

The ALL-SEEING EYE

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FRANCIS BACON'S SCRAPBOOK

"ANATOMY OF MELANCHOLY" HAS MANY CRYPTIC HINTS

By Manly P. Hall

Accompanying this article is a facsimile of the title page of the sixth edition of Burton's "Anatomy of Melancholy". This work is only one of the many volumes involved in the Baconian controversy. Experts in Baconian matters declare Burton's Anatomy to be in reality Francis Bacon's scrapbook, in which he gathered strange and rare bits of knowledge during the many years of his eventful life. Like all Baconian items, there are many peculiar points in connection with this volume. Remembering that 89 is a peculiarly significant number in connection with Baconian cryptograms, we turn to Page 89 and find it to be in order and without peculiarity. But upon turning to Page 189, we see the inevitable indication of Baconian influence. Page 189 is entirely missing, and intentionally so, for the material keeps right on as it should; the reading is connected but one page has been dropped out of the book.

Recognizing the fallibility of printers, Bacon also used the interesting method of causing intentional errors, such as inverting cuts or initial-letters, using the wrong initials, leaving out part of a border, etc. Wherever this is done, it behooves the student to note carefully for this is a certain indication that the page upon which the error appears conceals some meaning intended only for the initiated. The title page of Burton's "Anatomy of Melancholy" contains a cipher. The key to it is supposed to be revealed by the pointing finger of the maniac in the lower right-

(Continued on Page 5, Col. 1)

CHARACTER ANALYSIS

PROPORTIONS OF HEAD AN INDICATION OF SOUL'S AGE

By Manly P. Hall

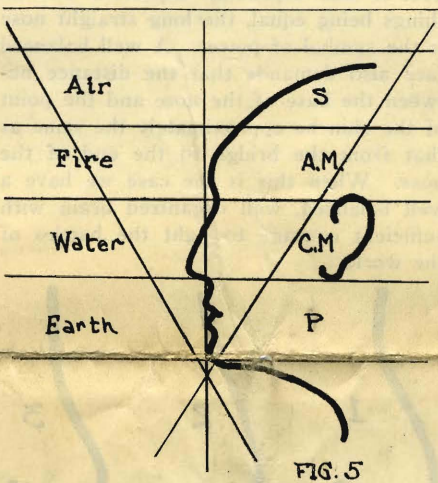
Students of occultism often ask concerning their position in the great wheel of evolution, to what racial characteristics are they still tied by their own growth and unfoldment and to what type do they belong? To clarify this point, we are going to use an egg as the basis of analogy. There are three general types of heads in the world at the present time and there are also three general temperaments expressing the unfoldment of consciousness. We will call them the objective, perceptive, and reflective types, illustrated by the three drawings of eggs.

Figure 1. Represents the lowest stage of human expression. It is the egg with the point upward and the greatest width at point (a).

Figure 2. Represents the second or average head, the greatest width at point (b).

Figure 3. Represents the philosophic head with the greatest width at point (c). Development through the expression in daily life of temperament and trait and the exercising of brain organs is the basis of their expansion.

These three eggs represents types of human faces. Figure 1 is commonly called the Lemurian face, for those whose heads have their greatest breadth and strength below the eyes and through the jaws and chops are the lowest on the scale of human differentiation. Such an individual has absorbed the consciousness of less than three hundred earth-lives out of an approximate eight hundred necessary for



JAZZ VS. MUSIC

A Few Sharps and Flats

From a Lecture on "Music" by
Manly P. Hall

Jazz music or jazz art is a perfect picture of the average mind of today, various hectic peculiarities tied together with discords.

There is a rhythm in civilization, hastened, over rapid, discordant, not the true rhythm of Nature but the false rhythm of man-made civilization.

This false rhythm combines the clang of the street car, the honk of the taxi, the riveting machine on the skyscraper, the typewriter, the adding machine; all the hurry, bustle and hectic rush of modern life.

Modern music expresses this false rhythm: the modern dance is an attempt

(Continued on Page 8, Col. 1)

one life wave. It is the face of gratification, the face of animal propensity, the face of the glutton, the slovenly person, the human hog, and is always true to type. Such individuals live for the pure joy of eating and sleeping and are rarely capable of finer sentiment. Their lower brain organs are always the most developed, especially the cerebellum at the back of the skull. The organic quality of such types is usually low; they are apoplectic, stubborn but not intelligent, shirk hard work, can usually be found surrounded by juicy beef-steaks, and live purely for the gratification of the senses in some form. This type is that of the earthy man, he usually has the Taurian properties predominating, and his expression does not often rise above materiality.

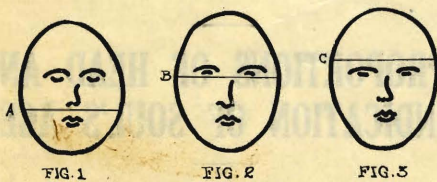
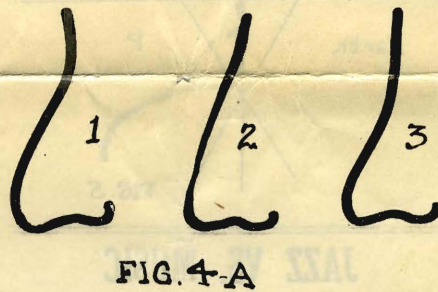
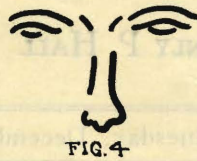


Figure 2. Is that of the Martial type, usually expressing the vital and combative system. This type has the greatest breadth directly over or between the ears, is usually powerfully developed in the perceptive system, is observant, self-reliant, sometimes domineering, and if the breadth is just a little below the middle line such types are often pugnastic. These are usually attuned to Mars, make good soldiers, military people, policemen, detectives, and are also found in our commercial and business avenues of life. They are Atlantean in temperament and their types can be found to run between three to five hundred incarnations. They are not noted for their philosophy but are generally shrewd and discriminating. Such individuals live purely in the human side of things but are decidedly superior to the animal man of Figure 1. They are of the concrete-mental type.

Figure 3, on the other hand is pure Aryan and is that type of head found on those whom we might call the older souls or those who are on the way back to union with their source. The highest part of the head predominates, the mind is that of a philosopher, a dreamer, a poet, or a musician. The entire head is ethical and the upper part very often appears as an overpowering mountain which makes the lower part of the face seem almost insignificant. This is the Mercurial and Neptunian head and is always found on those who have found and seen light in some way. The best head for our race is the egg-shaped with the largest end upward. It indicates one who has risen out of the lower animal worlds. It indicates that the individual is at least six hundred incarna-

tions along the path, and is therefore well on the homeward trail.

Figure 4. Represents the human nose seen from in front. The distance between the eyes is always a measurement of soul growth. The more closely the eyes are set together the lower the position of the ego in consciousness. The further apart the eyes, the older the soul. Individuals analyzing the organs of individuality which occupy the space directly between the eyes at the bridge of the nose realize that the growth of this organ spreads the eyes apart and that the spread of the organs of vision is the measurement of the spiritual age. The length of the nose is also especially important and all things being equal, the long straight nose is the symbol of power. A well balanced face also demands that the distance between the base of the nose and the point of the chin be approximately the same as that from the bridge to the end of the nose. When this is the case we have a well balanced, well organized brain with sufficient courage to fight the battles of the world.



The nose is three-fold in general type as in Figure 4-a. The nose marked (1) is called the nose of erudition and is certain to be inquisitive, more or less combative, iconoclastic in temperament but usually backed with tremendous power, either mental, spiritual or physical, usually one of the first two.

(2) Is artistic and literary but neither as philosophical as (1) nor as deep a thinker. If the nose is long and straight, the life will be long and straight, while the hooked nose type will investigate and be given to sarcasm, as illustrated by Dante.

(3) Is the uncertain nose in which the arch sinks. This is sometimes called the turn-up and is an invariable symbol of changeability, variability and what is commonly known as "temperament", often concealing an uncertain disposition. Briefly defined: (1) analysis; (2) rigidity; (3) inconstancy.

Figure 5. Represents the profile of the human face. It is divided into four sections: the length from the base of the nose to the chin denotes physical power;

from the bridge of the nose to the end of the nose, mental power and individuality; from the bridge of the nose to the top of the forehead represents the abstract-mental; while the dome of the head is the spiritual home where are found the organs of altruism, ideality and inspiration. In other words, beginning with the bottom we have earth, water, fire and air, which were the four elements of the ancients. The position of the ear is also very important; it should be of the same size as the nose and occupy the same position in the latitude of the head. When the top of the ear is below the bridge of the nose we have the criminal.

The Line of Incident, the middle line in Figure 5, is the polar line of the human face and in a well balanced head should touch the greatest protuberance of the forehead and the point of the chin with an absolutely perpendicular shaft. In the

(Continued on Page 8, Col. 2)

EVIL EYE

The Grand Lama of Tibet, most fundamental of Fundamentalists, has bowed to Science. His mystery palace, the Potala, at Lhasa, now flashes with electricity, according to epochal word just received. Age after age, the grand Lama's seclusion has been a by-word to awe. Lhasa, the Forbidden City—what European had seen it? A few 18th Century Capuchin friars; persistent but mostly unsuccessful 19th Century explorers. Not until 1904, under armed expedition of Col. Francis E. Younghusband, was there any adequate description. Since then things have moved faster in the Buddhist Mecca.

A young Tibetan engineer, Rugby graduate, who has installed the magic light, was recently reported to be regarded by his fellow natives as in league with the "evil one." His machinery was hurled into a gorge. The work went on.

Last week a smallish, modest man, with shaven head, oval, slightly pock-marked face, long, pointed, waxed mustaches, promenaded from his Lhasa villa to the Potala, most magnificent of palaces. This was the Grand Lama himself, famed politico-religious absolute primate of Buddha. Above him, to the topmost of its gold-vermilion finials, now caught by the last reflected glow of the sunken sun, soared 436 feet in air his ancient palace, crowning a green-clad mountain. The Grand Lama passed within.

He pressed a button. A swarm of jeweled lights, like golden bees, glittered down labyrinthine corridors; laughed to dingy scorn the former butter lamps; focused the palace miracle-wise to the night-enshrouded startled gazers in the valley below. "It is well," said the Grand Lama. "Remove the butter lamps."—Time.

THE FLOWER OF THE HOUSE OF MING

An Oriental Occult Novel

By Manly P. Hall

(Continued)

The Chinaman rose slowly to his feet and, crossing his hands in his sleeves, bowed very low.

"It gives me great pleasure to find that my honorable friend is such a wise man—indeed, a very sagacious individual. Let him remain steadfast in his wisdom, for he will find that longevity and health are the hand-maidens of his sage reflections." The last words were spoken very slowly and with a distinct inflection of voice.

Pink Wilson rolled over so that his back was to Ming Quong, saying: "G'bye! G'bye! I'm too sick to talk to anybody."

The Oriental reached the door, beside which stood the old chiffonier littered with various parts of Pink's wardrobe. Picking up a comb that lay on the top of the dresser the Oriental studied it reflectively. Among the long teeth were a number of faded hairs which exactly matched Pink's pompadour. Very carefully Ming Quong extracted three hairs and, slipping the gilded cap from one of his long fingernails, he inserted them into the sheath and quickly replaced it. Then, bowing again very low, the Chinaman passed through the door, whispering as he went:

"Ming Quong goes back to his garden, where the blossoms bloom. His life, his honor and his goods protect his flower from the cold heartlessness of the Western world. Farewell, my honorable Pink! It is indeed a pleasure to deal with so honest a gentleman."

The door closed softly, and a few seconds later the great black closed car swung around the corner and vanished from sight among the winding streets of the quarter.

Pink lay still for a few moments and then rolled over with a grin, muttering to himself:

"You old fool, you; your blossom will soon be in the flower store, and I will be the dealer. Chinese chrysanthemums bring great prices when the wealthy want to buy. What would you say if you knew that tomorrow night your daughter was going to creep away from behind the grated lattice and follow where your honorable friend leads? Dog-gone this bum whisky!"

With a few more snorts, Pink curled up and, using the Police Gazette to shade his eyes, proceeded to sleep off the jag from the previous night, ignoring the resonant cadences of the dinner bell but chuckling now and then as he thought of

the blossom that grew in the garden of the great Ming Quong.

CHAPTER II

Ming Quong stepped from his automobile in front of his little rice shop with its over-hanging latticed balcony and the strange tree that stuck its head with snaky ringlets, Medusa-like over the garden wall.

Passing through the shop, with its strange Chinese labels and wicker hampers, where little joy bells tinkled in the air, the aged Chinaman entered a back room which was bare of furniture save for two chairs and the rattan matting on the floor. In one wall was a little niche wherein sat a strange porcelain Joss with a grinning face that leered pleasantly at all who entered. Ming Quong pressed lightly upon one of the walls and it slipped away disclosing a passageway and a flight of wooden steps leading downward.

The great Chinaman passed slowly down these steps and the door closed behind him. The soft perfume of burning sandalwood and musk now filled the air, and somewhere a sweet voice was singing, keeping time to a wailing instrument. Once a gong dully sounded and the Western world was left behind to be supplanted by the ever mysterious.

The voice of the singer charmed the aged man, for his stern face softened and he lived again in another world. Before him a door opened, and stepping through he stood in the midst of his underground palace, undreamed of by the world at large.

This was a place of marvelous beauty. Wondrous rugs, soft as down, covered the floor; great teakwood settings, carvings of framed dragons and flying birds with eyes of mother-of-pearl and ivory came into faint relief in the soft lights of Chinese lanterns. Doors on every side were twined with wondrous carvings, and

little potted plants of wax and silk lent a delicate charm and a sense of life to the surroundings.

A girlish figure sat huddled in the shadow of a great teakwood chair—over her head reached the arm of the wailing instrument. With the entrance of the human shadow the music stopped.

Ming Quong seated himself in the great carved chair beside his child. His long fingers rested upon her head and toyed with the flowers woven in her hair, then lifted the delicate face, and discovered tears on her cheeks.

"Why are the drops of dew upon the blossom? Does the flower droop its head for want of sunshine?"

The girl did not answer but fingered the strings of the instrument, now out of tune. Her father traced the carvings upon the arms of the chair; his great hunched back grew even more bowed as he spoke.

"I have been to the house of the American."

The child looked up and gazed into her father's face, crying:

"You did not hurt him, father?"

"No," answered the old man, "for I knew if I hurt him I would hurt my blossom. But I told him, kindly, as a friend, that he was breaking the heart of my flower. I told him he must come no more nor must your black eyes peer out from behind the drapery. He comes not for good, my little one, but evil. He comes to steal the blossom like the thoughtless who picks the flowers and lets them wilt. Today you are his blossom—tomorrow he will pluck another, and my little chrysanthemum will be trodden in the dust at his feet. You know that I am not like most Chinese fathers, my child, when you find a good man and love him, you shall have him, and if he be not rich I will give him jewels. If he be true I will give him all that I possess—not for his sake, but for yours, my blossom. But this man has not truth; he has been false to many and with him flows a stream of broken hearts—I have seen it."

(To be continued)

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They who know God's laws know God. They who keep God's laws keep their covenant with Him. M.P.H.



MANLY P. HALL

Question 2. Who is a mystic and how does he differ from the occultist?

Answer. The mystic is one who is seeking to gain the same truth and lift the same veil by developing the heart side of his nature and to gain by intuition what the occultist searches for by reason. It is

the union of these two paths, the mystic and the occult, that gives the seeker the balance that is necessary before the higher initiations are possible. When action of the proper kind is added to this and the student applies his theoretical knowledge, then the eternal triangle is perfected and balanced in man.

Question 3. What is the true object of all the Wisdom Teachings?

Answer. Their purpose, is, to show man his true position in the great plan of creation. They explain to the student the responsibilities of life, and, through the knowledge that they give him, prepare him for the Great Work that awaits all when their days of schooling are over.

Question 4. How should we regard a religion?

Answer. A religion is a phase of truth attuned to the states of consciousness of them who are evolving through it. It is the doctrine, part of a still greater doctrine, to which we are drawn by the faculties we have developed and the spiritual sight we have unfolded within ourselves. It is a changeable point. As we grow in experience and understanding, our religion and religious concepts should broaden with us. Every living being

changes, or should change in some way, his religion with each experience and unfoldment which daily life brings; if he does not do this he is standing still. When we are inclined to look down upon creeds or religions that seem primitive to us, we should remember that they are all steps in a great plan that must be passed through before the Planner can be revealed. When we have passed through and reached a more elevated ideal, our broadened, spiritual intellect should help us to realize the need of all of the other steps, and the fact that a doctrine exists at all on this plane of nature is proof certain that it is helping someone who would fall without the protection and inspiration that it gives, for nature supports nothing any great length of time that is not of use in the plan.

Question 5. What is a creed?

Answer. Creeds are steps in the unfoldment of religious truth which have on this plane of nature drawn around them forms which we call denominations. Creeds are incarnations of spiritual truth, functioning in ever better vehicles furnished by the consciousness of those souls who are evolving through them.

Question 6. Which religions are occult?

Answer. All religions have a hidden or esoteric side. The same may be said of all the divisions of a religion. The esoteric doctrine we see in a religion depends upon the esoteric eyes we have developed in our own spiritual natures. They who look through the eyes of form can see only form and in religion only the history of people now dead and countries now unknown; while to them who have evolved the spiritual sight, the life behind the form (the truth behind the allegory), is visible. All religions are steps in the unfoldment of one truth and they only clash when their spiritual ideals are crystallized into material forms.

Question 7. How may we know a true occultist?

Answer. A true occultist is living, or trying to live, every doctrine that he teaches and is seeking the hidden truth in every creed with which he comes in contact. He sees the unity of all life and that diversity is merely individualized expressions of this unity. He recognizes the divinity in them who differ from him or apparently make his life unhappy, and seeks experience and the growth given by it above the comforts of the lower man. He realizes that with wisdom and service comes all true happiness. He strives to gain greater understanding that he may serve better his brother and his God. He studies life and realizes that abstract knowledge is of little value unless it helps him to solve his living problems. He studies life and applies the knowledge he has gained to the problems of everyday existence, seeking the spiritual harmonization of apparent physical contradictions, bringing it first into harmony with the eternal plan. His great hope is not for liberation from the responsibilities of life, but that he may be able to carry on more worthily his part of the Great Plan by reflecting the light that he has received to others less fortunate than himself. His true motive for self-development is greater and more intelligent usefulness. From loving a few, he learns to love, honor, and admire all, realizing with his broadened consciousness that the God he serves is within his brother man.

Question 8. What can a teacher of any religion really teach?

Answer. Only that which he knows, understands, has proven and lived for himself. Each living being sees the same thing differently according to the faculties that he has developed. It is only his view that he is capable of expressing.

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BACON-SHAKESPEARE

(Continued from Page 1, Col. 1)
 hand corner of the design. The planetary symbols which appear in the clouds above the figures marked 4, 6, 5, and 7 are supposed to signify the planetary configurations which produce the form of mania depicted in the illustration. The seated man in the right central panel, with his head resting upon his hand, is believed by Baconians to represent Sir Francis Bacon. Bacon's life was a tragedy from beginning to end. Prevented by the power of

political influence from occupying his rightful position in the realm and in hourly fear that the secret of his birth would cause his death, there were many reasons why he should conceal the secrets of his own unhappy life in a book dedicated to the dissection of melancholy. A reading of the Shakespeare plays in the light of Bacon's despondent acceptance of the inevitable will reveal much. We write best about that which we know best, and best of all we know those things through which we ourselves have passed. Bacon was in a very excellent position to write the fate

of the unhappy Hamlet—that melancholy prince of Denmark—whose career in many ways paralleled that of Bacon.

Walter Conrad Arensberg, following in the footsteps of an illustrious line, in seeking to establish Bacon as the author of the Shakespeare plays with the aid of acrostic signatures, calls attention to a very interesting example of such method of concealing the identity of the author as it appears in the first folio of the Shakespeare plays, in the first Act and second Scene of the "Tempest." The following lines conceal the acrostic signature:

Mira. You have often
 Begun to tell me what I am, but stopt
 And left me to a bootless Inquisition,
 Concluding, stay: not yet.

The first letter of the second line is "B"; the first letter of the third line is "A"; and the first three letters of the fourth line are "Con." This gives the signature "Bacon."

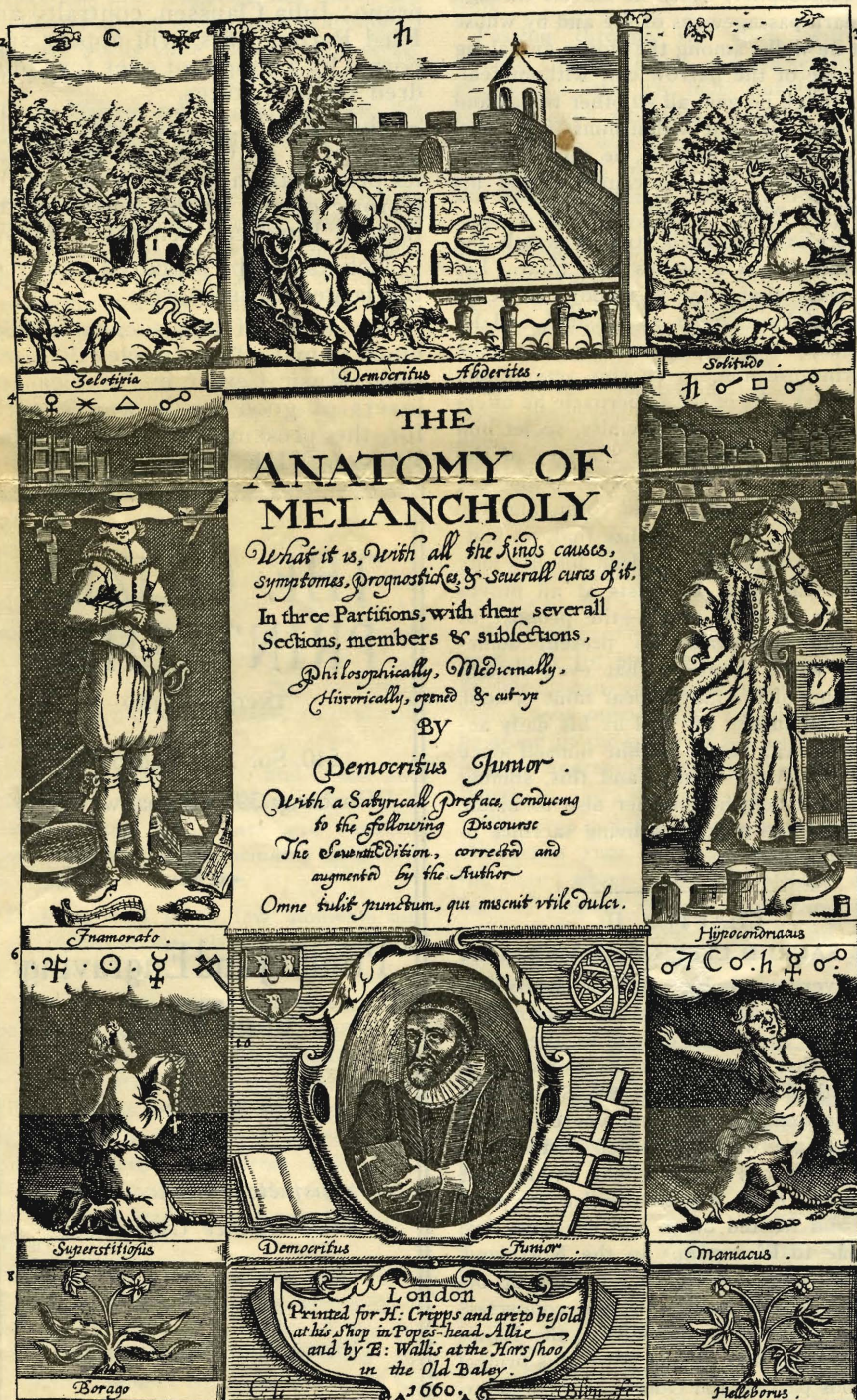
While it is quite true that coincidences happen, and such might well be true in an isolated case like the one above, when it is repeated several hundred times throughout the text of a large volume, it becomes worthy of more than passing consideration. While the simple acrostic is the most common form of cipher concealed in the Baconian and Shakespearean cryptograms, because of its very simplicity it has gone the furthest to establish the Baconian argument.

If you take the name "Bacon" and form its numerical equivalent by simply changing the letters for corresponding numbers (considering i and j as forms of the same letter), as 1 for A, 2 for B, 3 for C, the total will amount to 33, which is the numerical equivalent of the name "Bacon." Thirty-three is a singularly important Masonic number and also plays an important part in all matters pertaining to the Shakespearean and Baconian cryptograms. In the first part of "King Henry the Fourth," Act II, Scene 4, the first name of Bacon, i. e. Francis, appears 33 times for no reason except to fulfill the needs of the cipher. An example of this reiteration is as follows:

Prim. Anon Francis? No Francis, but to morrow Francis: or Francis, on Thursday: or indeed Francis when thou wilt. But Francis.

In the same way, the date of publication of the first folio—1623—if the numbers be changed back into letters (1 equaling A; 6, F; 2, B; and 3, C), the result is "F. Bac." By taking the last two letters from the end of the preceding line (the word "London"), we then have "F. Bacon." Similar secret methods of forming the name of Bacon are to be found all through the writings attributed to Shakespeare, Marlowe and Johnson.

Occasionally synonyms for Bacon are used, such as "Hog," "Pig," "Beacon," and

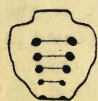


other words of a similar nature. But if the student of the subject will watch the pages upon which the faulty paginations appear, he will find in almost every case either a direct Baconian signature or else a hint sufficiently broad to prove worthy of consideration. The use of the character of Hamlet to conceal much of the tragedy of Bacon's life is made quite evident by dividing the name into two parts; thus: Ham-let, where we have in "Ham" a synonym for Bacon. Once this might be an accident; twice or three times a coincidence, but when similar occurrences appear literally hundreds of times, we reiterate that things look suspicious.

Next week we will consider another valuable old document undoubtedly involved in the Shakespearean controversy, in which is found a key to the numerical cipher which gives 33 as the Baconian number. The general subject will be "Cryptic Title Pages."

INITIATES OF THE FLAME

(Continued)



This bone forms the base of the spinal column, and is also the spear of the Passion. Through it and the foramina which pierce it pass the roots of the spinal nerve, which are, indeed, the roots of the Tree of Life. This is the center through which are nourished and fed the lower vertebrae of the spine—the sacral and coccygeal bones that dig the graves for all created things. This point has been beautifully symbolized by the grave-digger's spade, which has been used by the brothers of many mystic organizations. The currents and forces working through these lower spinal nerves must be transmuted and lifted upward to feed the altar fire at the positive, or upper, end of the spine.

The focussing of thought or emotion upon higher or lower things, as the case may be, determines where this life energy will be expended. If the lower emotions predominate, the flame upon the altar burns low and flickers out, because the forces which feed it have been concentrated upon the lower centers. But when altruism predominates, the lower forces are raised upward and pass through the purification which makes possible their use as fuel for the ever-burning lamp. Thus, we see why it was a great sin to let the lamp go out, for the Pillar of Flame, purified and prepared after the directions of the Most High, which hovered over the Tabernacle, is the Spiritual Flame which, hovering above man, lights his way wherever he may go.

The sun of our solar system, that is the Spiritual Sun behind the physical globe, is one of these Flames. Its beginning was

no greater than ours, but through the power of attraction and the transmutation of its ever-increasing energies it has reached its present proportions. This Flame in man is the "light that shineth in darkness." It is the Spiritual Flame within himself. It lights his way as no exterior light could do. This radiation from him brings into view, one by one, the hidden things of the Cosmos, and his ignorance is dispelled in the exact proportion as his light is spread, for the darkness of the unknown can only be displaced by light, and the greater the light the farther back the darkness is driven. This is the Lamp of the Philosopher, which he carries through the dark passageways of life and by whose light he walks among the stones and along the edge of the narrow cliff without fear. But though he gain all all other things and have not this light within himself, he cannot know where he goes, he cannot watch his footsteps, and he cannot dispel his ignorance with the light of truth.

Therefore, let each student watch the fire that burns upon his own altar. Let him make that altar (his body) as beautiful and harmonious as possible, and let him also sacrifice upon that altar the frankincense and myrrh (his actions and his deeds). As in the Tabernacle he offers all upon the Altar of Divinity, so let him day by day, through the mastery of the lower emotions with himself, dispel the symbols of mortality—the coffin and the open grave. Let him realize that, no matter how crystallized or dead his life may be, the fact that he exists at all proves that the sprig of acacia—the promise of life and immortality—is present somewhere within himself; that even though the flame of life may appear faint or cold, if he will supply the fuel by his daily actions he will kindle within himself once more the Altar Flame; and this, shining forth, will help his brother also to kindle his flame and make it a living sacrifice to the living God.

CHAPTER II.

THE SACRED CITY OF SHAMBALLA

In every mythology and legendary religion of the world there is one spot that is sacred above all others to the great ideal of that religion. To the Norsemen it was Valhalla, the City of the Slain, built of the spears of heroes and where feasting and warfare were the order of the day. Here the heroes fought all day and reveled by night. Each day they killed the wild boar and feasted on it, and the next day it came to life again. In the Northland they tell us that Valhalla was high up on the top of the mountains and connected to the earth below by Befrost, the Rainbow Bridge; that up and down this bridge the gods passed, and Odin—the All-Father

(Continued on Page 7, Col. 1)

LOS ANGELES OPENS CHRISTMAS FESTIVITIES THIS YEAR AT SHRINE

On December 19th, the Los Angeles Oratorio Society, one of the three outstanding organizations of its kind in the United States, will present Handel's MESSIAH at the Shrine Auditorium. This is the opening of Christmas week and will be the event of the season.

Under the direction of John Smallman, such soloists as Riccardo Martin, tenor; Blythe Taylor, soprano; Julia Claussen, contralto and Fred Patton, bass, will appear supported by a chorus of over four hundred trained voices.

The MESSIAH is perhaps the greatest of all Christmas music and its presentation has been one of the historic events of the season in the famous European centers of music.

Tickets can be procured at any of the larger music stores.

The work of this society is done much to make Los Angeles the foremost Music Center in America and lovers of good music wait eagerly for the presentation on December 19th, of "THE MESSIAH."

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—came down from Asgard, the City of the Gods, to work and labor with mankind.

Among the Greeks, Mount Olympus was held sacred and here the gods are said to have lived high up on the top of a mountain. The Knights of the Holy Grail are said to have had their castle among the crags and peaks of Mount Salvart in northern Spain. In every religion of the world there is a holy place: The oriental Meru, and Mount Moriah and Mount Sinai upon which the Tablets of the Law were given to man) are all symbols of one universal ideal. As each of these religions claimed a castle and a home among the clouds, so it is said that all the religions of the world have their headquarters in Shamballa, the Sacred City in the Gobi Desert of Mongolia.

Among the oriental peoples there are wonderful legends of this Sacred City, where it is said the Great White Lodge, or Brotherhood, meets to carry on the conduct of world affairs. As the Assirs of Scandinavia were twelve in number and Mount Olympus had twelve dieties, so the Great White Brotherhood is said to have twelve members who meet in Shamballa to direct the affairs of men. It is said that this center of universal religion descended upon the earth when the polar cap, which was the first part of the earth's surface to crystallize, became solid enough to support life. Science now knows that not only does the earth have two motions—that of rotation upon its axis and revolution around the sun—but that it also has nine other motions, according to Flammarion, the French astronomer. One of these motions is that of the alternation of the poles; in other words, some day that part of the earth's surface which is now the North Pole will become the South Pole. It is, therefore, said that the Sacred City has left its central position and, after much wandering, is now located in Mongolia.

Those acquainted with the Mohammedan religion will see something of great interest in the annual pilgrimage to the Kabba at Mecca, where thousands go to honor the stone of Abraham, the great

aerolite upon which Mohammed is said to have rested his foot. Old and young alike, some even carried, wind through desert sands and endure untold hardships, many coming from great distances, to visit the place they cherish and love. In India we find many sacred places to which pilgrims go, even as the Templars in our Christian religion went to the sepulchre of Christ. Few see in this anything more than an outward symbol, but the true student recognizes the great esoteric truth contained therein. The spiritual consciousness in man is a pilgrim on the way to Mecca. As this consciousness passes upward through the centers and nerves of the body, it is like the pilgrim climbing the heights of Mount Sinai or the Knight of the Holy Grail returning to Mount Salvart.

When the spinal fire of man starts on its upward journey, it stops at many shrines and visits many holy places, for, like the Masonic brother and his Jacob's Ladder, the way that leads to heaven is upward and inward. The spinal fire passes through the centers, or seed-ground, of many great principles and worships at the shrines of many divine essences within itself. It is eternally going upward, however, and finally it reaches the great desert, but only after pain and suffering and long labor does it cross that waste of sand. This is the Gethsemane of the higher man, but finally he crosses the Sacred Desert and before him in the heart of the Lotus rises the Golden City, Shamballa.

(To be Continued)

At a recent gathering of intelligentia, during a momentary lull in conversation, the everpresent "old-soul" was heard to say, "Yes, I have great psychic powers, I see so many things, and go so many places on the astral plane. Every night I flutter from planet to planet in my pituitary body."

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THE OPENING OF THE THIRD EYE

Reproduced from an oil painting by the well-known Armenian artist, Mihran K. Serailian. Copyrighted 1926, by Manly P. Hall.

This painting of the head of Minerva shows, in part, the activities of the pineal gland and the pituitary body at the time of the phenomenon commonly termed "the opening of the Third Eye." The Kundalini fire is seen rising upward through the spinal canal into the pons of the medulla oblongata. The golden light radiating from the base of the brain, at the back, gradually increases in size and intensity until it forms the nimbus, or halo, of the saint. The pituitary body is here shown surrounded by an elliptic rose aura. The pineal gland—the Third Eye of the Mysteries—is here depicted as blue in color and surrounded by a radiating blue aura. In reality, however, this aura includes within itself all the colors of the spectrum, but blue decidedly predominates. The tiny vibrating finger on the pineal gland points directly toward the pituitary body. This finger, vibrating at a very high rate of speed, is the actual cause of true spiritual illumination.

This painting, 9x13, beautifully reproduced in four colors, is one of three especially painted for Manly P. Hall, to accompany his newest book, "An Essay on the Fundamental Principles of Operative Occultism". This book complete, \$4.00. Picture on matboard ready for framing \$1.00.

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JAZZ VS. MUSIC

(Continued from Page 1, Col. 2)
of the body to attune itself to modern music,—the result is a peculiar series of antics which closely resemble epilepsy.

Great music is the tuning of the human mind to the voice of birds, of trees, of mountains, stars and celestial harmonies.

The Great Musician must suffer, must be broken by the world, that its false rhythm may no longer bind him, and the true rhythm of Nature may well forth from his soul.

There are those who have to write music, and there are those who **can't help** but write music.

Some musical compositions and some paintings are perfect in technique, but soulless; some are crude,—but alive.

To bring yourself into the presence of peace and harmony is the only remedy for the existing nerve-fag of civilization.

We have jazzed up our own natures until we don't enjoy life unless we live on the ragged edge.

Get away once in a while from the howling, the breaking, the tearing and the rending, and retire to the silence of the hills.

We live in a noisy age, but the closer we are to understanding of the great things, the more silent we are. Veneration produces silence.

Feed the Spirit of Beauty in yourselves as well as your bodies.

The loss of beauty is the first step in the decay of empires.

Instead of a new ministry of beauty, the radio has brought a new ministry of advertising.

Like a disease man is creeping over the earth destroying everything beautiful that he touches.

Japan has never forgotten her ministry to beauty—beauty at every turn,—even in the smallest garden plots, or poorest homes,—a tonic to the lover of the beautiful, a square meal to the soul. The Japanese garden may be too small to walk in, but it is not too small for the mind to roam in.

Three ways to Minister to Beauty. Go into the presence of Nature. Cultivate Beauty in your surroundings. Seek for Beauty in the great arts.

Send
"The All-Seeing Eye" to
Your Friends.

Many More Subscriptions Are
Needed to Insure Its
Success.

CHARACTER ANALYSIS

(Continued from Page 2, Col. 3)

prehistoric man the line of incident, in order to strike the point of chin and forehead, had to slant at an angle backward, thus demonstrating unequal mental development with a predominance of the animal temperament. On an unbalanced thinker the line of incident strikes forward which shows powerful mentality but insufficient physical strength. All things being taken equally, a symmetrical head is symbolical of power. The size, shape and quality of the human head differs with the quality and size of the body, and two things are necessary in order to give the best service to the owner—first that the brain be well developed and well balanced, and secondly that the body be large enough to support the brain.

The length of life is ascertained by a small protuberance directly behind and slightly lower than the center of the ear—not the mastoid process but a depression or protuberance in the surface of it. An individual with this area strongly developed may safely expect long life even though he should eat pig iron and tenpenny nails, while those with a depression there will succumb to a passing draft.

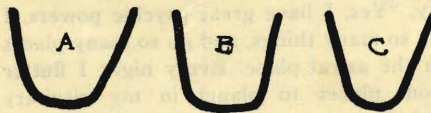


FIG. 6.

In Figure 6 are shown three types of chins. (a), the semi-square chin has great musical promise and indicates possibility of a great singer. (b), the purely square chin is usually stubborn, obstinate and animalistic. (c), the pointed chin is timid, vain, feminine in either sex, lacks courage of conviction, is hysterical and easily influenced by other people, and is often spiteful but is seldom dangerous. It is usually found on the faces of dreamers, mystics, poets and those whose temperaments go to color, sentiment and to the fine arts.

Full lips are indicative of an artistic and emotional temperament while thin lips are invariable the sign of mental, spiritual or physical conservation and strictness to form, custom, habit and idea.

The width of the nostrils indicates the strength of the lungs; those with narrow nostrils are subject to tuberculosis, bronchitis and generally have poor health.

The eyes are especially important. The long, thin eye is philosophic; the eye which is naturally partly covered by the lids is rather secretive; a widely opened eye denotes lack of thought, while the eye which turns up slightly under the outside corner indicates incarnations in the Orient. Eyebrows that turn up on the ends are usually sarcastic and Saturnine; eyebrows that are exceptionally bushy tend to legality and ponderosity of temperament; those that meet in the center are symbolical of ungovernable temper. Straight eyebrows are generally indicative of power while those gently curved run to the artistic and romantic.

The hair is also important, its fineness or coarseness showing the position of the ego in evolution. Straight hair is generally shrewd and calculating; wavy hair, open-minded and honest; curly hair romantic and changeable; while very finely curled hair that lies in kinks is usually vain and untrustworthy, especially in heart affairs. Black hair goes with a sharp temper, more so if the eyes are black.

Brown hair in the darker shades, all things of the face agreeing, tends to philosophy and thought. Light brown hair, able, eccentric, seldom reflective. Red is more romantic. Golden hair is changeable; hair has the reputation of denoting an element of pepper in the temperament but this is not always the case; it often showing a susceptibility to poor health and general lassitude.

Wrinkles usually denote thought and also a run down physical condition. Their location is helpful in proving whether the person be a pessimist or an optimist. Those in the cheeks and running across the forehead are optimistic while those at the corners of the mouth and the corners of the eyes are usually pessimistic.

The head which tilts forward when walking is philosophic; that which tilts backward is egotistic; and that which is cocked on one side is sarcastic or else shows an unequal development of brain convolutions or possibly an affliction of the ears.

In the use of these character readings for the purpose of self-diagnosis, attention should be given to the weak features of character and effort made toward the attainment of the stronger—"As a man thinketh in his heart, so is he."

He who uses this method for the purpose of reading others should also seek to gain a greater understanding and sympathy with the nature expressed, and seek to harmonize with the contrasts in conflicting natures.