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No. 1

THE INNER CIRCLE

ALL ABOUT
PEOPLE AND THINGS.
WHAT TO READ AND
WHERE TO GET IT. NEW
AND OLD THOUGHT BOOKS
AND THEIR AUTHORS.
A COSY MEETING PLACE
FOR CLEVER PEOPLE

PUBLISHED BY
LOUISE RADFORD WELLS

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A Quarterly Magazine, 10 cents per year; 5 cents per copy. Issued about the 1st of November, February, May and August of each year.

Announcement

I take pleasure in announcing that THE LIBRARY SHELF has entered into a contract with A. C. McCLURG & CO., one of the largest and best known publishing houses of the country, by which they will hereafter publish all of THE LIBRARY SHELF books. The contract is a good one for THE LIBRARY SHELF, and a good one for the cause of New Thought, since A. C. McClurg & Co. have facilities for the wide distribution and display of our books among book dealers, which will make them known to *an entirely new public*.

In the meantime I shall hold exactly the same relation to our public as before, carrying and selling THE LIBRARY SHELF books (and all other New Thought books) just as usual, being ready at all times to offer suggestions as to books along advanced thought, occult or general lines, and continuing, in the pages of THE INNER CIRCLE, to pass on bits of New Thought "chit-chat," good-natured gossip about New Thought writers, announcements and reviews of all the important New Thought books as they appear, and "self-help" articles and suggestions applied to the "personal problems" of our friendly readers.

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LOUISE RICE

Examining a specimen of handwriting with a magnifying glass

THE INNER CIRCLE

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NOVEMBER, 1911

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The Unconquerable Power

LOUISE RADFORD WELLS

I owe a debt to my letters—the many personal letters which constantly flow into my office from all quarters of the world; not only for the friendly messages they so often carry, but because in their relation of personal experiences, personal difficulties, personal achievements, and their more or less unconscious portrayal of mental attitudes, they are in reality a finger upon the pulse of the world. They show just how the world's heart beats—how it quickens, slows down, varies, weakens, or grows stronger. One can't read a hundred or more letters a day, each with some word or two of individual experience or intimate thought, without catching the murmur of the big tide of human progress and beginning to know whither it tends.

And it has been through listening to that murmur for the last five years that I have come to realize how big is the thing which New Thought is doing for us. I say "*the thing*" and it may sound as though I were limiting the value of New Thought to a circumscribed area. I am not!—for the thing I have in mind is big enough to embrace every human activity and every mental and spiritual possibility. It is the foundation of all growth, all development and all demonstration—a belief not in occult forces, in powers outside ourselves which must determine the trend of our lives and the direction of our activities, but in the absolutely illimitable power of the Individual, of the common man and woman—of you—of me.

I think the best thing New Thought has done for any of us has been to make us believe in ourselves. I do not care how we apply that belief—whether to reconstruct our physical bodies, to add dollars to our bank account, or to overcome our faults of speech and action. The vital thing is that we look upon ourselves for the first time with new eyes, and see ourselves as Power!

Power in any form must always command human admiration. We stand awed before a machine and marvel at its cosmos of cogs and wheels, belts and bands, whether in motion or in quiescence. God furnished the forces which move that machine, *but man made it!*

Yet it is to neither God nor man that we render involuntary tribute, but to the mystery of Power bound up in that iron framework—which is, after all, both God and man.

Is it not good, then, that at last we have learned to give reverence and respect and admiration to the power that lies *in ourselves?*

That is what the philosophy of New Thought—or the religion, if you choose to call it that—is doing; that is the story that the letters which come to me carry, all unconsciously; that is the movement to which the world's pulse beats, these strong and happy days—**BELIEF IN OURSELVES.**

Now how can we apply this belief?

This is an easy question! There isn't any way we *can't* apply it. I believe, and I believe most firmly, that there is absolutely nothing in the world you cannot do—or I cannot do—if *we want to, and if we will*. Oh, we've got to want to, and want to so hard that we can't see any outcome but the one we seek to bring into realization. Because real power doesn't dissipate itself in extraneous activities. The big machine whirls its wheels around to *one end*—and one end only. When one of its wheels takes a vacation for this reason or that—there isn't any finished product to show. And it's just the same with us. If we're working to make out of our life this or that particular fabric of beauty or strength, we can't let any of the wheels take a rest—or there won't be any finished product to show.

And that's what's the matter when we do fall down, as we all do occasionally—we've been trying to run our engine with only part of the machinery—and it didn't work.

Oh, well, what's the odds? *The power's still there*, and if we want the thing we set out to get, all we have to do is to start ourselves in motion again,—and *we'll get it!*

You remember the story, no doubt, of the little girl who had been hearing for the first time the tale of the creation of the world—of how the Lord said "Let there be light and there was light." She was very much impressed. A few days later she found her mother planting beans in the garden and she stood watching her thoughtfully. "Mother," she said, at last, "is it the same God now as it used to be?" "Yes, dear," said her mother, "the same now and ever will be." "Well, then," said the little girl, "if it's just the same God, why doesn't he say 'Let there be beans and there was beans?'"

I believe, in our personal lives, that if we keep on saying "Let there be beans," there will BE beans! Not that I'd give up planting the garden. No, I'm inclined to take Mahomet's view of the question. Camping on the desert at one time, he said to one of his followers at nightfall, "Friend, where is thy camel?"

"I have loosed my camel and committed it to God," answered the servant devoutly.

"Friend," said Mahomet, "Tie thy camel and commit it to God."

I believe in *tying my camel*. In other words I agree with William Walker Atkinson that the very best New Thought motto for success in all our undertakings, of whatever nature, is "Hold the thought and *hustle*."

The letters which drift in to me daily and heap my desk, carry to me unconsciously but unerringly the message of wonderful achievement. There is a spirit which breathes through the most ordinary words, and I have caught its essence more times than I can count. From all over the United States there come to me simply-told tales of obstacles overcome, sickness healed, unhappiness outgrown, talents developed and dreams come true—just because the writers had learned at last to believe in themselves. Sometimes when I realize what some frail woman has accomplished, though burdened with physical limitations, cramped by environment, saddened by sorrow—just because she has been brought to see herself just once as Power—Omnipotent Power—and has accepted the new vision

without question or reservation—I am humbled to the ground. She has done so much more, has been so much stronger than I can be sure I would have been under the same conditions.

And yet that is the sort of story I have been privileged to hear three hundred and sixty-five days in a year. I think it will result in making me both very humble and very proud—humble that there are so many wonderful and perfect achievements in the world, for me to fall short of matching; and proud because humanity is so strong, so beautiful, so brave—so indomitable.

Now there are just two things people seem to want in this world—and one is Health and the other is Success. I would say there was a third—Happiness—except that most people think happiness is health and success, and cannot lie apart from either. I'm not so sure about this myself, for I can conceive of situations where I might be very happy indeed without either health or success—but *I don't want to try them*. I'd rather be well and strong, and I'd rather be successful—and I think everybody else feels the same way.

Yet most of us who are not well, and most of us who are not successful, are apt to think there is something peculiar in our circumstances or conditions which other people do not have to meet, and which make our achievement of health or success a very much more difficult problem than the one which confronted our neighbor and which he overcame.

I believe there is a way out of every dilemma, a way out of every limitation, a way out of every environment. I do not say that either you or I are clever enough to be able always to point out that way in our neighbor's life—we are not omnipotent—but I do say, *and I do believe*, that the way is there *and that our neighbor can find it*.

How about material success—which seems to be the problem that stumps the most people—do I think we can all gain success?

Yes.

But what about the people who are physically handicapped? What about the man with one arm or one leg—the man who is blind—the man who is deaf; what about them when it comes to stepping out into the avenues of commercial life? There isn't any chance for them, you say—or, rather, *they* say, for I've heard it many times.

Well, I don't want to be deaf and I don't want to be blind, and I don't want to lose an arm or a leg, and I don't belittle in the least the hard struggle that a man or woman so handicapped has to meet. It is hard—it may so easily be bitter—and I'm not sure I'd be as brave myself as the many brave people I have met who have had such limitations to bear—no, not to bear, but to overcome. But I am SURE that out of even these hard conditions there is a way waiting to be found. I have watched so many people find it.

Years ago I was connected with an association of lawyers and held a position in a lawyer's office. One of the lawyers who belonged to this association lived in Ohio, yet occasionally passed through Chicago on business, and thus I met him. The first time I met him I talked half an hour with him before I discovered that he was totally deaf—and it wasn't because I had not given him a chance to speak either! He had held up his end of the conversation without a slip.

He had taught himself to understand from the motion of the lips what was said, and this man, entirely bereft of the sense of hearing, was one of the best lawyers in his town and had probably the largest practice. He went into court, examined witnesses, cross-examined witnesses, argued cases and won them. His wife had studied law and made herself his loyal assistant in every way, to be sure, *but he got the wife*. She went into court with him, and when a witness was being examined repeated every word with the silent motion of her lips—he watching her lips, taking his cue therefrom, and handling the case as if he had personally heard every word from the witness stand. He had a big income, a successful practice, and nobody thought of sending business to his town, except to him. Suppose that man had said, "I am deaf. I did want to practice my profession but I can't practice any longer. I can build fences, or be a clerk in a store, but I want to be a lawyer, and I can't follow my profession." He didn't say that. He said, "Well, I am deaf, but I am going ahead and follow my profession just the same." He did, and made a success.

Here is another case. I studied to be a stenographer years ago, and in our class was a colored boy with one arm. I do not believe that if I had just one arm I would have felt I could possibly start out to learn typewriting. But he did, and when the course was over he held the speed record for our class—and we thought we were pretty smart, too. He could beat any one of us on the machine, doing with five fingers what it took ten of our fingers to do. He became a court reporter and a success in his chosen work. He might have said, "I wanted to be a stenographer, but there is no use in my trying now, because I have only one arm." What he did do was to hold fast to his desire, his ambition, *and never let go*. And he won out!

Still another story. In Chicago in one of the largest printing offices in the city, where they use linotype machines (a linotype machine sets type, and has a key board very much like a typewriter, which is operated just as one operates a typewriter or a piano) is a girl with one arm—and she is the best linotype operator in the composing room. The fact that she has but one arm has never daunted her. She wanted to be an expert linotype operator—and she made herself one, rising superior to her handicap and doing well and skilfully the thing she set out to do.

I had a letter from a subscriber to NEW THOUGHT a short time ago, before I ceased to be its editor. She tells me that her husband is totally blind, and that when his blindness first came on him in middle life he felt he could no longer live, that there was nothing for him to do, helpless as he was, but he now holds the position of order clerk in one of the big concerns in his city, receiving all orders which come by phone, properly entering them, and transmitting to the proper departments.

We all have such actual examples constantly before us. *You* know people who have done things similar to what these have done—and it is daily demonstrated to us that while one may not be able to escape physical limitations, one *can* rise above them.

I know personally two of these people, and there wasn't a hint of limitation in their manner of fronting the world. No, they went about their work with just as much unconcern as you or I would; they looked it

over and made ready for it. Look at Horace Fletcher who taught a paralyzed hand how to write, and whose penmanship is a delight to look upon. *Physical limitations are tests of strength*—there is no question of that—but strength, and will, and patience, and *belief in the unconquerable power in one's self*, have overcome them for others and can again for those of us to whom such problems may fall.

The next objection which is always raised to the *universal* possibility of success and achievement is the one which relates to environment. "What chance has this boy—or this girl—for success in life," we ask, "in the miserable environment which compasses him round? In other surroundings he might make something of himself, but what can he do here?"

And for ourselves, we frequently say, "If I only had this or that opportunity—or this certain amount of capital—or this easing of responsibilities—why I believe I could do this big thing I am longing to accomplish."

Yet history is so full of instances of splendid achievement sprung from the most desolate and sordid environment, that we only have to stop to think, to know that *here is no insuperable bar to achievement*.

Then comes the question of influence—we speak of this person or that person succeeding because of influence, and we aver many times—most of us—that if we only had a little influence we could accomplish this or that which otherwise is impossible.

In my own observation I have in mind the career of one small boy of whom I used to buy my morning papers many years ago. He had nothing to help him on but his own will. He had no favoring environment; no powerful influence was brought to bear to put him in the way of success. He had only himself—and the power within him. That was all.

But from a little street-corner boy scurrying about near the carbarns where the street cars discharged, took on, and transferred their passengers, he became the owner of a small stand, then of a large stand, then of two stands, then of a magazine counter as well, employing boys under him; then he branched out and opened a news stand in another section of the city, still keeping his old ones and increasing his employees; another news stand followed—and when the elevated road was built and the stations were ready to receive their new freight of passengers, Tom had acquired exclusive news stand privileges for the entire string of stations and had them all in operation. Tom wasn't afraid to take on anything—he *knew* he could succeed, and he always succeeded, I'll not follow out his career in full, but he now owns one of the big bill-posting concerns of the city (still keeping up his chain of news stands) and not so *very* long ago, when I was looking around for a big comfortable house in a pretty section of Chicago, and thought I'd found it, I had to go to Tom to ascertain the rent—*because he owned it!*

Now Tom didn't have any outside help or favoring influences. Instead, he had limitations to fight against, limitations of environment, of education, of opportunity. But he knew what he wanted—and *he went and got it*.

Perhaps you've heard the story of the two darkies that I want to tell right here—to point a moral.

A colored boy and his sweetheart were walking down the street together when she said to him:

"I'se skeered mos' to deff!"

"Why, woman, what is you skeered of?"

"I'se skeered you'se goin' to kiss me."

"Why," said the boy, "how *kin* I kiss you? I'se got a bucket of water on my haid, a tu'key gobbler in one hand, and a wash boiler in de udder."

"Wall," she said, "I was thinkin' you could set de tu'key gobbler down, th'ow de wash boiler over hit, set de pail of water on top of de boiler, th'ow your arms aroun' me and '*jes he'p yo'se'f*."

That's what Tom did. He just "*he'ped himself*." He didn't care whether both hands were full and his head weighted down with burdens. He just sized up the situation and solved it. And that's why he got where he is today.

That's the spirit that will get success anywhere—the spirit that gets a position when one is out of work; that impels one to fit oneself to fill that position, once obtained.

A firm once needed an office boy and hung out on the front of the building the sign, "Boy Wanted." Presently in walked a sturdy youngster holding the sign in his hand. "Say, mister," he said to the owner of the store: "Was you the man that hung out this sign?"

"Yes," the manager replied, "what did you take the sign down for?"

"Why, *I'm the boy!*"

When you want anything in this world—I don't care what it is—health, or money, or friends, or love, or peace, or power—just *be that boy*—and you'll get it.

Into Thy Hands

FLORENS FOLSOM

*The hard path, Today's path, though many a stone and slip it hath,
I'll tread it with unflinching step; and with a dauntless eye.
There's no hate, there's no wrath, will stand against me in that path;
I'll tread it, I'll tread it, with neither sob nor sigh.*

*The gray way, Today's way, I made it out of Yesterday;
What call ha' I, complainin', who sorrow, where I fell?
I chose it, I chose it,—the Cup I raised with "Prosit!"
And if the draught be bitter, 'tis not for me to tell.*

*I'll borrow no sorrow to frown upon Tomorrow;
I'll hope it be happy; I'll pray it be bright;
But whatso'er it will be, my own deserts 'twill still be;
It cannot be other than just, indeed, and right.*

Our Elder Brethren

(FROM KATHA UPANISHAD)

*"No mortal lives by the breath that goes up and by the breath that goes down. We live by another in whom these two repose. He, the highest Person, who is awake in us while we are asleep, shaping our lovely sight after another, that indeed is the Bright, * * * that alone is called the Immortal. As the one fire, after it has entered the world, though one, becomes different, according to what it burns, thus the one self within all things becomes different according to whatever it enters, and exists also without.*

As the one air, after it has entered the world, though one, becomes different according to whatever it enters, thus the one Self within all things becomes different, according to whatever it enters, and exists also without.

As the sun, the eye of the whole world, is not contaminated by the external impurities seen by the eyes, thus THE ONE SELF WITHIN ALL THINGS IS NEVER CONTAMINATED BY THE MISERY OF THE WORLD, BEING HIMSELF WITHOUT.

There is one ruler, the Self within all things, who makes the one form manifold.. The wise who perceive him within their Self, to them belongs eternal happiness, not to others.

There is one eternal thinker, thinking non-eternal thoughts, who, though one, fulfills the desires of many. The wise who perceive him within their Self, to them belongs eternal peace, not to others.

When he shines, everything shines after him; by his light all this is lighted."

A Human Dynamo

LOUISE RADFORD WELLS

What temerity!—to try to capture on the point of a pen a buoyant breezy personality like that of Louise Rice and pin its brilliant, fragile entity down to the unsympathetic background of printer's ink and paper. One gets the substance, perhaps—but, alas! for the spirit—where has it fled?

Yet if you have been as much interested as I, these last few years, in the clever things that flash from the pen of this more than clever little woman—if you have marveled, as I have, at the keen insight shown in her delineations of character through that little bit of ourselves we leave free to public gaze in our penmanship; if you have wondered how she did it, why she did it, by what interesting process of self-unfoldment she came to do it—why then you are my justification for this bit of "literary gossip," for beyond all peradventure you must and do "want to know."

I asked Louise Rice, herself, to be autobiographical for our benefit, but she held up her hands in unfeigned horror and said that a really truthful and complete autobiography couldn't be written by a person until after she was dead! While admitting that *no* life could be dull reading, yet as to her own she absolutely refused "to take up good space with just an account of how I happen to be on this earth." So it devolved upon me to be quite sly and subtle, and slam my butterfly net down every now and then on this or that little reminiscence which I found trailing off the end of her pen or tongue. I put them all away carefully, as fast as caught, and now when I assemble them before me and look at my collection, I pat myself on the shoulder and say: "Well, it makes only a shadowy picture, to be sure—but it's *Louise Rice*, just the same!"

Just the Louise Rice whom, if you were browsing around in a quaint little old fashioned New Jersey town that I could tell you of, you might stumble upon all unbeknownst some day. What she would be doing, goodness knows! for she's a most unconventional being—but if by chance you had come upon a dear old house, mellow with its more than hundred years of ancestry and, in her own words, "just about as big as a pint of cider;" and if you had wielded the old Colonial knocker set in the front door and had managed to find your way into the cool new-fashioned old-fashioned interior which Mrs. Rice has so lately made glad her soul by "restoring,"—why you might find her in a creamy Japanese kimono worn with real Oriental art, seated Jap fashion on a soft floor cushion and studying *your* penmanship through a magnifying glass, just as her portrait shows you. For Mrs. Rice is a citizen of the world and has lived in so many odd countries and among so many quaint peoples that her tastes, habits, predilections and prejudices are a queer composite of all the countries of the globe. She once said to me that the Japanese mode of dress was absolutely the most comfortable, attractive and sensible for the house, and that she had made it her own—but don't take this as present day history. Indeed, no! Some other side of her cosmopolitan personality may be in the ascendant by now, and, supposing you *could* find your

way to that New Jersey town, and *did* lift that knocker and *were* allowed to penetrate into that delightful interior, you *might* run upon a delightful person in the picturesque garb of a Russian peasant, serving tea and lemon from a samovar. Oh, it's quite likely! I wouldn't be at all surprised.

This home of Mrs. Rice's is a real discovery of her own, chanced upon, to her delight and ultimate ownership. I had many letters a year or more ago written on the spot, while the quaint old home was in process of restoration, for, wrote Mrs. Rice, "I'm running this machine in the wondering presence of a painter, a wall hanger, a mason and several non-describable persons. It's the only way I can be sure that they do not tear down all the old wood and put in dreadful modern stuff." That's Louise Rice—directing the restoration of a hundred year old house with one hand, *metaphorically speaking*, and calmly writing letters, articles and books with the other, in the midst of bricks and mortar, the sound of hammer and the scrape of saw. She is the most versatile, indomitable, plucky, persistent, hardworking cheery little genius one could find in a month of Sundays,—and what *she* can't do I have long ago decided *can't be done*. Wouldn't you like to drop in on her in that quaint Colonial setting you can half guess, half sense, with the braided mats on the floor, the rush bottomed chairs, the deep fire place with its andirons over a hundred years old, the ancient candlesticks on the shelf, the carved wood dippers, the quaint old teapot too venerable to be even sure of its history—wouldn't you, now? Indeed I would!

I'm telling you so much about the house because I want you to see it as I see it, and because it is the atmosphere in which Louise Rice writes, and because where people live and how they live and what they are surrounded by, forms just as important an element in their pictures, for me—oh, far more so—than the color of their eyes, or the tilt of their literary noses.

Having, therefore, given Mrs. Rice her own particular and individual setting, which for me becomes forevermore part and personification of herself, I want to tell you something about her other than you can guess from the house she lives in and the portrait I print for you this month. Wouldn't you like to hear some of it in her own words? Here they are:

"I was born a southerner, but I'm a perfect map of Europe, so far as my ancestry is concerned, and this diversity of blood has, perhaps, made me more restless and versatile than is usual. I've been doing Graphology, however, for over fifteen years, so I don't think I can be accused of lack of concentration; and over and beyond and in and between Graphology I've been travelling, and falling sick, and getting well, and writing books, and editing magazines, and writing fiction, and trying my hand on plays, and doing a little translating, and keeping house, and learning to farm, and doing massage, and running a restaurant and an employment bureau, and clubs, and lecturing on Art and Literature and Graphology, and *having a perfectly splendid time!* In the course of my peregrinations I fell upon a man who thought lots of my ideas 'rot,' but who liked to hear me talk about them, and who had a good deal more of sense than I did, and so that is why I sign myself 'Mrs,' though most of my correspondents persist in 'Missing' me."

Doesn't that picture Louise Rice to you? Versatile, live, happy-go-lucky, a dynamo of energy, a reservoir of pluck, a sane, wholesome, non-introspective individual who hasn't any time for isms or ologies *because she is too busy doing things*. I'm tempted right here to quote from another letter of hers—Louise Rice's words tell, unconsciously, so much more of Louise Rice than the same story from another pen. There are some personalities too elusive for any butterfly net!

"Perhaps I ought to tell you that I have lived for years with a disease which is supposed to be fatal, but I am very much alive, and grow stronger each year. I'm not a 'New Thoughter' in the accepted sense; I hate a ticket pinned to my soul. I just AM, such as I have learned to be, but I do not think that the idea of living above and beyond illness has truth in it. I wouldn't advise anybody else to do what I do—disregard every doctor, work too hard twenty hours out of the twenty-four, eat and drink everything that I want to, and generally 'bust' up every law that was ever framed for the preservation of health; but I *do* think that most people allow their bodily condition to rule them. I haven't any theories about my way of doing things; I'm just too busy to be bothered with thinking about myself, and so, though I'm not always well, I am generally recovering before I realize that such is the fact."

Isn't that the kind of philosophy worth copying? She's just too busy "to be bothered" thinking about herself, and so—! If the world but knew, that's the panacea most of us need—to be "just too busy" to think about ourselves, for when once we get into that state we'd soon "find ourselves recovering" from the pet ailments and unhappinesses that now, alas! so often become permanent from too much dwelling upon.

I consider Louise Rice a good healthy example to follow. She's not a well woman—all the time—but she's very much alive, and her philosophy is of the brand which works miracles and will go on working miracles to the end of time.

The last year, Mrs. Rice has written two books which are being enthusiastically received by those into whose hands they have fallen.

The first book is the fruit of Mrs. Rice's Bohemian wanderings in foreign lands. She has wielded chopsticks in Japan, solved the mysteries of Chinese dishes in the Flowery Kingdom, breakfasted in bed on coffee and rolls in the Latin Quarter of Paris, succumbed to the hot allurements of Mexican dishes; and in fact broken bread and eaten salt in most of the countries of the earth. True to her assimilative nature, she has absorbed into her own domestic life whatever in other lands has pleased or profited her; and her table is made cosmopolitan and unique by the dishes of these "far countries."

Guests and family alike applaud and appreciate the odd and original dishes which, in the Rice household, appear to tickle their palates, and it was from the very-much-to-be-envied reputation of Louise Rice's unique culinary skill, that there came the idea of putting together some of these transplanted bits of wisdom for the benefit and delight of others.

Hence, the little book brought out a year ago—"Dainty Dishes from Foreign Lands, by Louise Rice,"—tells just how to make most delectable

Dainty Dishes From Foreign Lands, by Louise Rice. Price, 50 cents. By mail, 55 cents. (See page 50.)

dainties, French, Spanish, Chinese, German, Italian, etc., etc. It contains odd and original soups, salads, and "made dishes"—just the dishes which Louise Rice discovered in her queer, out-of-the-way journeyings, and has since reproduced on her own table—and which you may reproduce on yours! I do not believe the woman lives who does not like to set before guests "something new" in the way of things to eat. Dear me! we have been the world's caterers so long, that it isn't strange we have the instinct of the artist in this line. We want our tables to please—material desire though this be—and please in a not too common-place way. Louise Rice's book is a gift of grace which has just this end in view.

Her other book is wonderfully interesting, the subject being "*Practical Graphology or the Science of Reading Character in Handwriting*," the one subject above all others on which Mrs. Rice is a recognized authority. It is a practical text book on the subject and is for those who wish to make a study of the fascinating science—for it is a science, a thing of rules and discovered laws. The book is profusely illustrated with *over two hundred illustrations*, facsimile specimens of penmanship which emphasize or elucidate the points made in the text. You will find among the illustrations the penmanship of many people well known to you by reputation, and the comparison of the idiosyncrasies of their handwriting with the rules previously studied in the text, which, when applied, lend their certain meanings which you can verify by your knowledge of their careers, characters, and general reputations, will help to strengthen for you the value of the science as elucidated in Mrs. Rice's book. The book is a most comprehensive one.

Mrs. Rice's talent in this line is marvelous to my mind. When I first came in touch with her, I am afraid I regarded "graphology" as merely good guessing; and as a test I sent her a dozen or more specimens of penmanship of people I knew—but bearing no names; all the girls in my office, and a number of special friends. I included a specimen of my own penmanship which she had never seen. The way she read right through the outer semblance to the inner self of the person was almost a miracle, to my eyes. We were, to her, in our penmanship, just what from long personal association we knew each other to be in character.

I was permanently converted!

It is to graphology that Mrs. Rice devotes most of her time, her delineations being in great demand. From all over the United States and from the far corners of the Earth, letters flow in to her in a steady stream, each containing a specimen of penmanship for delineation. True to her broad and generous nature, the delineations of Mrs. Rice do not stop at a statement of the character indicated, but point out the paths into which talents should be turned, the means through which weaknesses or undesirable qualities may be overcome. Her delineations are, therefore, letters of advice, as well as statements of present fact. She tells you not only what you are, but how you *may be still more*. That we are able to secure her for the brief delineations given in *THE INNER CIRCLE*, is due to her abounding good nature, which can't say no when a friend wants something very much indeed. Of course we haven't room to print all of the detailed

Practical Graphology; or The Science of Reading Character in Handwriting, by Louise Rice. Over 200 illustrations. Price, \$1.50. By mail, \$1.62. (See pages 42-43.)

analysis and suggestions which go into her full and complete readings, such as she furnishes personally, but what we can print, brief though it must be, will be, we know, a help to many, as well as subject matter of interest.

When I say that she devotes most of her time to graphology, don't get the idea that this at all limits her achievements in other directions. Oh, dear no! Imagine Louise Rice being limited! Take for instance a recent letter which had to do with some proofs for which I was waiting, and see how you would like to match her record for one brief four weeks. Here's what she says:

"I have been rather overwhelmed in the last four weeks—in fact, almost at the point where I lost my head; have edited four special graphological articles for English papers, done some work on 'handwriting expert' lines; edited two books, in my capacity of critic; written *forty* articles on Brazil (! !), written the advertising matter for the _____ Company, for their new bulletin; interviewed everybody of importance within a radius of one hundred miles, about Alaska; cleaned house; planted some pet roses; taken care of my mother, who is ill; had company and taken in the new plays. I enumerate all this just to show that I am not shirking off, having a lovely time and letting you wait."

You may be quite sure I realized that she was NOT "shirking off!"

That's the kind of a person she is! Isn't she a wonder? And isn't it fine to know of so much stored-up energy existing in the cosmos of one little woman? For very shame, when I read her letters, I fall to upon the nearest task at hand, with most ferocious industry. I don't advise you all to go and do likewise, to her extreme limit; but I do say, "what mighty helpful, useful, wonderful things might be accomplished if we could all only *turn on the power* with just half the spirit that animates the restless little body of Louise Rice."

Here's my hat off to her—clever, fascinating bunch of wisdom that she is; superhuman little dynamo; miracle worker, loyal friend, generous comrade, inconsequent Bohemian—and all the rest of it.

You can't match her! She's just herself—and that's a responsibility big enough to keep half a dozen ordinary human beings hustling. Get acquainted with her! It's a liberal education.

"September 8. *TENSION.*

Tension is a detriment to our efforts, for neither body nor mind can work successfully when the solar plexus is tied up in a hard knot."—From "*Footholds: A Book of Daily New Thought*," by Olive Verne Rich.

See! A racing dog,
in Pittsburg! Can
you beat that
combination?

My very kindest
regards to both
you Mrs. Loring &
hope some day I can
return the favor—

Most gratefully,
Helen Ware

Specimen of the penmanship of Helen Ware, the popular actress, including
her characteristic signature

Helen Ware's Handwriting

LOUISE RICE.

Helen Ware has been on the stage a long time, and has always done earnest and conscientious work, but it was as the Gypsy in "The Road to Yesterday," that she leaped into fame. That impersonation was a revelation, both in its technique and in its exposition of an exotic temperament.

At the first glance, the Graphological student will wonder how such intensity and power as that role demanded is expressed in this specimen of writing;—but let him look at the free sweep beneath the name, at the long "t" bars, at the variety of the letter forms, and at the extremely uneven pen pressure.

These things paint an exotic temperament as vividly as does the dark, changing face of the writer. Length of "t" bars shows strength of will; increasing pen pressure toward the end of horizontal strokes shows power and passion; eccentric letter forms show impetuosity; the underscored signature shows a dominant personality. The peculiar and unusual flourish *before* the name is expressive of unusual tendencies, not of character itself, but of expression of character. Such a flourish always indicates a wealth of individuality, odd tastes, a personality whose trend is to grow more and more pronounced, with the years. In common with all actors and singers, this writing lacks the sign of concentration, i. e.: smallness. For success in either calling is a matter of personality, magnetism and enthusiasm, rather than of mental intensity. Conversely, writers, lawyers and teachers nearly always write a small, close hand, typifying their mental power, but also showing their lack of those very qualities which make the singer and the actor the idol of the masses.

"August 8. STRENGTH.

Pray not for deliverance from temptation, but for strength to resist. Law will not relieve you while taxing your brother."

"August 11. ACCOUNTS.

Balance your living accounts each day; and happy you! if you find credit on the side of being instead of having."

"October 20. FAITH.

Have faith in yourself. No one advances very far on the faith others have in them."

"December 12. CRANK.

Be happy and content when you are called a 'crank' for adhering to a principle—it is proof positive that you are doing your duty in turning the world in the right direction."

From "Footholds: A Book of Daily New Thought," by Olive Verne Rich. (See page 60.)

Character Readings

(Under this heading there will appear each issue a number of character readings from the handwriting of our subscribers, submitted to us ONLY at the time of sending in their subscriptions or within the two weeks following their receipt of the first issue of the magazine. In these the Graphologist will point out the good and bad qualities of each specimen submitted, and will give a few words of advice on the development of talents and personality. Specimens for reading must be written on a slip of paper apart from any business letter, and must be signed, first, with the initials or *non de plume* to which sender wishes answer made, and next with full name and address. These readings are free only when they accompany a subscription, but if you wish an immediate reading, or a reading by mail, you should address Louise Rice personally at her New York address, given elsewhere in this magazine. Her charge for such reading is, we believe, only 25 cents. Those who are interested in this fascinating science—the reading of character from handwriting—and would like to learn how to use it themselves, should send to us for a copy of the book *Practical Graphology*, by Louise Rice, which gives all the rules by which handwriting is analyzed and character delineated. Price, \$1.62 postpaid.)

J. W. Conley.—Your nature is one of intense energy, but your mind does not properly control it, so that you are continually wasting your powers on profitless enterprises. Let me urge you to go into business—commercial life—and to stick to it. You should endeavor to become more gentle, and to gain greater clearness and lucidity in speech.

Mispah.—The hopefulness and spiritual aspirations which so strongly mark your handwriting give the clue to your proper line of development;—for you are one of those who are peculiarly fitted to help and assist others, to gently guide the unfortunate and to enthuse the weak hearted. This is your mission in life—and a grand one, too.

Willie Lee.—The determination and courage which marks your writing show that you are a person of great force and power, and that you have far more of persistence and self-control than the majority of people. I would warn you, however, against allowing your physical nature and your ambitions so much liberty as to stunt your spiritual growth. You ought to do work requiring ingenuity.

H. M. T.—Ideality and extreme sweetness of disposition are the most salient traits of your writing; your weakness lies in the fact that you have little confidence in yourself, and that you are too apt to accept the circumstances of your life, instead of trying to make them what you would like them to be. You need to strengthen your nervous system.

Elva.—Your handwriting is so expressive of impetuosity, impatience and passionate love of pleasure that almost anyone could read those qualities in it. What you most need is the acquisition of gentler traits—patience, sweetness, constancy, devotion. Your courage and endurance cannot be too highly praised. I should say that you would be successful in work requiring self-reliance.

Olive.—Trustfulness, and the tendency to accept what people say without suspicion are the two most salient indications in your writing. That which you need to acquire is more keenness, more intensity of perception, so that you may judge people and things more accurately. Your personality is marked by moderation and an agreeable way of speaking.

E. S. Magay.—Poise and self-control appear in your writing; your passions, impulses, hopes and aspirations are all tuned to common sense and practicability. You are a gently affectionate person, having no illy regulated attachments, but possessing a passionate desire for constancy and faithfulness in yourself and others. Your personality is neat, self-restrained, unobtrusive.

Zilpha Fortner.—The astonishing variety of “hands” which you can write shows that your character has many aspects; and also indicates talents of so much versatility that they are in grave danger of leading you nowhere but to failure and unhappiness. Instead of thinking and wondering about the contradictoriness of your nature, make up your mind that you will do and be one sort of thing; persistently refuse to let your mind dwell upon Self; and spend each day in as much usefulness as you possibly can. This will end in giving you a consistent nature.

Cobweb.—The delicacy and fineness of your pen strokes show that the senses and their gratification have little hold on you; that your mind and heart are more potent, in moulding your life, than your impulses or passions. Neatness and love of harmony impress me as your most salient personal traits. You have some artistic talent, and I would advise its cultivation.

Pauline Currey.—While it is true that your nature is unusually well poised, yet there is a danger that it will become too much so—that, in retaining self-control you will lose something of that magnetism and fineness which come from seeking self-expression. I should advise you to cultivate more spontaneity, more freedom from self-consciousness. Your talents are unusually good for business and commerce.

L. S. Wells.—You can make a success of "that blessed old life" of yours, as you call it, by using your eccentric and pronounced individuality to bring you success and to win you friends. Instead of trying to be like other people, be as whimsical, as unusual, as you please. Your stubbornness is your worst fault; your mental activity your most encouraging quality. Why don't you take up the advertising profession?

M. C. C.—Your earnestness and sincerity are beautiful traits, but take care that you are not so earnest as to miss the humor and laughter of life; in short, cultivate your sense of humor, and learn to be content with small results, trusting to the future to bring you the full measure of your aspirations.

E. V. N.—You would find far more true happiness and success in farming than you would in taking up a professional career; for the latter, you are not equipped by nature, but for an agricultural life you have instinctive aptitude. You are unusually affectionate, very warm hearted, full of sincerity and free from affectation. I should say that you had a good constitution.

H. H.—The conservatism, self-control and reserve which are the most salient points of your handwriting show me that you are not an impulsive person, and that you are cautious, self-sustained, not very idealistic and certainly not imaginative. Constancy and great honesty are your finest traits. Your talents are for the doing of work requiring great attention to detail.

W. S. Browne.—You are a person of intense ambitions, eager, restless, apt to be discontented when not actively engaged in congenial pursuits. You are ardently affectionate, but not as unselfish as you should be. You are fitted by nature to be adventurous; you ought never to remain long in one place, but should seek success in travel.

I. E. M.—Good sense and good judgment and a personality which is pleasantly feminine look at me through your writing, with its consistent curves, its well regulated, but not stiff lines. Your nature is one which should easily find paths of useful, quiet happiness; its weakness lying in the fact that it's almost too apt to find such paths;—that it is not sufficiently aggressive in seeking its own work and sphere.

Mrs. A. Rhodes.—It seems to me that a person of your moderation and lack of aggressiveness will be far too easily imposed upon; and that what you most need is greater ability to look out for your own needs and opportunities. You are so sensitive that you readily absorb the mental conditions of other people, and for this reason you should associate only with persons of a cheerful temperament; until such time, at least, as you have to some degree conquered your sensitiveness to impressions.

M. M.—You are most considerate, and idealistic; and in some ways far too easily disturbed or made unhappy, but your sense of humor and your sunny disposition help you to overcome such weaknesses. Procrastination—the tendency to put off the doing of important things—is your worst failing. You ought to be contented in the home, for you are well fitted to adorn and control it.

J. A. F.—I do not advise you to take up stenography as a profession, for you would find it monotonous and wearing to your nerves. Why not use your love of literature to good purpose; become a librarian? The pay is good, and the work would not only suit you, but would actually increase your mental power. You are inventive, not fond of routine; conscientious, and moderately affectionate.

W. H. N. F. R.—It seems to me that your nature is a better balanced one than I usually see;—that you have more adjustment of your different attributes, the one to the other, than is common; thus, you are fond of pleasure, but persistent in ambition; love music and the arts, but have practical ability; are affectionate, but without either coldness or passion. My advice to you is to work under your own supervision; to get out of a life of routine.

J. M. Bayhi.—Impulse and lack of mental concentration are your two most salient characteristics; pride and courage adding to your charm of personality, but not having much effect on your character, owing to your too capricious use of them. You are the sort of a person to be successful in doing many things not congenial to you, because you are too proud to fail. You would be happiest, and your character would develop the most beauty, if you were congenially married.

Personal Problems

LOUISE RADFORD WELLS

*[Problems of subscribers will be answered in this department]**"Dear Miss Wells:*

What would you do if you were nearly four thousand dollars in debt, and not earning anything? That is what I am, and I don't see my way out. It is *not* because I have no ability, for I can do a dozen things better than average—but I *cannot* find a market for my skill—*ever!* That sounds like 'the world owes me a living, and everybody is against me,' but I do not mean it that way. I really mean that when it comes to the financial end of anything, I don't know how to engineer it, and that I some way fail to make anyone want what I have. I know I can make little water-color sachets and dinner cards and 'sich,' for instance, prettier and more attractive than most that are sold, and so rapidly that I could afford to make them better—but I don't know how to get rid of them, and my family has grown so lacking in faith, and scornful about 'another of the failures' that I am rather wary now about starting anything new. It was picture puzzles last—and they were as popular as ever to all appearances when I began, this spring; but I have sold only four in all summer, and the piles of uncut puzzles lie as a reminder of our latest fizzle. I know there must be people somewhere who are still interested in picture puzzles, and buy them—but I don't know how to get at the people. Then there were bayberry candles (by the merest coincidence, I am writing to you just a year from the date of your kind letter to me about those. I have kept it on my desk, waiting to get up courage to write again, more personally). Those it's no use to try again. In the length of time required to dip a single candle, to say nothing of the preparatory work on wax and wicks, I could make a little water-color postcard that would sell for forty cents, instead of five—if 'twould sell! Some of them do—everybody thinks them lovely, but I do not get over twenty dollars for them in the course of a year, and our expenses are about a hundred a month!

For another instance, I can do typewriting rapidly and intelligently, but except for one returned European tourist who gave up the idea because it was too much work to get the manuscript ready, nobody has ever wanted me to do that (and now my typewriter is old and shaky). Again, I *passé* partout pictures for my own walls, and once someone asked me to do one for her; but she never brought the picture, and, long after, she came to show it to me, finished—lop-sided and peeling. Her niece had done it for her—*didn't I think it nice?* But I had a pupil whom I taught to *passé* partout, and in a very short time one of our neighbors mentioned to me how nicely Polly *passé* partouted pictures. 'What did I think she would charge to do one for her?'

What is the trouble?

Away from home, I was doing very satisfactory work in a photographer's studio once—retouching, finishing, and even a little photography; but the photographer asked me if I wouldn't just as lief give up the place, because he wanted to give it to a man who had just come out of the penitentiary, and who would find it harder to get a place than I—*and I did!*

Dear me, I'd fairly forgotten some of these things, they happened so long ago.

It seems to me I'd be happy to be connected with some reasonable, useful work, that wouldn't 'bust up' or flatten out, just when I had invested my time and strength and money in it! But that I never have! How do you suppose anyone can escape from such a bewitched condition of things?"

Lucky girl, to have so many abilities. If you knew as well as I have come to know, how many people in the world are struggling along through life unable to put their fingers on even *one* talent or usable ability, always fronting the dull grey wall of necessity with the hopeless feeling that to them have been given no grappling irons that can possibly lift them over, you would count your blessings with a grateful heart. Of course I don't agree that *anybody* is without talent—without the ability to do some one thing as well or better than anyone else can do it—I think every person's

napkin hides some golden coin of commerce which has a real value in the game of barter and exchange, but until they realize this, and look and look to find it, think how "dreary hopeless" it must seem at times.

Now, about you—I think you'll have to learn to cultivate the commercial instinct. You have abilities to sell, and you must bestir yourself and post up on markets. My analysis of the situation is that at present you are occupied in doing the *things* and *dreaming the results*—sitting back in your corner, as it were, and waiting for the world to come and find you. It never will—you must go and find it. Now don't reach for your knapsack and alpenstock and begin to set forth on the road of adventure. I have an idea that it is a very real liking for the road of adventure which makes some of your journeys fruitless—that you are so charmed with the prospect of its windings that you fail to consider seriously enough whether it runs the way your goal lies. Keep that "spirit of the road"—it has its place, all right, and often makes dull days seem bright—but for the time being eliminate it from your business ventures. What you need, now, is not to dart off into the first alluring bypath which promises new and vivid interest, but to *study your country* and take the travelled highway which goes straightest and surest.

I have printed only a portion of your letter and my first suggestion happens to refer to an omitted paragraph in which you tell me of work you have done in painting on parchment for a firm of publishers, wherein you add, "But I have never known how to get another position to color illustrations." Child, child, there's only one way of getting a position—*ask for it*. Your trouble is that you're not "a good asker," at present. There are numerous firms in the country which make a specialty of de luxe books, of hand illuminated brochures, etc. I do not know their names, *but you can find them out*. Read the advertisements of special editions, in the best magazines. By answering such advertisements, get yourself on the mailing lists of the big publishing concerns, then note from their circulars which firms bring out expensive books in which there is handwork. Write to them. Tell them exactly your experience. Refer them to the publishers for whom your work was satisfactory. If they "have no opening," keep their names on your list and write again in four or five months. Again, four or five months later. They'll not be able to forget you, and if you get a good list of publishers and keep after them, in the end I feel something will come your way. Send a sample of your work in your first letter. Get up a good, spicy, convincing letter, which tells what you can do, and write the same letter to each. Get up a second letter, equally individual, to be used as the "follow-up" of a few months later. If you do good work of this kind, I should think this would be the particular ability you possess upon which you should concentrate your "selling" efforts. It should be a better paid and more permanent field than those open to the other talents you mention.

Nevertheless, as to dinner cards, etc., prepare some extra fine samples of your work (with due regard to originality, the present fads in such things, etc.) and send with a straightforward letter to a number of concerns which deal in such novelties. I imagine the department stores in the big cities do, as Marshall Field & Co., Chicago; John Wanamaker, Philadelphia, etc., also most jewelry stores, as Tiffany's, New York; Peacock's, Chicago. Arrange, also, with a local store for a window or

show case display of some of your work on a commission basis, allowing 25%—or whatever per cent seems fair and can be agreed upon—on all sales made. Use judgment in this display, only exhibiting such things as the people in the town *would be apt to buy*. Do the same thing with the picture puzzles. Get up an illuminated poster explaining how one may hold a picture puzzle party, and fasten it with gummed fasteners to the show window, above the display of the puzzles. You CAN make arrangements with some stores—generally drug, millinery or dry goods—because in my own personal experience I have seen this done. Some passe-partouted pictures might also be exhibited, with a poster announcing your prices for passe-partouting.

What you want to do is *study the market*—then *ask it to buy*. Whenever you have anything to sell, from soap to syllogisms, consider *who* buys such things, then go after them, whether by mail or personally. You have been waiting for them to come after you, but just *doing* the things isn't enough.

If you will do as I have suggested, make a list of de luxe publishers, add to it steadily as you are able to get *additional names*, and systematically offer your services to them at regular intervals, stating exactly what you can do and what you have done, and giving them evidence of your ability in the samples of your work which you submit, I would be willing to wager that inside of a few months you will be doing occasional "pick up work" for at least one firm; in a year you will be doing regular work; and in a couple of years will have several houses on your list of steady customers. To accomplish this needs no capital but perseverance—always provided, of course, that your work is good. I'll give you the names of two publishers to start off with—I do not know whether they use work of your kind or not, but you can find out—The University Press, Cambridge, Massachusetts; Thomas Mosher, Portland, Maine.

By the way, if you have \$1,000 of indebtedness to pay, what would be the harm in soliciting subscriptions for a first class magazine, in a perfectly dignified way? There are good commissions in such work. The circulation managers of the different magazines will post you as to proper methods, keep you encouraged and advised, and lend you every aid to success in your effort. Couldn't you "cover" your town thoroughly and to your financial benefit? Just a suggestion—which may fit some other of our readers, if not you. Here's success to you!

"Dear Miss Wells:

Do you not think the following 'Personal Problem' of sufficient general interest to merit a reply in the columns of New Thought? I hope you do, for it is of moment to me and I would—very much—like to have your advice.

I am thirty-four, my fiancée twenty-one, and of course I believe her to be the dearest, sweetest and best girl in the world to me, but—alas for that but!—I have not been able to interest her in New Thought. Have given her several numbers of our dear magazine, and called her attention to particular articles, placed in her hands *The Heart of the New Thought*, and though she reads them and listens to me—like the good girl she is—yet only some material matter is retained, such as the various items in Kettledom, etc., while the real meat or kernel escapes. She is a splendid house-keeper, athletic, sympathetic, talented and lovable in every way save that her thoughts and inclinations turn towards dress, cards, dancing and fashions rather than the higher plane to which New Thought would have us raise ourselves.

Won't you please prescribe, as you have done so profitably in many other cases? It is needless to say we love each other devotedly."

If you love each other devotedly, there is no problem to solve, for you will be content to let her *find her own way*. It seems to me that is what you must do. Remember she is thirteen years younger than you, and look back at your own twenty-first birthday. Were *you* very much interested in things metaphysical at that time? Perhaps so, but I rather think not. She is at an age when life has not yet revealed itself to her as a problem. It is, rather, a joy to be experienced, a cup to be gladly emptied. Thought, reflection, the recognition of problems, the realization of the complexities of existence and the need to know the laws which govern it, will come to her later. It is perfectly natural, and not at all to be deplored, that she likes dress, cards, dancing, and the other light and happy things of life. Let her go on liking them. Soon duties will come in, responsibilities which will wean her away from any *over* fondness (leaving her, however, I hope, always the power of enjoyment of the lighter things of life); even trouble may be lying in wait for her, to sober and to sadden. Let these things come when they must. Be sure she will herself find her right balance when it is time. Do not ask her now to find pleasure in abstract problems, in metaphysical dissertations. She doesn't know the *need*, as yet, and therefore they mean nothing to her. When the need comes, her mind will begin to reach out for food. Try to *live* New Thought, and if you *must* talk it, then let it be of its cheery practical side,—of the power of optimism, the *material* value of fearlessness, grit, self-realization. She is not ready for the abstract—the “ideal.”

It isn't what people say they believe, or what they read, which affixes their label,—it is what they are. If she is healthy, happy, lovable, talented, full of sympathy and tenderness, she IS New Thought. She is *now* what you want her to strive to be. If she doesn't find the same pleasure you do in the same class of reading, just realize that it doesn't matter. You could hardly expect her at her age to have exactly the same tastes. Try to enjoy what she enjoys—remember she is entitled to “the joy of life” and help her to have it in the form which now appeals to her. You will find she will try to enter into your tastes and interests, also; and in time you will find a common meeting ground which will be part you and part her. Give her time to grow your way—and in the meantime be sure you grow her way, as well.

It is, of course, natural, when one loves, to long for a perfect community of interests. The things we delight in lack something of joy if they are not also desired by the one we love. Still even people who love each other devotedly cannot always be at one in their tastes; all they can do is to prevent any difference of interest or opinion from being accepted by either of them as a vital matter.

“October 8. IDEALS.

Build your ideals high, and then make it your business to climb to them.—From “Footholds: A Book of Daily New Thought,” by Olive Verne Rich.

The Story of What One Man Did *

LOUISE RADFORD WELLS

I have just been reading a vital little book—the real story of a real life—and as I closed its pages and took a last look at the shadowy rider who spurs his horse across the desert background on its cover, I wished with all my heart that every person in the world who has physical incapacities to fight—of the kind which make us lame and halt and blind and desperate, at times, of heart—could lose himself between the covers of this book for just one-half hour. *Just one-half hour!*—for in that time he would have taken a tremendous draught of an elixir so powerful that the whole color of his future might be changed.

"*My Friend Will*" is the book; Charles F. Lummis is the author; and "my friend Will" is that friend of all of us, that indomitable, inalienable, rugged, fierce, never-say-die part of us which the world regards as an abstract attribute, but which is almost an entity, another person in us, struggling against all odds to win.

The book is the story of how Charles F. Lummis, stricken down by paralysis, fought his way back to health and usefulness; how a man who could only "crawl on his belly," pulling himself along with his one "live arm," chopped trees and rode wild horses, and used a rifle, and doggedly, day by day, forced muscle after muscle back to action.

It is the tale of a three years and seven months' fight with Fate. And it is a vivid story—not a tract or a preachment. One reads it at first as a bit of gripping fiction, absorbed in the hero, whom we know familiarly, without a surname, as "Will"; and it is only at the very close that it begins to dawn upon us that this is no creation of the author's imagination, but the true story of himself. We might have guessed that in the beginning, if we had first read the strong and forceful foreword, which, just to give you perhaps a better idea of the book that my few words can convey, I print below. I was so vividly impressed by the book that, meeting William Walker Atkinson just as I had turned the last pages, I began at once to talk of it to him, when, lo and behold! I found he too had discovered it, been as deeply impressed by it as I, and never lost an opportunity to "pass it along" to friends. Further it chanced that he had met and talked with Mr. Lummis, so the whole story was brought very close home, and made, if possible, even more real.

I recommend the book to each and every one of you. I urge you to pass on its little human story to all your friends, and whenever you hear of someone in sad physical trouble and ready to give up the fight, give him a chance to read "*My Friend Will*"—for I believe that it will prove, as its author hopes in his foreword, "a little saw for any one in the prison of Fate," and that, to put the little story in the way of one who is apparently bound fast by physical disaster truly may "cut the bars" and set him gloriously free.

"*My Friend Will*," by Charles F. Lummis. Unique and artistic binding; green boards with decorative paster showing "my friend Will" astride his swift-moving horse Alcazar, against a background of vivid blue sky, sun-tinted clouds and rocky trail. Price, 50 cents. By mail, 55 cents. Orders promptly filled by THE LIBRARY SHELF, Desk 100, 850 McClurg Building, Chicago.

Foreword

(Reprinted from "My Friend Will" by Permission.)

This true leaf out of my life was turned in hope that it might help some one else. No man could so much open his own covers for less.

Some say it was not wasted. From all over the world have come letters alleging that this story really did help.

The trouble is, so many people want not Help, but an Elevator; and I have never qualified to run one. All I can do is to stand at the head of the stairs and call down: "I climbed 'em—so can you." But no self-pitying person will ever crawl up. It needs a backbone—generally at the top end. No mollusks need apply.

There have been scores that climbed. But what particularly led me to go further, and to make this separate booklet, was the case of Edward Marshall, that deathless-plucky war correspondent, whose spine was paralyzed by a bullet at Las Guasimas in the Cuban War. While he was obeying the doctors and dying as they advised, some one gave him *My Friend Will* "just meantime." But then he said: "Lord, if that duffer out there in New Mexico could do it—so can I!" And he did.

He wrote me later: "That story saved my life"—but that is a generous mistake. Marshall saved it. Any one else could not for him. And for these dozen years, against odds that would have killed a common man, he has been a useful citizen. If I was able to loan him my jack-knife when he wanted just one little edge in a man's hand, I am glad I had the knife—and glad to loan it now to any one else that can use it to Whittle His Way Out.

There is no being "carried to the skies on flowery beds of ease"—no more than there was in the time of the amiable Dr. Watts. There are not even automatic crutches. You have got to sweat over them yourself.

This story of what one man did is just a little saw for any one in the prisons of Fate; and it will cut the bars only IF he can use it. And the only way to use it is—to USE it, feeling that you are at least as much a man as Our Friend Will.

C. F. L.

"My Friend Will," by Charles F. Lummis. Unique and artistic binding; green boards with decorative paster showing "my friend Will" astride his swift-moving horse Alcazar, against a background of vivid blue sky, sun-tinted clouds and rocky trail. Price, 50 cents. By mail, 55 cents. Orders promptly filled by THE LIBRARY SHELF. Desk 100, 850 McClurg Building, Chicago.

Materialization of Thought *

*The Secret of Mental Alchemy may be stated as consisting first, last and always, of the Art of Mental Imaging, reinforced by the Will. * **

* * While to the beginner the subject of Mentalism may seem a very complicated one, the advanced occultist knows it to be the extreme of simplicity. *Mental Alchemy, under whatever name it may masquerade, may be found to consist, at the last, of simply the power to create strong, clear Mental Images, and to project them into the outer world by means of the concentrated Will.*

There are certain laws in operation in the Cosmos, by reason of its very nature, which tend to *materialize thought-images*. The very Cosmos, itself, is a materialization of the ideas in the Cosmic brain. And, by the Law of Analogy, the same thing is true on all planes. "From one, know All"—"As above, so below"—these are the axioms. There is a force in operation which has been called "The Law of Attraction," by which "like attracts like" on all planes. And on the mental plane, the "likes" are materialized into corresponding "likes" on the material plane. *Everything that is, first existed as an idea or Mental Picture*, either in the Cosmic Brain, or in the brain of some living creature as well. There is always a mental plan behind and in every material form, shape or condition. The student should know this fact from a study of *The Arcane Teaching*, and by submitting the idea to the test of experience and reason. And when this principle is clearly understood, the process of Thought Materialization through Mentalism becomes quite plain and understandable.

When the truth of Thought Materialization becomes fully understood, the student learns to *avoid making Mental Images of the things which he does not wish to materialize*, on the one hand; and to *make Mental Images of the things which he does wish to materialize*, on the other hand. When he realizes that MENTAL THINGS TEND TO MATERIALIZE OBJECTIVELY, he has grasped a fundamental and important occult truth, and he governs himself accordingly. We urge every student to fix this idea firmly in his mind, for until he realizes that Mental Images and the Materialization thereof, are but stages of the one process, he has not grasped the working principle of Mentalism. When this fact is grasped, then the rest is merely a matter of practice, development and application.

**From Arcane Formulas; or Mental Alchemy (one of the Arcane series.) Price, 50 cents; by mail, 55 cents. (See page 45.)*

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Portrait of Louise Radford Wells in her private office, engaged in editorial work on a book about Abraham Lincoln. The large books heaped on the desk contain clippings in relation to Lincoln—a very wonderful collection.

LOST, STRAYED OR STOLEN

Conducted by Louise Radford Wells.

(A department in which we will print queries of readers as to songs, verses, stories, etc., they once knew or heard, but have forgotten and wish to find again. We cannot reprint entire poems or other selections here, but will be glad to let our readers give herein definite information as to where they may be found in print. In answering such queries please give the title of the poem (or other article), name of author, and if it has been published in any collection of poetry, the name of the book which contains it, name and address of publisher.)

"Dear Miss Wells:

Can any of your readers tell me where I can get the two old songs—*'What are the Depths of the Mighty Deep'* and *'The Sailor's Grave?'*"

* * *

E. L. M.

"Dear Miss Wells:

In the summer, a friend asked me to get a poem *'The Confession'* or *'A Confession.'* He was not quite sure which it was. I offered to help him, as he had tried a great many of the newspapers of this city. Therefore I turn to you, feeling sure that I will be able to get it."

* * *

M. F.

"Miss Wells:

Some time ago I heard a poem which I think was entitled *'Fate.'* I have lost the copy and would like to secure it again. The poem ran along the line of—*'Two shall be born the whole wide world apart, and crossing seas, escaping death—* * * And read life's meaning in each other's eyes'*—

I trust from this meagre description I may have a copy of the poem mentioned."

* * *

Subscriber.

"Dear Miss Wells:

In a paper I have been reading, I have come across two verses by Harte, the beginning of the first of which is—

*'As I stood by the cross on the lone mountain crest,
Looking over the ultimate sea,
In the gloom of the mountain a ship lies at rest
And one sails away from the sea.'*

Will some one kindly tell me if there is any more to the poem, and its name? Also the writer's full name and if he has written any more poems, and if so where I could obtain them."

Mrs. S. J.

* * *

"Dear Miss Wells:

Can any one furnish me with the words of a song containing this verse:

*'The rose that all are praising
Is not the rose for me,
Too many eyes are gazing
Upon the costly tree.'*

(I will return the favor if I can.)"

Laura.

"Dear Louise Radford Wells:

Is this The Changed Cross, or a part of it?

'I made the Cross myself,
Whose weight was later laid on me;
That thought adds torture as I climb
Up life's steep Calvary.

To think my own hands made the cross!
I sang a merry song
And chose the heaviest wood I had,
To make it firm and strong.

If I had known—if I had guessed
The cross was meant for me,
I would have built a lighter one
To bear up Calvary.'

I once heard these words repeated, and reading something about The Changed Cross, in *The Current Topics* Column in *NEW THOUGHT*, I kept humming the words; and though they are beautiful and often true, they did not make me feel cheerful or go-aheady. So with proper apologies to the author, I wrote some verse that chirks me up. I inclose '*My Crown*' and if you like, please give it to the others. Your real friend,

L. R. P."

MY CROWN.

L. R. P.

I made the crown, myself,
Whose glory falls 'round me;
This thought is rapture as I stand
Upon the great glass sea.

To think my own hands made this crown—
I sang so merrily,
And hid the grief that broke my heart,
That others glad might be.

If I had known—if I had guessed
The crown was meant for me,
I might have paused to dream of it,
Or toiled more selfishly.

* * *

"Dear Miss Wells:

Perhaps J. P. O. would be glad to learn that the verse she sent in, published in back number of *NEW THOUGHT* beginning—

*'This is the gospel of labor—
Ring it, ye bells of the kirk—'*

is from a poem, '*The Toiling of Felix*,' by Van Dyke. Pardon, but it was not quoted right.

*'This is the rose that He planted
Here in the thorn-cursed soil—'*

it should read. Van Dyke would never be guilty, I'm sure, of having blessed, blessed, blessing come so very near together, though J. P. O. quoted it, I presume, as she found it. The poem is beautiful all the way through. When there is disagreeable work to do, the following lines from the same poem help one along wonderfully.

*'Born within a lowly stable, where the cattle round Me stood,
Trained a carpenter in Nazareth, I have toiled and found it good.*

*They who tread the path of labour follow where My feet have trod;
They who work without complaining do the holy will of God.*

*Where the many toil together, there am I among My own,
Where the tired workman sleepeth, there am I with him alone.*

*I, the peace that passeth knowledge, dwell amid the daily strife;
I, the bread of heaven, am broken in the sacrament of life.*

*Every task, however simple, sets the soul that does it free;
Every deed of love and mercy, done to man, is done to me.'*

It is hard to stop, but I hope you all will read the whole poem.

F. B. B."

* * *

"Dear Miss Wells:

In a back number of NEW THOUGHT, I noticed the request of 'Ida' for the poem by Sam Walter Foss, *'The House by the Side of the Road.'* Perhaps, too, she will enjoy the story of his writing it.

He is an enthusiastic globe-trotter, and on one of his trips through New England, he came, at the top of a long hill, to a little unpainted house set almost in the road, so near was it. Near one side was a queerly constructed signpost finger, that pointed to a well-worn path, and a sign, 'Come in and have a cool drink.' Following the path, he found in the side of the bank some distance from the house, a spring of ice cold water, into which a barrel had been sunk, and above which hung an old-fashioned gourd dipper. Scenting a story, he went back to the house, where he found a childless old couple, in straitened circumstances, with the rocky farm as their only source of livelihood. But it was rich in the delicious spring of water and an abundance of fruit, so from the time of the ripening of the first purple plum to the harvesting of the last apple in the orchard, a basket of whatever fruit might be in season was found outside the gate, with a sign—'Come and help yourself,' that any one passing might rest upon the long hill, and refresh himself.

The old gentleman told him they were too poor to give of money, so took this way to add their mite to the world's well-doing.

The beautiful thought and its real helpfulness, so impressed him—Foss—that he wrote the beautiful poem.

Mrs. C. S. C."

Book Talk*

Louise Radford Wells.

"Dreams, books, are each a world; and books, we know,
Are a substantial world, both pure and good.
Round these, with tendrils strong as flesh and blood,
Our pastime and our happiness will grow."

—Wordsworth.

Naturally—being an average human being, and average human beings possessing a considerable share of ego in their cosmos—when I begin to let my mind wander to the subject of books, new and old, it is very apt to stop first and longest at the ones of our own publication! Was there ever a mother at a baby show who did not pass over the entire exhibit with a hasty glance, to point with swelling pride to her own particular infant? Publishers have a kindred weakness, and I frankly admit that when I gaze at the tall stack of "new books" on my desk, my eye lights with particular affection and approval on the neat little pile which represents our own new books of the months past.

It has been quite a while since I have had time to gossip with you about books in *THE INNER CIRCLE*, so if I go back a year in my book reminiscences I trust I may be forgiven, for three or four of our popular books are just about a year old, while some of the others are mere infants of a few months.

First there's *The Heart of Being*, by Uriel Buchanan. Mr. Buchanan has a wide circle of admirers who find in the serene idealism of his teachings the truest inspiration for the spirit, and we were eager to bring out this little book—as we did a year ago. It has met with great and deserved popularity, and a second edition is just now going to press. This second edition, we are able to offer at 50 cents, and a dainty little volume it is, done in cartridge brown boards, with a white vellum back, title in old English lettering in gold and scarlet. You will like the little book, which comes to you as a quiet counselor, and helps to lend the strength which keeps the spirit pure. It is this impulse toward purity, serenity of spirit, and power to raise oneself above the plane of materiality, which we seek and find in Mr. Buchanan's books. (Cartridge brown boards, white vellum back, title in gold, with illuminated initial. Postage, 5 cents. See page 50.)

And while we are talking about Mr. Buchanan, we must not forget to mention two other of his books, possibly new to you, although in their brief period of publication known to a large and enthusiastic public—*The Path to Power and Ideals and Conduct*. The first is a particularly practical little book, the first chapter of which is devoted to natural breathing with specific exercises; the second chapter to the development of a magnetic personality, with vitality exercises; the third to the cultivation of memory, with memory exercises; while the remaining chapters are concerned with the development of intuition and genius, the strengthening of

*We will be glad to fill the orders of our readers for any of the books reviewed in this department. Any and all of the books advertised, reviewed or mentioned in *THE INNER CIRCLE* can be procured of THE LIBRARY SHELF, Desk 100, 850 McClurg Bldg., Chicago.

the will, and the acquirement of power through repose and affirmations. The title of the book usually arrests notice because of its likeness to Floyd Wilson's "Paths to Power," but as a matter of fact Mr. Buchanan wrote and printed this book in pamphlet form several years before Mr. Wilson's book appeared. I have one of the little old pamphlets in my desk. Just another example of two minds catching the same thought in transit, as of course Mr. Wilson is as guiltless of copying Mr. Buchanan's title as Mr. Buchanan is of copying Mr. Wilson's. (Cloth. 50 cents postpaid. The Author.)

The other book by Mr. Buchanan, *Ideals and Conduct*, teaches the bringing of the ideal into our daily activities, compelling it "to live in every thought, to blend with every act, with every joy and care," that we may realize beauty, realize truth. One little sentence will give the keynote to the book, and show the essence of the thought whose use in the enriching of our lives Mr. Buchanan teaches in its pages—"Only the spirit is your master, and YOU are the spirit." (Cloth. 50 cents postpaid.)

Three good books, aren't they? to add to the ones of Mr. Buchanan we already know: *The Mind's Attainment*, which teaches us that Man shapes his environment and determines his place in the world in exact accord with the use he makes of interior forces, and which shows us how to use those forces—and *Yoga Philosophy*, a course of twelve fine lessons in this esoteric teaching, with Yoga drills and practice. (The Mind's Attainment. Cloth, \$1.00. Postage, 8 cents.)

(Yoga Philosophy, in 12 paper lesson booklets, special price for set, \$1.00 postpaid. See page 47.)

Mr. Buchanan's biggest audience, of course, lies among the old subscribers to NEW THOUGHT, who learned to know him through the pages of that magazine. There, too, they became acquainted with Olive Verne Rich and "Tipherith" (whose real name was never made public and who has not yet yielded to my entreaties in that regard). Don't all of you remember Olive Verne Rich's "Daily New Thought Calendar," which we printed every month, with a vital helpful original "new" thought for each day? Of course you do, and quite probably you are one of the hundreds who besought us at painfully close intervals to please print the "Calendar" in book form so that you might give it to friends and have it yourself in convenient form to turn to daily. We were a long time granting the request—but better late than never! The "Calendar" now appears in most attractive guise as *Footholds: A Book of Daily New Thought*, and within its pages (cleverly done in two colors) you will find all the strong, wholesome, helpful, practical "daily inspiration" you used to look for as soon as you opened your magazine. They are intended to fit—and do fit—the homely everyday problems, such as sick headaches and grocery bills, disagreeable neighbors, fits of temper and fault-finding relations. You can't read the book without getting an incurable case of the right mental attitude. We put a great deal of expense on this book, in its preparation, meaning it to be as attractive in appearance as in subject matter. And we've succeeded in our object. Nevertheless the book sells for only 50 cents, thus making a convenient, inexpensive but attractive gift for the friends one would like to please and interest. (Done in two colors, on India tint eggshell paper;

charming Beaux Art cover, cartridge brown with decorative design in two colors. 50 cents. Postage, 5 cents. See page 58.)

So much for Olive Verne Rich's delightful little book, which we lay down only to pick up *The Year's Rosary*. You remember, without doubt, the beautiful sonnets by "Tipherith," which I printed monthly during one year of NEW THOUGHT? They seemed to find the way to the soul of every reader, there to act as an exalted inspiration. My desk grew quite used to its friendly freight of letters about the "Rosary" sonnets, and the pleas for "a book, a book!" Here, too, our acquiescence was belated, but I took a real delight last Christmas time in "doing into a book" these fifty-two sonnets, one for each week in the year. The book is exquisitely dainty, being bound in Japanese handmade ivory vellum, with a two-color design in delicate tints. Each page has a large decorative initial, specially designed for us, about which the sonnet is set, and there is an artistic title-page, etc., etc. Each sonnet is a trumpet call to the individual God in us—a call which we involuntarily answer in renewed aspiration as we read. (Ivory white Japanese vellum, two color design. 75 cents. Postage, 6 cents. See page 58.)

Another friend of old NEW THOUGHT days is Alice D. O. Greenwood, author of those clever little darkey verses which used to make us smile both sides of our mouth at once. I liked them so much—and so did other people—that we never stopped asking until we got a bunch of them from her, big enough to make a book—and a book we promptly made. On the cover a little black pickaninny half hidden by corn shocks, in his hand a nice fat "cawn dodgah," gives its title to the book—*Cawn Dodgahs*. It is a mighty clever little book, and you'll think so, too, when you read it. Some of us folks who kind o' like to try running the universe once in a while, ought to read "I Don' Like to Heah Fo'ks Growlin'," and see what an old darkey thinks would happen if we got our way. If you don't let your lip quiver a little—half smile but half tear—when you read what he thinks about the San Francisco earthquake and how it happened, I miss my guess. The book has marginal decorations in color (not the color I ordered—through a printer's mistake—but I guess it doesn't matter!) and little black pickaninnies scattered here and there. (Blue boards, white vellum back, design in color. 75 cents. Postage, 5 cents. See page 58.)

Jumping to Louise Rice's two books, which represent some of our late publications, I guess I need not say anything more about them than to mention their names, since I have given you, in the little article "A Human Dynamo" an idea of their contents. Clever books, both of them. I recommend them heartily, and am proud to claim them as books of our own publishing. (Dainty Dishes From Foreign Lands. Cloth, \$0.50. Postage, 5 cents. Practical Graphology; or, The Science of Reading Character in Handwriting. Cloth. Over 200 illustrations. \$1.50. Postage, 12 cents. See pages 50, 42-43.)

We've been adding considerably to our books since I last had a "book chat" with you. For one thing, we acquired the Arcane books—most of you have heard of them and many, no doubt, who are interested in esoteric teachings, have been prompt to possess yourselves of them. At present there are three volumes in the set—*The Arcane Teaching; The Arcane Formulas or Mental Alchemy* and *The Mystery of Sex or Sex*

Polarity. The proof of a fourth volume (*Vril: or, Vital Magnetism*) is just now lying on my desk, and the book is promised by the printers within the next three weeks—which will be about the time you are reading these pages. Further, some months later, there will be a rearrangement of the series, the first volume (*The Arcane Teaching*) to be divided into three 50 cent volumes the size of the other books of the series. But of this more anon, when the event takes place. Just at present *The Arcane Teaching* sells at \$1.00, there being a few only of the last edition left. Those who want to take advantage of the opportunity to get it in its present form (at 50 cents less expense than when we have to bind it in three separate volumes), should order promptly. It treats three inter-related subjects: "The One and the Many"; "The Cosmic Laws" and "The Psychic Planes." There are 21 lessons in the book, devoted to "a teaching as old as the race itself." Occult, of course, but in the high and spiritual sense, and intended for students interested not only in the development of material power and knowledge but in the subtle application of the inner higher power. (*The Arcane Teaching; or Secret Doctrine. 21 Lessons. Cloth, \$1.00. Postage, 8 cents. See page 44.*)

The Arcane Formulas; or Mental Alchemy is the second book of the series, and is an invaluable book on mentalism. It contains clear practical instructions on mastering the physical, on establishing the Inner Self as the Real Self—in controlling emotions, directing vital forces, transmuting undesirable mental attitudes or emotional states into those which are sources of strength and power; with exercises in concentration, proper meditation, the creating of a positive Will Atmosphere, etc., etc. (Cloth, 50 cents. Postage, 5 cents. See page 45.)

Vril: or, Vital Magnetism will be ready for delivery by October 20th, possibly by October 15th. It is a most vital and practical book; dealing, as its title intimates, with the acquiring of nervous energy or life-force, and the direction or use thereof. It shows us how "Vril" is stored up in food, water, air, etc., and teaches us the means and methods whereby one who is deficient in Vril force or vital magnetism may obtain that which he needs, transmuting it to his purposes. Special attention is paid to breathing exercises as a means of storing up Vril, and clear and practical instructions are given. The application of Vril-power is comprehensively considered, with specific directions for using same for general vitalization and the energizing of the entire system, and also for the treatment of local pain or physical disorders. The book is concise, clear, practical, and of immense value to those deficient in vital magnetism—who lack energy, fire, force, the power of attraction. It is adapted to restore mental and physical health and add magnetism to one's personality. (Cloth, 50 cents. Postage, 5 cents. See page 3.)

The Mystery of Sex; or Sex Polarity, the third volume of the Arcane books, is a study in the principles of sex and its manifestations, from the standpoint of the highest conception and ideals. Simple of language, and pure in presentation. (Cloth, 50 cents. Postage, 5 cents. See page 46.)

Are you interested in Osteopathy? We secured the publication rights to a couple of books on this subject, once owned by the New THOUGHT magazine and extensively advertised at that time—*The Home Course in Osteopathy* and *Essentials of Osteopathy*. The first is a thoroughly prac-

tical course of lessons in the home use of Osteopathy and Manual Therapeutics. It is profusely illustrated (194 illustrations) showing the proper position for all movements and manipulations, and detailing the methods of Rotation, Flexion and Extension, Kneading, Joint Stretching, Rubbing, Percussion, Vibration, Stroking, Nerve Pressure, Spinal Treatment, Rib Adjustment, etc., etc., being the media used in this form of drugless healing. The book has been used for many years as a text book by a large correspondence college in Osteopathy, and is admirably adapted to this purpose. (Cloth, \$1.00. Postage, 8 cents. See page 59.)

"*Essentials of Osteopathy*," is by Isabel Davenport, M. D., D. O., being a classification of nerve centers and "landmarks," a knowledge of which is essential to the osteopathic student and the manual therapist that he may know where to look for the origin or terminal of a nerve, and where to treat for effect upon the sympathetic system. It teaches proper methods of diagnosis and treatment and is an invaluable handbook for any person engaged in healing, no matter of what nature. (Cloth, \$1.00. Postage, 8 cents. See page 58.)

Uncooked Foods; and How To Use Them, by Eugene and Mollie Griswold Christian, tells us "how to get the highest form of animal energy from foods," and gives us "recipes, healthful combinations and menus." The motto of the book is "*As the building is, so the structure must be.*" The book is devoted entirely, as its title indicates, to uncooked or sun-cooked foods, and the fact that the index covers fourteen pages in small type shows the number of topics treated. There are recipes and directions for the preparation of uncooked soups, vegetables, eggs, cereals, sandwiches, nut dishes, salads, fruit dishes, evaporated fruits, cheese and junket, mousses, ices, ice creams, drinks—and even uncooked cakes, puddings, pies and jellies! Most appetizing they do sound, and those who have come to abjure the heavy foods of "civilization" will welcome this safe guide to a nature diet by such authorities as Mr. and Mrs. Christian. The book includes a table of food values, most important to those who wish to be certain to secure a properly balanced diet. (Vellum, \$1.00. Postage, 9 cents. The Health-Culture Company.)

It is refreshing in these days of many new books to turn to some of the older ones, to whom many of us owe our introduction to "the new thought." Foremost in the ranks stands Thomson Jay Hudson's *The Law of Psychic Phenomena*. Many hundred thousand people have Dr. Hudson to thank for their first conception of Psychology as an "exact science," and it cannot be denied that his hope that his book might act as a working hypothesis for the systematic study of all classes of psychic phenomena, has been amply realized. "*The Law of Psychic Phenomena*" has become an essential feature in the working equipment of every investigator or student along psychic lines. His chapters on the subjective mind, on suggestion, favorable and adverse, on the use of hypnotism, on psycho-therapeutics and mental therapeutics, are invaluable aids in the study of Mental Science or Psychic Phenomena. (Cloth, \$1.50. Postage, 12 cents. A. C. McClurg & Co.)

Upon my desk, at the present, lie not only a copy of the latest edition of *The Law of Psychic Phenomena* but of Dr. Hudson's three other books: *The Law of Mental Medicine*, *Scientific Demonstration of The Future Life*; and *The Evolution of the Soul*.

The Law of Mental Medicine has for its object the placing of mental therapeutics on a firmly scientific basis, and incidentally the placing "within the reach of the humblest intellect, of the most effective methods of healing the sick by mental processes." Dr. Hudson's system of mental healing is based upon the principle that Suggestion controls the subjective mind, which in its turn controls the functions of the body. (Cloth, \$1.50. Postage, 10 cents. A. C. McClurg & Co.)

Scientific Demonstration of the Future Life is, as it were, a sequel to "The Law of Psychic Phenomena," as its purpose is to carry to their legitimate conclusion some of the principles laid down in that earlier book of Dr. Hudson's. "The Law of Psychic Phenomena" was devoted almost exclusively "to the consideration of the mental characteristics and powers of man as we find him in this life." *Scientific Demonstration of the Future Life* is devoted to a scientific inquiry covering his prospects for a future life. Dr. Hudson has studied the science of the soul precisely as the physical sciences are studied, and the book contains his interpretation of psychic phenomena as bearing upon man's future life. (Cloth, \$1.50. Postage, 12 cents. A. C. McClurg & Co.)

The Evolution of the Soul is a posthumous book of Dr. Hudson's, being the appearance in book form of his written work dealing with Evolution, the Dual Mind and the genesis of the Human Soul; with the laws governing the two minds, their relation to each other and to the human organization; and with the hypothesis that the soul, so long as it inhabits the body, is normally amenable to control by suggestion. (Cloth, \$1.50. Postage, 12 cents. A. C. McClurg & Co.)

Health and Wealth From Within, by William Towne, is a clever helpful little book whose aim is to tell us "how to apply New Thought to the attainment of health, success, and the solving of everyday problems." Having met Mr. Towne and been pleasantly impressed with his own poise and a sense of quiet power, I am no doubt prejudiced in favor of his book in advance; but even so I feel quite sure that my estimate of it as a strong, practical, wise *lesson in living*, will be quite fully borne out by your opinion of it, once it is in your possession, as I hope it soon may be. (Elizabeth Towne, 157 pp. cloth, \$1.00. Postage, 6 cents.)

Heredity (a translation from the French of Th. Ribot) is a psychological study of the transmission of instincts, sentiments, passions, intellect, imagination, memory, sensory qualities, etc., from parent to child, from one generation to succeeding ones, and deals with the laws which research has seemed to establish in this regard, and with both causes and consequences. It is my own contention that what sometimes seem to us inherited tastes, propensities, vices and weaknesses, are but the result of like environment and like habits of living; for instance, that a youth who apparently "inherits" a tendency to drink from a father who was a dipsomaniac is really the product of force of example; and that even though that father be dead, the same conditions of life (privation, discord, illy regulated or intemperate diet, undisciplined senses, etc.) which sowed the seeds of a habit in a father and which are likely to continue to exist within the circle of his family life, are more apt to be responsible for that habit in a son, than any fatality of inheritance.

I do believe, however, in the possibility of the transmission of tendencies

(which are subject to later discipline, development or diversion), and the study of a book on Heredity cannot but incline one to do a little weeding in one's physical, mental and moral garden for the good of the future fruitage. The particular book lying open on my review table is thoroughly scientific, thoughtful, comprehensive, and abounds in illustrations, examples of the points it is emphasizing. It deals first with instances of heredity in all different aspects, then with the laws which have been derived therefrom; after which follows a scientific consideration of the relation of the physical to the moral (from the standpoint of the inheritance of physical traits or conditions as affecting the moral natures of the descendant); the psychological, moral and social consequences of heredity, and heredity's place in evolution. (D. Appleton & Company, 393 pp. Cloth, \$1.50. Postage, 13 cents.)

One of the newest things that publishers have to offer us is a series of books on *Psychic Science* by Edward B. Warman, written, as the author states, in response to the requests of numbers of his pupils who desired his instruction in permanent form, and for the further purpose of giving to the general public the results of his investigation of every phase of psychic phenomena. There are eight volumes, at present, in this series; each treating a separate topic as follows: Vol. I. Psychology; Vol. II. Personal Magnetism; Vol. III. Telepathy, Mental Telegraphy, Thought Transference, Mind Reading, Muscle Reading. Vol. IV. Hypnotism. Vol. V. Suggestion. Vol. VI. Spiritism. Vol. VII. Clairvoyance and Clairaudience, Premonitions and Impressions. Vol. VIII. Hindu Philosophy in a Nutshell. The books are most attractively gotten up, each volume in a slip case. Binding and typography of the best. (50 cents per volume. Postage, 6 cents. A. C. McClurg & Co.)

"*Power of Will*," by Frank Channing Haddock, is a book of "vital education," comprehensive in character, thorough in its consideration of every aid to the training and development of the Will; and exhaustive in its scope. The book is divided into five sections, of which *Section One* defines and analyzes the Will and its functions; including a consideration of cases of wrongly directed will, with their cure—as lack of decision, with the training which will overcome this weakness; fickleness of will, with the proper counter-active discipline; lack of perseverance, with directions for establishing the mood of continuity; violence of will, with instructions in establishing mental equilibrium; obstinacy, perversity, etc., etc., with specific instructions for the direction of the will which shall overcome these failings. *Section Two* considers the Will in relation to the constant and proper use of the sense organs, and to that end is devoted to "sense culture," to the training of the eye, the ear, the sense of taste, touch and smell; to exercises for the nerves, for the hands, with directions for general health. None of these subjects is treated cursorily, but each is given a chapter or more, with specific exercises, directions, drills, etc. *Section Three* is devoted to the development of the Will through *mental exercises*, as the preceding parts were devoted to its development through *physical training*. Special chapters are devoted to exercises in memory, in imagination, to the development of the power of attention in thinking, reading, observing, etc. *Section Four* is devoted to the destruction of Habit, a sufficiently broad subject in its treatment here to include irritability,

anger, profanity, exaggeration, etc., as well as the drink and tobacco habits, evil imaginings, or the habits of stuttering, of mind wandering, garrulousness, opinionativeness, thoughtlessness, etc., etc. *Section Five* is devoted to the exercise of Will in "contact with other people." Under this head is considered the value and use of Will in the art of Public Reading, with specific consideration of weaknesses to be overcome and qualities to be developed; while considerable space is devoted to the use of Will in control of or influence over others. A comprehensive chapter also is devoted to the development of the child's will, with specific exercises both remedial and developing. The book is a practical and a valuable text book in the development, control, and right use of the Will, in the formation of vigorous and healthful habits of body and mind and in the correction of weaknesses of will, purpose and habit. It is *actual training*, not generalities, and cannot but be of inestimable value to the student who will master its exercises and its principles. (The Power Book Library [Albert Lewis Pelton], Publisher. 6x9 in., beautifully bound, 387 pp. \$3.00 postpaid.)

A New Heaven and a New Earth, by Charles Brodie Patterson, is written by the author "to bring more light to the minds of those who are seeking after a greater knowledge of the laws of life, and whose earnest desire it is to apply such laws." Dr. Patterson believes it to be "the legitimate birthright of every man born into the world to be physically whole and mentally happy," and it is the aim of his book to help its readers to claim that birthright in its fullness. The first chapter of the book will be highly valued by students of New Thought, and answers a demand frequently made—it is devoted to a definition of the terms used in the book—"universal," "soul," "mind," "meditation," "conscious mind," "sense vibration," etc., etc. A good example for other New Thought writers to follow. (T. Y. Crowell & Co., 286 pp., cloth, \$1.25 net. Postage, 12 cents.)

Such a slim, blacklegged, green bonneted short-skirted girlie goes marketing with a basket on the gay cover of *The Up-to-Date Sandwich Book!* In the vernacular of the street, she'll need to do "some marketing, believe me!" for four hundred different kinds of sandwiches will have to come out of that basket eventually, if she's getting ready to follow the wisdom of the pages she covers. Four hundred sandwiches! I've just opened at one—a "Dutch Lunch Sandwich." Perhaps it's being pretty late in the afternoon has something to do with my feelings, but at any rate I could almost write a poem about that sandwich—I who don't like raw onions! That's testimony to the luring quality of the book, isn't it? He'd be a most captious man whose lady love's picnic basket couldn't please him if packed with sandwiches out of Eva Greene Fuller's clever book. I'd ask for an invitation any time, if I thought I would be feasted on Custard Sandwiches and Anchovy Toast and Italian Sandwiches and Lobster Sandwiches and Ham Fingers and Mosaic Sandwiches and Chicken Surprise Sandwiches and Olive Squares and Popcorn Sandwiches and Maple Cream Sandwiches—and any (or ALL) of the other toothsome delicacies so alluringly set forth in this sandwich book. Done on grey paper—no doubt to meet kitchen needs—but most gayly covered and decorated withal. Attractive to look at and luscious to read! (Boards. \$1.00 net. Postage, 7 cents. A. C. McClurg & Co.)

And as if four hundred sandwiches were not enough to satisfy the gastronomic soul, here is Olive M. Hulse's book on *Salads—Two Hundred Recipes for Making Salads, with Thirty Recipes for Dressings and Sauces*. Most delectable indeed are the combinations set forth before us—Roycroft Salad and Nut Salad and Jellied Chicken Salad and Fish Salad and Chanticleer Salad and Sweet Potato Salad and Sherry Salad and Pine-apple Salad and Log Cabin Salad, with all the rest of the tempting array. The recipes for dressings and sauces are not the least important part of the book, for it is in the dressing that the real secret of a salad's success doth lie! A very useful and unique little book in most attractive guise. (Attractive binding. \$1.00. Postage, 7 cents. The Hopewell Press.)

Scientific Living, or The New Domestic Science, by Laure N. Brown is a book whose purpose is to point the way to prolonging the term of human life, through a practical system of hygienic living. It is the contention of the writer that a normal life, free from suffering and from the deterioration of body cells, can be established now, intelligently, as a race acquisition, through education. Her book is one calculated to awaken the kind of interest which will take form in action, for her arguments are good, clearly presented and practical, and she makes no recommendations for a change in habits of living, which is not accompanied by directions and reasons for the new habits she advocates. I heartily agree with her ideas on the emancipation of women from an unending responsibility to cookstove and dining table, and her suggestions for lessening and systematizing woman's work in the home should be heeded and sanely followed. The book takes into consideration psychological elements and influences, as well as physiological, and is sane, sound and strongly beneficial in its teaching. I am glad to recommend it. (Vellum. \$1.00. Postage, 10 cents. The Health-Culture Co.)

The Correct Word: How To Use It, by Josephine Turck-Baker, is an invaluable book for reference and study. How many of us hesitate over a choice of words,—shall we say "direct a letter" or "address a letter"? is "forward" or "forwards" the correct form? when do we use "loan" and when "lend"? is it "differ with" or "differ from"? do we say "company to dinner," or "company at dinner"? do we call "on" or "upon"? and when do we use "can" and when "may" in asking questions? This little book by Mrs. Baker (who is the editor of the magazine "Correct English" and the author of many standard books on the correct use of the English language), answers all our questions as to mooted usage of well-worn words. The rules and examples are arranged alphabetically throughout the book, so that it is the matter of a moment to refer to it for the correct usage of any word, when one is in doubt. A valuable book for daily use. (Vellum. \$1.00 postpaid. Correct English Publishing Company.)

Race Culture, by Susanna Way Dodds, A. M., M. D., has for its object not only to teach women the secret of health and happiness but to point out how an enlightened motherhood will improve the race. As the author says: "*The diseases from which women suffer tend to disqualify them for their lofty mission. The question that arises as to whether these physical ailments are preventable.*" The book contains special directions, simple and natural, for securing health, for avoiding the tortures and risks of maternity and securing normal parturition with proper antecedent con-

ditions. The book is a mother's book, one half being devoted to the marriage relation, pregnancy and birth; and the other half to the care and training of children, with especial attention to the ordinary children's diseases. The last chapter of the book is entitled "How To Live a Hundred Years" and is an epitome of sound hygiene. (Cloth, \$1.50. Postage, 15 cents. The Health-Culture Company.)

Osru, A Tale of Many Incarnations, by Justin Sterns, is "the history of a soul." In the foreword a human being looks down on the world and its toiling, moiling thousands, and sees "the Whirlwind" sweep each away at some point in its career. And the looker-on longs to follow and see what is to come after. So The Shining One grants the desire, and the tale begins. Having chosen the fleeing hunted figure of a man, we pass down the ages with him in ten transitions or incarnations, watching him work out his Karma, only to find in the Afterword that—. But read for yourself! (Cloth, \$1.00. Postage, 9 cents. The Theosophical Publishing Co.)

"My Friend Will"

WILLIAM WALKER ATKINSON.

The book, "My Friend Will," by Charles F. Lummis contains one of the most inspiring messages from man to man that it has ever been my good fortune to receive. It is a human document well worth a careful reading, and a frequent re-reading. It is a fine thing to have it at hand to refer to when one's backbone displays a tendency to become gelatinized, and when the fire of one's spirit burns low. Its hero displayed something more than the wonderful doggedness and determination shown by his actions in overcoming apparently unsurmountable obstacles—he also called forth from its hiding place at the center of his being that "something within" which scientists have called "vital second-wind," but to which some of us give an entirely different name. While the difficulties mastered were physical, the same principle properly applied will conquer material conditions, environment, heredity, and mental and spiritual weakness. This man displayed the qualities of a spiritual Berserker. One can never forget the spirit of Will's defiance thrown in the face of Fate: "I am all right. I am bigger than anything that can happen to me. All these things are outside my door, and I've got the key." And equally inspiring is his other message, uttered after he had demonstrated the truth of his philosophy: "Man was meant to be, and ought to be, stronger and more than anything that can happen to him. Circumstances, Fate, Luck, are all outside; and if he cannot always change them, he can always beat them." I recommend this book to all my friends, though the book needs no recommendation from anyone. It is a privilege to be allowed to purchase and read it, rather than a favor bestowed upon its writer, publisher, or seller.

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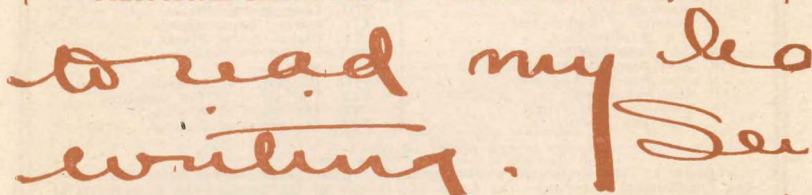
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THE SECOND LESSON contains an explanation of Yoga Philosophy and its eight stages. The student is in this lesson instructed in the use and meaning of certain occult terms which must be mastered for the better understanding of the truths presented now and later in the course—for instance, what is meant by the astral body, also the astral light, karma, magic, etc., etc. The student is in this lesson given an insight into the attainment sought through Yoga practices, and is assisted to prepare himself for further advancement.

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IN THE FOURTH LESSON, the subject of odyllic force is entered upon, and the training of the will to free it from bondage—all as prelude to the hypostatic union, the union of the Ego, the divine in Man, with the great over-soul. This lesson contains special drills for concentration of will.

LESSON FIVE considers the seven elements—four purely material; ether, the semi-material; and aura and spirit, the invisible. In this connection are considered the four atmospheres. Then the student studies the seven planes of consciousness corresponding to the seven elements, and afterwards the four stages of intuition. The lesson closes with five special exercises in Yoga breathing.

LESSON SIX considers the operation of the creative force in its dual manifestation—the positive and negative—electric and magnetic—centrifugal and centripetal; the two currents of Tatwas, and enumerates and explains the five Tatwas. After which we study the seven creative principles. The physiological changes in the brain cells as the result of moral, mental and spiritual development are outlined and emphasized.

LESSON EIGHT takes up in detail the aim and object of Yoga teachings, and deals with the seven principles and the process of regeneration and unification. The Higher Apathy is considered and the use of silent meditation explained and made a part of the duties of the student. In this lesson the student is brought close to the deeper truths—to the full consciousness of the action of divine vitality upon his personality—and is encouraged to fit himself for further attainment. Exercises in the Science of Breath are given during this lesson.

IN LESSON NINE the student applies himself to a mastery of the two kinds of meditation, concrete and abstract, and is instructed in a consciousness of the inner self. Practices for the hours of rising and retiring are given, and other special methods of unfolding soul consciousness; and the three transmutations or Triatic process. There follows a drill in meditation.

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THE CHAPTERS OF THE BOOK.

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| III. The Present Tense. | XII. "I Can and I Will." |
| IV. A Mush or a Man—Which? | XIII. Desire the Creator. |
| V. The Center of Light. | XIV. Desire or Duty. |
| VI. The Law of Being. | XV. God and Devil. |
| VII. How It Works. | XVI. Let Us Play. |
| VIII. Good Circulation. | XVII. The Old Clothes Man. |
| IX. Low Living. | |

We give below a synopsis of a few of the seventeen chapters in the book. This conveys a very faint idea of the strong and vital teachings of the book; to appreciate the wonderful individuality of Elizabeth Towne, which makes fruitful every page, the book must be inspected — and to inspect it is to possess it.

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CHAP. VI. Showing that love is the law of every thing, the only power for accomplishment; that the Solar Plexus is the power house of individuals, that every ganglion in the body is a storage battery of both wisdom and will, and that it is for us to expand the Solar Plexus until power has flooded every corner of the body—and beyond.

CHAP. VII. Showing that right breathing will dissipate fear, expand the Solar Plexus, and let in power; and teaching us how to make the body obey mental commands for health, happiness and success.

CHAP. VIII. Teaching us something about the Law of Perpetual Flow, what good circulation means between the ideal and the real, and that man dies for no reason except that he breaks off his connections with the ideal, and impedes his circulation.

CHAP. IX. Showing how thought force circulates in the nerves, carrying spiritual fire for the transmutation of matter into higher forces; that disease comes from improper eating, that "high living" chokes high thinking, and that a clean body and brain mean conscious connection with the Infinite.

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SYNOPSIS

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CHAPTER VIII. ASSOCIATION.

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