no matter how long it takes, it is worth the price.

If the majority of human beings seemingly must proceed by trial and error — living in error, and a trial to themselves and others — it is nevertheless not necessary that this should be the pattern. In every generation, there are a few who have seen the light and have realized that they might as well begin to be happy now. They see that between themselves and peace of mind is nothing but themselves, and that it might be a good plan to get out of their own way. This revelation has led to tremendous renovation of character, for the individual begins to think of life not as a time to waste, but as a span properly set aside for self-improvement. This self-improvement, however, is not necessarily a period of constant, monotonous grubbing into ancient knowledge. It is not a miserable routine, but a magnificent adventure in becoming. Once the person begins to be interested in growing, he finds it the most delightful, enthralling adventure that it is possible for the human being to experience. The only difficulty that may arise lies in its effect upon the standard of values. Because we are all extremists, we are likely, when we do sense the possibility of growth, to take an unbalanced attitude in this direction also. Growth becomes the only possible consideration, and so we dive into the sea of the unknown, and instead of growing, we become further confused in strange and conflicting ideologies and doctrines. We must realize that in the beginning, there may

be certain conflicts, and these must be met according to the resources we have. The purpose of growth in man, like in plants, does not proceed from seed to fruit in a single magnificent jump. Thus to grow moderately is to grow securely and surely; to force growth, is to enter into a dangerous relationship with the natural processes of life as these operate in the phenomenon of growth.

If, therefore, it becomes apparent to us that we are not getting along well with ourselves and with others, then it is our duty to the Divine Life within us to make a reasonable estimation of the problem. We must be willing to acknowledge the facts if we have permitted negative attitudes to become habitual. If we have a habit of criticism or envy, then we have gradually built upon these habits a destructive philosophy of life. We may even have come so far that we have justified and made virtues of these vices, considering them an essential part of success. By such attitudes, we tie ourselves into a small package, so to speak, bound round by the concept that whatever we want, we should have, regardless of the quality of our desire. This concept that we are here merely to do as we please, must be changed, because there can be no progress in human society, no hope for world peace, no end to economic uncertainty, while each individual does as he pleases without any basic concept of what is right. The world is then in a common confusion and discord, perpetually on the brink of war.

If selfishness, jealousy, envy, and greed, are the deadly enemies of world peace, why do we not instinctively make the effort to change ourselves? Why do we not accept the fact that we are here in this world only a comparatively short time, and that very few matters pertaining to this world are of sufficient basic importance to justify the individual's compromising his eternal life for temporal advantages of one kind or another? Actually, the indulgence of acquisitiveness, envy, jealousy, worry, and fear, does not give the individual even immediate security. The more he has, the more he wants; the moment he secures anything, he loses interest in it and dashes headlong after that which is not yet attained. Out of this intemperance from within his own nature, no temperance can come. Since it is obviously impossible that any ultimate values can arise from these constant patterns, why do we maintain them so stubbornly? The answer probably lies in the simple fact that we consider them as part of us, and it has never occurred to us that it is either necessary or right for us to withstand anything in the form of an internal instinct. We feel that we can overcome anything that comes from the outside; but we have no defense against the pres-

sures from within ourselves. Once jealousy has corrupted the heart and mind, we are already its servant, and therefore do not have the values necessary for resistance. We simply give in as the only possible course of action.

The pressures of emotion and mind come from the subjective levels of man's nature. These psychological levels involve two factors which are worth considering. The first is that at the basis of the human psyche there is the presence of a universal power, a God-principle, a spiritual potency, which is inevitable and eternal, and it is this potency which makes life possible. Without this potency, man could not be a living thing, knowing good and evil. The second factor involved in man's subjective psyche consists of the vast accumulation of pressures and psychic tension. These are partly derived from outward experience, partly from environmental pressures, and partly from the chemistry of the imperfect function of man's own nature. These various pressures, together with the life energy itself — the libido or activating agent — are combined and intermingled in the subconscious to form what we might call a "witch's brew." Out of this caldron of man's subjective seethings, come these drives and pressures which seem so inevitable and so irresistible that we simply accept them. But if it is true that man can be so conditioned that his attitudes, through habitual repetition, become a part of his own psychic nature, causing scars, complexes, and fixations which are kinds of tumors upon the soul, then it is also true that he can change them. This can be accomplished by one of two procedures: either by rapid and very intensive action, or by a more gradual and consistent action over a longer period of time.

In the case of rapid and intensive change, we usually find faith forming a powerful cleansing agent, and the instinctive will and desire to believe taking power over doubt and fear. Thus we have examples of very important psychic changes produced by tremendous religious exhilaration, as in the case of the Shrine of Lourdes. Here, by a mystical experience of consciousness, the individual can suddenly and dynamically change his entire internal life. Such occurrences, however, are rare because few persons have sufficient constructive intensity of faith to provide the substance for what appears to be a miracle. The other path is more gradual. The individual, recognizing that negative forces are not principles, but the absence of principles, can gradually begin to pour into his subconscious internal life a more constructive experience-pattern.

Let us take, for example, the person who says that all the world is against him, and who is peculiarly and completely envious of the success and good fortune of others. Through a change of basic phi-

losophy of life, this person can teach himself to look for good and to become as keenly aware of the wonderful and beautiful things in life around him as he has formerly been aware of the negative and destructive things. Once he can see good where previously he saw only evil, he begins to realize that it is quite possible to gain great satisfaction and enjoyment from simply sharing the happiness of friends, or being glad for them that some hope has come true in their lives. Every time that anyone in the world is happy, our potential of happiness is increased, because actually we are all mysteriously bound together by a spiritual identity. The good that comes to another also touches us, and becomes the basis of greater and deeper hope within ourselves. By degrees, then, we can begin to rejoice in the evidences of the fulfillment of law. We can begin to see how these persons may have earned what they have, and that they are receiving certain rewards. If they misuse, we must realize that they in turn will lose; and if their gains are ill-gotten, they will be taken from them. And we will be sorry, not glad, at the prospect, realizing that it is part of law, and that these people do not know this law and are therefore going to be hurt. Yet we also know that in the long run, this hurt, as in our own case, is the source of salvation.

By thus learning to appreciate the workings of the laws of life, we can gradually transmute the instinct to jealousy. We can realize how important it is to release those for whom we have great affection. If we love deeply and truly, we desire the greater good for the object of our love, and jealousy never carries this thought. Sometimes we try to justify jealousy by taking the stand that we know what is best, but this is usually only a veil over our real intent, which is to hold and to make complete our possession of the object of our affection. Under these conditions, we lose the spontaneity of affection and the whole beauty of love, for the only affection which is real is that which is bestowed without duty and without eternal reminders. If we must demand love, then it is not real or natural, and perhaps it is withheld only because we do demand. The pleasure of giving is spoiled if we know that the recipient demands the gift. When we give according to expectation, or exchange gifts according to values, we lose a great deal. The same is true of friendship, love, honor, or cooperation. These things are never given cheerfully if they are demanded. Jealousy demands, and it accepts lip-service or eye-service, but little by little, resentment rises in the object of such possessiveness, until finally the relationship is broken completely. A simple proof that jealousy is wrong, therefore, is that it never improves a relationship, but always destroys it.

There are many persons who will say that their jealousies are well founded. If they are well founded, however, they are really not jealousies at all; they are facts. As such, they are beyond that condition in which internal emotional unrest should be devoted to them. If friends are unfaithful, or those who are bound to us by various ties of affection are themselves guilty of breaking those ties, then we must ultimately face another fact — namely, that it is extremely foolish to attempt to demand that which is not given freely and generously. Under such conditions, it is better to recognize the situation and clear it completely on a factual level, than to continue all kinds of secret conspiracies and subterfuges in an attempt to perpetuate a relationship that no longer exists.

Assuming, however, that most jealousies are excessive, and usually start with imaginary or comparatively trivial matters, then recovery on the part of the jealous person is the first step in clearing the situation. If the jealousy continues to embitter and disrupt the relationship, it will ultimately result in separation. Therefore, suspicion, fear, doubt, envy, should be re-polarized, as far as humanly possible, in the experience of the person. The energy used for fear can become faith; the energy used in jealousy, which is the desire to possess, can be transmuted into a simple recognition of the magnificence, beauty, and wisdom of release. Actually, that which we release, seldom departs from us; and that which we try desperately to hold, is forever seeking to break away. Thus if, instead of trying to hold the individual, we transfer our feelings to the other person in the simple statement of what is good and best for him, we save both his good and our own.

Jealousy and envy are not possible between friends, and where these attitudes are permitted to intervene, the friendship itself is inadequate and immature. Certainly jealousy cannot exist where love is real, because love is completely concerned with the happiness, security, and well-being of its object. If, then, we relax on some of these problems and begin to consider what constitutes a mature human attitude, we will gain a great deal. On the level of envy, a mature attitude is that we hope the best for all. This sounds like heroism, and we will probably not succeed all the time in maintaining such an attitude, but it is still the mature attitude. It is also important to learn from what happens to others; to try to discover how we can constructively earn the right to have those things which others enjoy. We must always remember, however, that true happiness comes not from having more, but from needing less. If we begin to think these things through, we are growing up. We do not expect these attitudes in adolescence, but after a person has faced

twenty or thirty years of adult life, and has seen the facts, we may reasonably expect a more mature outlook. At the same time, we must not be disappointed if our expectations are not justified. We have only one natural right, and that is to expect more from ourselves as the result of this kind of observation.

If we would begin to rejoice at the good that comes to others, we probably could work out a formula for world peace. We would also be able to get over the endless religious wrangling that has divided the population of the earth into rival camps since the dawn of time. The mature attitude on all human emotions and relations is that we want the happiness of the other person. We want it sufficiently that we are willing to sacrifice our own for it. When we begin to think that way about our friends, husbands, wives, and children, there will be a very marked change in the state of the American home. Yet this is not a heroic attitude; it is not something that belongs in the millenium or the Golden Age. It is simply the attitude of the mature human being. If we do not have this attitude, it is because we are resisting the normal tendency to growth. We are not virtuous because we grow; we are vice-ridden because we do not grow. There is no great reward that should come to us, nor should we have halos and jewels in our crown because we treat other people decently. The natural jewels which result from right attitudes are happiness and peace. And when we love persons enough to give them the freedom to be themselves, then they do not make us unhappy when they are themselves. And, unfortunately, they are going to be themselves, whether they make us happy or not, and we might as well face this inevitable fact.

The individual will discover that as a result of constructive attitudes, he will become the object of those affections which he most desires. In the involved lives of human beings, it is observable that persons who take the correct attitude have the natural reward of that attitude. They are not neglected or forgotten, because they supply a powerful inducement to others to respond in like measure. When a person is intelligently kind, understanding, and fair about a situation, we are likely to meet him halfway. If a person trusts us, we have an instinct to be trustworthy. If we do not have that instinct, we will probably become aware of our deficiency and perhaps even resolve to make whatever changes are necessary in ourselves. Individuals who have taken the attitude of love through release have never been alone, and those who have tried desperately to hold love through jealousy, are alone. It simply does not work. We would think that in the course of ages, human beings would wake up to this important fact, because they have all seen it operate. Yet each

expects a miracle, believing that he is different from all others and can succeed where others have failed. There is absolutely no ground for this, but it is still a common illusion.

If we sincerely want to solve the problem of jealousy, we have many incentives. There is not only the unselfish and impersonal incentive that overcoming immature emotions is right according to divine and human law, but also that it is the way of contentment and peace for mankind. It is the way of health and security, and the one great and eternal method of making friends and influencing people. It is what we are supposed to do, and the rewards on the individual and collective levels are incredibly great.

Understanding this, we will perhaps develop another incentive — one which actually must come before we can make a dynamic change in ourselves. This is the realization that it would be worth it to take a different attitude. The moment this fact sinks into consciousness, and joins the prevailing confusion there, it begins to order that confusion. The next instinct or impulse to a negative expression will then be less intense, and with it will come more constructive implications. Gradually, we build positive patterns of plan and purpose into our inner psychic life. As we begin to develop constructive attitudes, they will flow out into objectivity when we need them, and we will have strength instead of constant pressure coming from within. With this inner strength, moving out because of conviction, and energized by vitalities on the level of high purpose, we will change, and we will become the people that we ought to be. We will begin to fulfill the promise of long ago that there can be peace on earth and good will toward men. These qualities must take the place of man's great pressures and express themselves in his daily conduct.

In his present course, man is throwing away happiness even while he is seeking it, but if he will change his pattern, he can attain happiness even while he is learning to live. For learning is not necessarily painful; it is painful only when we resist instruction. If we accept this challenge to growth, we will discover that, by degrees, jealousy and envy will lose their importance, and that in their place we will have a kindly, sympathetic, gentle understanding of the strength and weakness of human nature. We will not expect too much; we will not be disappointed; but we will quietly and naturally give an example which will stimulate others around us to self-improvement, and thus help to bring about better families, better friendships, and a better world.

Library Notes

The Ancient Gods of the Mexicans

By A. J. Howie

Travelers attest that a change from familiar sights to new experiences, whether in places far or near, refreshes and re-invigorates the entire being. Certain locales accomplish this stimulation by being more colorful, richer in lore, tradition, evidences of past glory, and less restrained than others. Such a place is our sister republic, Mexico.

But the new viewpoint must be focused through the individual. The moment a mono-lingual American crosses the border between the United States and Mexico, he is handicapped by a language barrier. Travel agencies, automobile clubs, friends of friends, all may conspire to direct the stranger to the physical comforts and material benefits of the country. But if the visitor has not briefed himself on numerous facts about the history and progress of the Mexican people, he probably will relapse into the role of an average tourist instead of that of an eager searcher for new experiences and a revitalized life. It is one thing to "tour" the cathedrals, archaeological sites, souvenir shops, and to "do" the popular spots and spas. It is quite another thing to open the heart in full response to the ancient spirit of Mexico—or of any strange place in which the traveler might find himself.

Some people are able to prepare and condition the soul in advance to welcome the unknown; but most of us live to regret that we must culture the seeds of experience in retrospect. Mexico is a close neighbor whose customs and temperament contrast vividly with our own. It is not enough just to visit the sites and scenes of Mexico's past and present glories, or to speak brokenly, if at all, with natives to gain an insight, an understanding, that will enable us to grow and broaden with the new experiences.

The contrasts between Mexico and our country are strong even where we try to observe parallels of relationship. Both of our nations are republics won through bloodshed. We belong to a predominantly European stock that broke away from traditional ties. The Mexicans are predominantly of native or prehistoric stock who have won back their republic from an alien conqueror. We sustain a variety of religious beliefs principally Christian. The Mexicans are nominally and devoutly Roman Catholic at the same time that they are reminded daily and on all sides by monuments and place names of the ancient gods of the Toltecs, Aztecs, Mayas, and various tribal deities.

We possess unbroken historical records, in our own language, of people, events, places, names, dates. Mexican history begins with the conquest by the Spaniards; only tradition and conjecture of prior times survive. The Spanish conquerors of the Mexicans ruthlessly destroyed all records to which they could set the torch; they killed off the rulers, priests, intellectuals; they prefixed the names of Christian saints to the old Indian place names, the compound names still being used. The conquerors could not stamp out the ancient languages in the speech of the people, and many dialects of the Valley of Anahuac still are spoken, but the native no longer can interpret with certainty the glyphs on the ancient monuments as they are being excavated, or in the few surviving manuscripts.

The present is able to speak for itself, to answer the questions, if any, that the traveler may ask. The challenge lies in learning more about the mysteries that surround the mute evidences of architectural skills and highly developed handicrafts that have survived the vandalism of the Spanish conquerors. The calendar stones, the pyramids, the sculptured monoliths are all testimonies to a profound belief in a complicated pantheon of gods who were worshipped with magnificent rituals and ceremonies.

Mr. Hall has collected a representative bibliography concerning the research into the beliefs and traditions of these earlier Americans. Critical evaluation of the various items is highly controversial. The reproductions of original Aztec and Mayan codices furnish unusual source material, and the original Codex Hall is a unique treasure to examine.

When we plunge into the literature on the subject of the Toltecs, Aztecs, Mayas, and the related tribes, it is easy to lose all sense of direction and relationship in the mass of speculation and conjecture. It seems unbelievable that the simplest facts of pre-conquest history are hopelessly confused while the ancient dialects are spoken by simple tillers of the soil and artisans of the humble crafts in the villages of Mexico and Guatamala; these remnants of pre-historic Mexico worship devoutly in Christian churches with the same faith that their ancestors had in the pagan gods and spirits. And the pride of race is strong and vital.

Lucien Biart, in his *The Aztecs,* (1887) says: "Have the names and worship of the gods from whom we have just brushed the dust completely disappeared from the memory of the modern Aztec? Do none of them remember the blood shed by their ancestors before the grinning images whose ruins now fill our museums? In a word, is the past dead in their memory, and has the new religion which

has been forced upon them by the strong hand of the Spaniard completely effaced from their minds the redoubtable divinities formerly so highly venerated? For those who have lived among them everything indicates that it has. Teotihuacan is a desert, and its forests, already venerable, cover the mountains on whose summits proud statues of Tlaloc, of Tezcatlipoca, and of Centeotl were raised long ago. And still, in grottos unexpectedly discovered, I have frequently found myself in the presence of a figure of Mictlanteuctli, at the foot of which a recent offering of food had been placed. Were these offerings a piece of homage to a proscribed god, or those of a modern wizard to the devil of the Christians? The Indian is mute when questioned on these matters, and the imagination is free to adopt either interpretation."

When the Spaniards arrived, Mexico was known as the Valley of Anahuac, a Toltec name meaning "situated near the water." There is no clear reason given for the name. The legendary inhabitants of the valley were the Olmecas who had destroyed a race of giants who had occupied a part of Anahuac before them since the creation of the world. In the course of many centuries, there were a number of migrations from the north of tribes who broke away from a powerful nation called the Nahuatlacs, "people who speak clearly." The locale of this nation is vague, and its people have never been positively identified. One of the tribes that migrated was the Aztecs. Biart states that in the course of their wanderings, their god commanded that they take the name *Mexi* as privileged children of Mexitli or Huitzilipochtli, the god of war.

The history of pre-Spanish Mexico has been reconstructed, after a fashion, but it is difficult to discriminate between fact, fiction, fancy, falsification. The soldiers, in their greed for gold, were no respectors of the living or the dead; they robbed the temples and rifled the graves. The priests, in their zeal to turn the conquered Mexicans from their ancient traditions and religious institutions, systematically tried to obliterate all records of the past. The Indian temples, the *teocalli* (houses of god), were razed and the stones used to build Christian churches on the same sites, the foundations covering the rubble. They searched everywhere for manuscripts that were confiscated and brought to the public squares, where they were thrown into mountainous heaps and burned in blazes that lighted the skies for many nights.

The material records were destroyed as completely as it was humanly possible, but the race memory could not be eradicated so easily. The work of conversion proceeded unsatisfactorily in spite of the fact that the more difficult heretics were eradicated by the Inquisi-

tion. The fathers, in their writings, often deplored the tenacity with which the Indians held to the old gods.

Shortly after the conquest of the Mexicans and the almost total destruction of their records, there were several attempts to reconstruct the history of the conquered tribes. Brother Bernard of Sahagun (1499-1590), a Franciscan monk, devoted many years to the study of the Indian traditions. (See Mr. Hall's article *Sahagun* in the Summer 1956 issue of "Horizon," with reproductions of pages from the Great Florentine Codex.) He learned the Aztec language as he labored to convert the Indians, questioning them about their faith, their gods, and their tribal lore. For many years he gathered the material used in compiling his *History of the Things of New Spain,* which was written in twelve sections or books. He submitted the manuscripts to his superiors for approval and publishing. At an official meeting of the Chapter in 1570, it was agreed that the work was good, but that the professed poverty of the Franciscan Order did not justify any expenditures in connection with this work. He was ordered to dismiss his copyists and to do any further work as best he could. Thus the work was not condemned, but any further work on it was frustrated because Brother Bernard was too old and ill to write clearly. Sahagun prepared an abstract of the work, which he sent to an influential friend in Spain. This was considered by his superiors as an act of insubordination, and all of his volumes of manuscripts were taken away from him and distributed to various convents in distant parts of the country. He had friends who shared his desire to see the work published, and several years later the manuscripts were ordered returned to him.

A discussion of the Sahagun manuscripts is very confusing. Various copies were made; Sahagun made some corrections and changes as he went along; it is almost certain that portions of the work were lost, and many passages deleted and altered in the remaining text. Herrera, Torquemada, and others quote the Sahagun manuscripts and yet contradict each other. It was not until 1840 that what was represented to be the entire work was published. Bandelier states (1932): "It must not be forgotten that, since the copy turned over to Sr. Munoz by the Franciscans of Tolosa was not complete, the work of Father Sahagun has never been integrally published, neither in London nor in Mexico." And the original manuscripts used in the publications have been lost and cannot be traced.

Sahagun is important because he is quoted so frequently. He pursued his studies before all of the Mexicans had been converted, while there was still resistance to both soldiers and priests of the conquerors, and before the worship of the ancient gods passed from the experiences of living participants. It will never be known to what

extent he won the confidence of those whom he consulted. It is unlikely that his Aztec friends revealed all they knew to him in spite of their apparent confidence. They probably recognized that his purpose in questioning them about their gods was not to revere them but to study how he might turn the natives to the Christian faith. But there seems to have been considerable integrity and honesty in his reports, which might explain the opposition and censorship of his order and the more than passive efforts to disperse his manuscripts so that they might rot and be forgotten.

Everybody who has written on the ancient gods of Mexico has cribbed from other researchers, sometimes in part, sometimes in toto. And as we are more anxious to incite individuals to consult the authorities in the library, we shall not make this labored reading by citing all of the sources. The following are just interesting notes at random.

A people of unknown ethnological origin, the Aztecs possessed the pattern of religion with the elements of a supreme deity served by lesser gods. There were gods of rain, fertility, fire, war, gods who instructed in the arts and crafts, gods who taught men to plant and to harvest, tutelary spirits of hearth and home. They had tales that described a heaven that existed before the creation of the universe which culminated in the creation of earth and its creatures.

Teotl was a supreme being, independent and absolute, invisible, so never represented in images, but described only by epithets as "he who gives us life," "he who embraces everything." He was opposed by an evil spirit, Tlacatecolotl, "the reasoning owl," the enemy of the human race. This god allowed himself to be seen by men only to terrify them or to do them injury.

Next to Teotl, the principal god of the Aztecs was Tezcatlipoca, "shining mirror." He was considered the soul of the world, and was regarded as the creator of heaven and earth; he rewarded the just and punished the evildoers by afflicting them with diseases. Whenever he trod on earth he caused wars, enmities and discord. He was the only one who could grant prosperity and wealth, and he was the only one who could take these away at will.

The most amazing god of the Aztecs is Quetzalcoatl, "the feathered serpent," the god of the air and of wisdom. He seems to be a combination of a man and a god. He is described as a man with white skin, tall, with broad forehead, large eyes, long, black hair, and a bushy beard. He had built for himself palaces of silver and precious stones. He taught the arts of smelting metal and working in stone. In his time the earth produced enormous ears of corn and gourds. Cotton was raised whose wool was dyed by nature in growth. The reign of Quetzalcoatl was the golden age of the land. For some

unknown reason, the gods revealed to him that he should betake himself to the imaginary kingdom of Tlapallan. His departure was long drawn out, ending with four young nobles accompanying him to a distant province. He then dismissed them with instructions to tell their people that he would shortly return to them.

Whether Quetzalcoatl was of celestial origin or a great leader who has been deified, it is certain that he created a new religion based on fasting, penitence, and virtue. He was not of a native race, and when he left, he promised to return at the head of a band of white-faced men. This popular belief made the landing of the Spaniards easier because they were bearded white men wearing plumed helmets.

The Aztecs observed many religious practices that were similar to those which the early fathers thought were peculiarly Christian. They had an interesting concept of confession. When the individual was moved to petition forgiveness, he consulted the priest, who selected a favorable day when he was to return. On the appointed day he would come with a new mat, incense, and wood with which to make the fire to burn the incense. The priest would invoke the god, as he threw incense on the fire, and recommend that the god accept the penitence of the petitioner. The priest would then charge the petitioner: "Son, you have come into the presence of God, the helper and supporter of all; you came to tell him your inward shame and rottenness, to disclose unto him the secrets of your heart; be careful not to lead a riotous life nor throw yourself headlong into it, nor get lost by lying in the presence of our lord. Rid yourself and throw out all your shame and disgrace in the presence of our lord . . . pour out your evil deeds in his presence." The penitent then took an oath by touching the soil with the middle finger of the right hand, and carrying to his mouth the dust that adhered to it. He then recited his confession. Having performed his penance, he was careful not to repeat his offense because there was absolution only once for any sin. Hence confession was observed by the older men rather than the young, apparently the theory being to sow a few wild oats before admitting the error of their ways.

In the fifth month of their calendar, the Aztecs celebrated their principal religious festival. The time was close to the Christian Easter, and it is suggestive to note that they sacrificed to the god Tezcatlipoca a young man without a blemish on his body who had been carefully prepared during the preceding year.

The Aztecs called the gods to witness their veracity, the form of their oath being "Perchance, is not the eye of god upon me?" The oath was of great value in tribunals, for it was believed that

no one would be rash enough to invoke the name of the gods untruthfully.

The early fathers have stressed the element of human sacrifice and cannibalism in the Indian rites. There is no doubt that human sacrifice was practiced, but that it would be on the vast scale of thousands at a time seems to be absolutely incompatible with the temperament of the people. It seems likely that the practice of human sacrifice was exaggerated by the Spaniards to discredit the beliefs of the Indians and to justify some of their own atrocious actions.

Biart cites the following: "As a curiosity, we give a prayer that was addressed to Tezcatlipoca by his devotees, and which seems to be a paraphrase of the Lord's Prayer. This prayer is quoted, without comment, both by Sahagun and Torquemada.

"'Mighty God, thou who givest me life and whose slave I am, grant me the supreme grace of giving me meat and drink; grant me the enjoyment of thy clemency, that it may support me in my labors and my wants. Have pity on me who live sad, poor, and abandoned, and since I serve thee by sweeping thy temple, open to me the hands of thy mercy.'"

George C. Vaillant, in his *Aztecs of Mexico,* observes that "the question of population pressure so often an indirect cause for war in the Old World, was virtually nonexistent in Indian America. War techniques in consequence were little developed in the Indian cultures, and the killing and rapine which took place during the white colonization did not have its origin in the Indian political attitudes." And further, "the ceremonial aspect of life dominated the civil structure, and *the remains of temples, not cities, gauge the splendor of the past.*" The italics are mine, because that is the impression that I carried away from Mexico. We hope that continuing research will accord a recognition of the ancient gods of Mexico to their rightful place in the memory of man, their place and participation in the grand procession of eternal cults that have inspired progress in the history of mankind.

We have touched only on the Aztec gods. There is a vast literature to be consulted for the Mayas of Yucatan and Guatamala.

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