

# The Conquest of Spirit and Matter

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All of you who have been brought up in the Christian tradition remember those very striking words of St. Paul — when he describes the struggle within himself. These are the words:

“I delight in the law of God after the inward man:

But I see another law in my members, warring against the law of my mind, and bringing me into captivity to the law of sin, which is in my members.

“O wretched man that I am! who shall deliver me from the body of this death?”

This struggle in our natures of two opposing influences, one ever seeking to express ideals and the other of being dragged into actions which shame us — this experience is common to us all.

The mystery of this duality is half suggested by Shakespeare, and these are the words he uses in *Twelfth Night*:

“The web of our life is of a mingled yarn,  
good and ill together; our virtues would be  
proud, if our faults whipped them not; and our  
crimes would despair, if they were not cher-  
ished by our virtues.”

This complexity is facing us all the time. In these modern days man is deeply interested in what is called psychology, which is the science concerning the psyche, that mysterious part of man which is the invisible. I think all the problems of modern psychology have been summed up wittily in two lines:

“From much corroding care I should be free  
If once I could determine which is me.”

Now this duality which confuses us so far as the individual is concerned, is also a duality which exists in the world. Indeed the moment you awaken to true realization of real religion given not by someone else, but discovered within your own heart, then you ask the very difficult question, "Why does God tolerate evil?" You are then confronted on all sides with a problem which resolves itself into two halves, spirit on one side and matter on the other.

Wherever any problem is in two opposing halves the solution is not to be found, for it is only by uniting the problem in some way into a whole that light begins to enter. That to a very great extent is the message of modern science. Scientists have been puzzled by a good many things as for instance, the relation between mind and matter. So long as mind was contrasted to matter, there seemed to be no real solution, but they are beginning to find a solution today, and such a leader as Jeans says, that from the scientific standpoint, if mind and matter are not the same thing, at least they are two ingredients of one single system. Similarly, so long as space and time were seen as two separate things in the universe, they could not understand them, could not explain the great problem, but now that space and time are blended together, space-time has some kind of a mysterious unity, through which they are beginning to explain the operations of matter.

In the same way we shall understand life in its essential truth as we build some kind of a bridge between spirit and matter, as we diminish the division between two incompatibles. That is my problem today, and I want to suggest to you how it can be done. I have taken a curious title — *The Conquest of Spirit and Matter*. I say curious because, while the conquest of matter is understandable, the conquest of spirit seems the very negation of sense, since it is spirit that conquers, not is conquered. However I shall explain at the proper time.

The keynote of modern civilization is the conquest of matter: by means of all the wonderful equipment which has been created by our inventors and leading scientists, man is conquering matter. He digs into the bowels of the earth and derives substances he requires. He invents airplanes and air is conquered. All the elements seem to have been conquered. We have ascended into the air, we have the radio, so that distance is diminished, we have conquered the sea with our magnificent steamers. On all sides, then, man seems to be conquering matter.

In this conquest of matter there is one outstanding fact, and that is the increase of comforts. There never was a time, as today, when man was surrounded by so many comforts. Yet still, as this process goes on, one wonders sometimes whether all is well, whether, indeed, it is a conquering of matter by man, or the conquest of man by matter. For look! Take for instance the radio. It is very useful, very entertaining, and now and then an inspiration, but while these waves of ether bring you music, it is not the kind you might always wish to hear, not the same kind of music which is being presented at a concert hall where the musicians are creative. How much have we lost? Most of the public would not know that we have lost anything, but those more sensitive know that no kind of a sending of music through the air is exactly the same as the music which is there when the musicians are creating it, where their invisible auras have expanded, where we are communing with their auras. It is not the same thing at all.

Then, too, while indeed much of the beauty of music is disseminated in certain ways, so that the taste of the public is slowly being uplifted, still it is also, I think, very much dragged down into lesser things because, as you know, the radio shouts forth all kinds of things, all day long! What happens then to our inner natures? We are not aware, because we have become rather thick-skinned, in our modern civilization, to so many sounds which are

annoying. We do not take much notice, we become unresponsive.

In these days we are especially proud of the speed of travel, but we have not realized how much we lose. I can give you an incident from my own experience. Some years ago I had to go several times into the city of Madras from the Adyar Headquarters of the Society, just outside its boundaries, and I always got some kind of a lift in somebody's car. I had an engagement one day to attend a meeting, and arrangements were made so that I could go into the city but in some way that I do not recall the car did not appear, and no other car was available. Then, finally, I had to send to the village and my servant brought me a little cart drawn by a horse, a little pony, trotting along at the magnificent speed of about eight miles an hour.

There I sat, going along the road over which I had traveled hundreds of times in a motor car, but, for the first time, I could see the shapes of the branches of the trees that lined the road. My eyes took a delight in the things before them, and I could note the color of the clothes which the men and women wore as they passed by, and I began to see that road in a new way. But all that, as you know, is being old-fashioned.

In 1924 there was one of those great steamers for tourists, and this is what happened. They came to Palestine to see the country of our Lord. When they reached Palestine they dashed off in motor cars to Nazareth, in an hour and a quarter. Then they went to the Lake of Galilee, and from there through Samaria, had dinner in Jerusalem and next morning caught the steamer to Egypt, having "done" Palestine in one day!

The whole problem of the conquest of matter is not along the line of merely creating things by machinery or of speeding up. The true conquest of matter is when matter reveals the idea. That is probably a new thought and I must explain.

What do I mean by saying that matter is conquered when matter reveals the idea? Take as an illustration what happens when an architect plans an edifice. He creates the idea of the building, and then from the hillside they must cut out stone which will fit in with the building; from the foundries they must shape the metal which will reveal the idea. Then, slowly, and with the help of the workers the edifice rises, and that edifice when completed, if it is rightly done, reveals the idea.

This revealing of the idea in architecture can be understood in its deepest significance, its most beautiful inspiration, if you go to see certain great buildings in the old world. Why is it that people from here go to Europe, and feel a fascination in the cathedrals of Europe? Because everyone of those cathedrals was intended to reveal an idea, and sometimes so powerful is the idea that even though ages have passed it is as if through the stone an idea were being released, and that is what you sense. There is a unity of something indescribable. This indescribable quality is, I think, from my own experience, most clearly to be seen or sensed in the Taj Mahal at Agra. That great mausoleum was intended to be a monument to a queen. It was built by the Emperor Shah Jehan for his favorite wife, Mumtaz Mahal. It is placed in a wonderful garden on a great river side, and the building is supported by other buildings, and there is a great gateway, which is in itself a magnificent thing.

This great mosque is the central edifice of a great conception, which consists of buildings and gardens and a park with many buildings, but when you come to consider the central structure of the Taj Mahal, of which you have seen so many pictures, then you have an indescribable wonder. It is built of white marble with lovely minarets and dome, but as you see this building in the morning light, or in the evening light, or especially when the moon is full, it is as if it were not a thing of matter, but far more like some kind of a great divine thought which had descended

and veiled itself in physical form; and as you watch, it is almost as if the whole building might rise and vanish, so transcendent is the whole idea, so translucent the impression: the form seems to fade away and you stand before an indescribable descent from on high.

It is something of that same secret quality of the idea which is all the time revealed in matter, which is also characteristic of one of the greatest monuments of the world, a great Buddhist monument in Java. This time the monument is of granite, dark in color and with many beautifully carved statues, niches and arches rising clear to the top. In the evening twilight this majestic edifice with all its intricacies seems like a unity which has descended from above and veiled itself in stone. It is when substance is so arranged by man that a great idea is revealed, that matter is conquered.

In another department you will see the conquest of matter, and that is in bridge-building. There are concrete bridges, which tell you merely of materiality, but take in contrast some of the bridges spanning small rivers in Japan. Each bridge is thought of not merely as bridging the two halves of earth, but in another way, so that the bridge is regarded almost like a symbol of the bridge between heaven and earth of which you have read. The physical bridge is there for use, yes, but the artist's thought of the bridge perfected out of, released from, the material substance, almost a divine thought of a bridge, creates something wonderful, full of a great significance. One of the very great bridges which exists today is that which spans two sides of Sydney Harbor in Australia. From a great distance it is almost ethereal in appearance, something fairylike, but as you drive over the bridge there is the solid structure, dense and coarse, and nothing of the fairy vision you saw at a distance remains.

In modern construction the mystical concept that matter should reveal the idea has not yet come to us but it was a part of the essential work and thought of artists



in past generations and was revealed in beauty and poetical imagination. It is when matter reveals the idea that civilization begins for the first time, for what is real civilization? Certainly not in a multiplicity of objects but rather where each object reveals an idea.

Look at your own civilization, at your own typical home, full of a certain number of objects. Or let me, better still, take you to your own kitchen. What are your sauce-pans like? Well, one will pack itself inside the other. But they are all identically the same in construction, and have been turned out by the thousands from some factory, in a most commercial way. Many of them are ugly. Can you sit in front of one of them, one of those sauce-pans, and meditate? There is nothing there to inspire you! When it is finished what do you do? You throw it away onto the rubbish heap.

Now come to India, into a poor man's hovel, and you will find there very few things. You will find perhaps three or four pots, all made of clay, whose total value will be perhaps ten cents, or even less, but every one will have been fashioned by hand. You will also find a certain shape, a lovely traditional curve, a proportion, a beauty, which shines forth in each pot in that poor man's hovel, and there in daily use are beautiful objects so that the Indian who is poor, who has a few things, yet lives in ideas of another realm all the time. In the west to make real to you these ideas which inspire you, you must go to a museum.

Let us take for illustration your chair. There is one man doing nothing but making its front legs in a carpenter's work shop. One is working on the back legs, and another on another portion of the chair. Then all these parts are put together — I do not think a single man puts the whole chair together — and the object comes out of the workshop with no unity in it. Why is it that people go to Europe from America to the old world chairs? Because they are made by hand, put together by hand.

and the idea of the chair is there. In the old world the conception of life is different, the idea, as released by matter is fully, or at least as fully as possible, expressed.

Therefore, what a great deal must be achieved in civilization, if matter is to be conquered. It is when man thinks of the things of daily use, as being related in some way to the mysterious realm above, so that each thing shall reveal the idea, it is then that he will truly reveal, will truly live the simple life, but a life of exquisite intensity.

This thought of matter revealing the idea is being brought out by science today. You will find all the great scientists are reaching after the unity which Jeans, one of their leaders, has thus stated with regard to matter. He says that as matter is understood in its finest structure atoms, electrons, the movement of the stars, it seems to consist of pure thought, or thought of what for want of a better and wider word must be described as mathematics. Now along the lines of science we are coming to the ancient realization of the Greeks that in the universe as a whole we have a material release of the divine mind. It is because of this thought that the Stoics looked at the heavens and the stars and the planets and their movements as a revelation of the divine mind. They looked at these heavenly bodies, and in their striving to escape from the boundaries of their purely human nature, saw the divine mind at work, and they said the divine mind was something not extraneous to man, but that if a man were to perfect himself, if he would control himself in ways of purity, the divine mind would reveal itself through him. There you have the Stoic philosopher, typical in such a great leader as Marcus Aurelius, emperor, statesman, organizer, philosopher, inwardly in heart and mind standing quietly still, communing with the divine mind.

The idea of the whole universe, a universe of beauty, its happiness expressed in revealing the divine mind, in other words the Logos, is an ideal which came into

Christianity, into Christian thought, two thousand years ago, in the opening words of the first chapter in the Gospel of St. John:

“In the beginning was the Word, and the Word  
was with God, and the Word was God.”

And then for several phrases afterwards he speaks of the Logos, of His shining forth, and they did not understand; but after beginning with those majestic chords of a sort of wonderful music in verse he leaves the subject entirely, and begins to talk about St. John the Baptist. Why was this? Because to him the greatest thing in the personality of Jesus Christ was that He was the Logos, made manifest as flesh. And so he gives you the clue, and as he writes a history he speaks of Christ the Man, the Divine Reason, manifesting in earthly things, manifesting majestically in a physical body, living a great drama of the baptism, living a great drama of the temptation, living a great drama of the crucifixion and the ascension. It is only when matter is so used as to reveal the idea that matter is conquered, and that is one part of this great mystery.

There is another aspect of this mystery which is important to us as individuals, and it is this. Each of us has this challenge to face of dealing with the matter, the forms which are ours, you in your physical bodies and I in mine. As we also learn to reveal the idea through this matter of ours so shall we conquer the body.

Today there is a great gospel of health, of beauty. We have many doctors telling us of all kinds of schemes for perfect health, and then we have the sun-bath, the nudist colonies, vitamins, numerous directions telling us to be healthy, to be vigorous, to radiate health. But as you look at the bathing beaches and try to find in the men and women, disporting themselves there, people who half seem to be telling you something of the return of the Gods, you cannot help feeling that they are little more than superior animals. Why do I say that? Because they constantly think of themselves in terms of the body. There

is no realization of the body as an idea, that it is an instrument of the soul, that it should be thought of as a mirror of the soul; this they have not yet discovered, and so they live as glorified animals, reveling in things of the body, splashing about on the beaches in the sunlight.

And yet what is this body of ours for? For that? No, for something greater still. Something which was suggested by Emerson in a very striking phrase, when he said:

“That every great boy and great girl  
with good sense is a Greek.”

What is this good sense which every great boy and great girl should have? I will not attempt to tell you now, as it is a large subject, but I will give you an instance of the way the body is regarded as the revealer of thought in the civilization that is in India.

You have often heard about caste. The mystery of caste is simple. It is that the body is to be an instrument for the soul. Perhaps you remember this in the case of the Brahmins. They are the priests who stand midway between man and God, those who are supposed to bring down divine influences for men; hence the gospel of perfect purity of thought, perfect cleanliness requiring that they bathe three times a day, strict vegetarianism, eating only such and such objects, not even touching anything which might have an extraneous magnetism. It all seems silly, does it not, to you, but look at it differently, please. This Brahmin is taught that his body is the instrument for doing a certain piece of work, and so when he goes to perform his daily spiritual functions within the temple you have something very striking happening.

In the West when the priest goes to perform his functions he *puts on things*. He is not really dressed, he is *encased*! He must wear a cassock, an alb, and so on and so on, that and another thing he must put on, and finally he comes along with all these things, with gold thread, etc., to convey the etheric forces.

But with the Hindu priest he takes one thing after another *off*, until finally he is there in very little more than a pair of shorts, and then he goes into the holy of holies for all the work he is to do, which is going to be done through his *body*. And therefore his body is known by him as revealing an idea.

A day will come when we shall look upon the body as the revealer of the soul. Then this body will give us the revelations of certain mysteries and we shall understand that "all nature is the garment of God." That this is a fact you can know by your own bodies. This body of yours will be the instrument on which will be played the great chords of eternity.

Now I come to the second part of my subject — the conquering of spirit. Why do I speak of conquering here? For a very simple reason. Much passes in the world as the spirit which is not so. You can never receive the spirit at second-hand. You must discover it directly for yourself. You have to challenge what others have said is the spirit, and challenge it again and again. Why? Take the instance within your own religion, of what was once considered extremely spiritual, and that is the idea of the Inquisition, when men tortured the body to save the soul. They were not all of them at heart cruel, but they had a certain idea of what they thought spiritual, and they considered that they were doing a great service to the spirit as they crushed the body, in order that the body might be thrown aside and the spirit released to do its work. Today we do not call this action spiritual, but devilish, and yet they thought it was of the spirit. Even when you are told that such and such a thing is spiritual you must examine it. Always it is essential to try in what way you can to get straight back to the spirit, to know what things are truly of the spirit.

Is it by prayer? No. Prayer will not tell you what the spirit is, in its essence. Is it by any kind of meditation? No. Eventually it is by action, so they said in mediaeval

Europe "to work is to pray." It is then in work that you will discover the mystery of the spirit.

Let me refer you to three great leaders in the realm of the spirit. What is the message that they came to bring?

First let us consider the Christ. He came for what? To do a work, was it not? A work which was ordained from the beginning of time for the Lamb was slain from the foundation of the world. He came then to open a doorway for salvation, to do a work.

Look into the life history of the Buddha. He founded Buddhism, and tells us that for five hundred or more lives he had planned life after life to do a work. And that work was to come to the world with a great message of salvation; in the last of those many lives when He did come after traveling for forty-five years in India, giving His message, He had done a great work.

So, too, with the great teacher of Hinduism, Shri Krishna. "Whenever unrighteousness prevails in the world I come again to establish righteousness."

These three great Representatives of the realm of the spirit are characterized by the fact that all the time They were doing a work, and so it is that I suggest that you, too, will find what is truly spiritual as you do a work. But what work? Are we not all at work? What is your true work you must discover? Your true work is that which you can do with full consecration, never planning or dreaming of any reward or recompense. It is only with the great ideal of doing something for the sake of the world, without thinking of any kind of a heavenly or an earthly reward that you are beginning to discover your work. Even when the saint is thinking of a heavenly crown he is not truly spiritual. He is a religious pioneer, of course, definitely so, but it is only when he offers his definite streaming forth to the feet of God, with no thought of return, that he is truly spiritual. When in life you discover something that you can do with deepest consecration, and in the doing of which you completely lose

all thought of reward or recompense, then you have discovered your work.

It is this message of working without any thought of wages or recompense and thereby fulfilling your true spirituality, your true spiritual purpose, which was given in the most exquisite way in two phrases of Tennyson in the poem quoted:

### WAGES

Glory of warrior, glory of orator,  
glory of song,

Paid with a voice flying by to be lost  
on an endless sea —

Glory of virtue, to fight, to struggle,  
to right the wrong —

Nay, but she aimed not at glory, no  
lover of glory she:

Give her the glory of going on, and  
still to be.

The wages of sin is death: if the  
wages of virtue be dust,

Would she have heart to endure for  
the life of the worm and the fly?

She desires no isles of the blest, no  
quiet seats of the just,

To rest in a golden grove, or to bask  
in a summer sky;

Give her the wages of going on, and not  
to die.

If all you ask of life is to be permitted to go on, to create more work, as I said before, your life is truly spiritual.

All that you should ask of life in connection with your work is that you may be permitted to go on creating more work, doing more work. If you never dream of any kind of a reward, of recompense from man or God, then you

have found your work, and that is the first step toward the discovery of the spiritual. When you have discovered your work and in some mysterious way through ways of intuition that it is part of a larger work, you will know that you are wanted in your work, that you are a part of the Great Plan, that your work is very much like the stone of a pedestal or a pillar, or an arch, that small or great it is wanted, in this work then you will find fulfillment. You will find that in some way there is, as it were, a great building or edifice, and the Builder asks you to bring your stone, your offering, which He desires and without which the building will not be complete.

But it is not enough to work. It is not the true conquest of the spirit. The true conquest of the spirit begins when you create perfection through the work which you are doing, when to the work, whatever you have undertaken, you give your own mark of perfection. The real release of the spirit comes when you call forth perfection, the perfection which is latent, and bring your own note, your own latent qualities of beauty and service to that work of your hands and heart. That is the final hallmark of the spirit.

You have, in other words, then, to create perfection, but what is this creation of perfection? What is its mystery? Ah! That is our lack, that is what our education fails to teach. We must slowly discover it for ourselves. There are some who could teach it to us, but they do not. These are the artists. They are so bent upon creating perfection, through music, painting, poetry, science, that they do not think very much about us, they do not realize that their work would become more fruitful if they would turn to us, if they would descend from their music, their art, their various studios and teach us, who are longing for perfection, how to sing, how to draw, how to dance, how to create the great dances. If they would descend in their mysteries of perfection, and teach all men the glory and wonder and mystery of it — but until



that day, when the artists will fulfil their true mission, you and I have to achieve something of perfection alone, unaided by them.

Happily for us we can do something. For perfection is really within ourselves, it is not far away. It can be released by us, as it is given to the artist to release it within himself. By control of our feelings, by purifying them we can release it. By massing our thoughts in such a way that out of them there rises a great thought which reflects something from on high.

It becomes easier as we become intuitive, for with the intuition we will be able to add our own mark of perfection to the world's beauty. It is here that if you wish to create perfection it is almost essential that you should be, in the beginning, something of a philosopher. You must therefore seek one thing which will inspire you on your road. Find some one philosophy out of many philosophies, for you must have some philosophy, some teacher who will be the master craftsman, who will, in the beginning, lead you ever towards greater and greater perfection, who will teach you the first elements of the technique.

Here the real value of Theosophy is, that it is a gospel, not of salvation, but of idealism, idealistic action. You will find suggestions for the perfect thought, perfect tenderness, perfect action. On all sides the idea of perfection is inseparable from Theosophy. Also you can get it through the service of man, though you must find the philosophy which will inspire you to that service.

Then you will add a touch of perfection to all you do or think. Everyone of us has perfection latent within him, and none will be nearer to it than the child. Do we not note the perfect gesture, or the wise saying of the child? The exquisite movements, the perfect tone in his voice. And especially the wise saying, for the child is in touch with the real world. Later on "the shadows of the prison-house begin to close around the growing boy," but until that happens he is communing with perfection.

However most artists today are not thinking of releasing the idea. They are playing with their own phantasies, something which they call individuality, and through which they wish to express themselves. Some is fundamentally ugly, and some is fundamentally evil. But whenever an artist rises to the true level of his art, then it is that you stand before his work and it becomes a window through which you are looking into perfection. In all kinds of ways, then, the artist, in so far as he reveals the idea, teaches perfection. But everyone of us, who has found his work and is longing for perfection, will have an opportunity to achieve, to bring it forth.

I will give you an incident which occurred in Brazil, to show you what a wonderful thing perfection in action can be. It concerns the heroic deed of Vasconcellos. He was and is, still an officer in the Brazilian army and at the time it was a part of his duty to instruct a squad of soldiers in the use of hand-grenades. The deed of Cadet Humberto Pinheiro des Vasconcellos which thrilled all Brazil was described by him as follows, after his recovery.

"When I observed that nearly all my class were present, I opened the cupboard, but did not see in its usual place the hand-grenade which I was accustomed to use to explain how to manipulate it. But I saw on a shelf above another grenade, and thinking it was unloaded, I took hold of it, but unfortunately in such a way that the security catch fell. I saw then that the bomb was set going, and would explode in a few seconds. Some of the men saw this, too, and fell flat on the ground; but others, dumfounded, remained standing, not knowing what to do.

"Horried I thought of throwing the bomb through the window; but to the right was a squad in charge of a lieutenant, and on the left was the army radio station full of sergeants; in the hall in front was Lieutenant J. C. David, with his company, and beyond was the corridor and the staircase with men going up and down. I saw that I was in a terrible dilemma; if I threw the bomb in

any direction I should be slaying many; if I held it, it would explode in my hand.

"All this passed in an instant, within four seconds. In this ghastly situation, I shouted to the recruits that were still standing to lie down, and quickly passed the bomb to my left hand, and held it up high, and grasped it tight to lesson as much as possible its terrible effect. I had hardly passed it from the right hand to the left when the room was filled with a deafening crash. Some of the men fainted.

"I did not feel any pain at the moment, and half-dead with the crash I went quickly down the stairs towards the surgery. On the way I met Sergeant Lourival, and begged him to grasp my arm so as to stop the blood which was gushing in spouts. In this way I walked to the surgery, where Dr. Bruno attended me."

The days of heroism are still with us, and naturally all of Brazil has insisted that this young man, although he has lost his left arm, be an officer of the army, and there he is. He performed this action because in so many lives in the past he had planned to do things perfectly, had achieved perfection in little things, and then came the time when he could do a perfect thing and leave a great message as well.

And so it is, friends, that all the time perfection is within us, and if we will go on creating it now it will come in ever increasing measure in the future. It may be a perfect action which only God sees, it may be an action of self-sacrifice revealed to none, or of a great forgiveness, but perfect; because it is perfect, out of the perfection will come a unity with all the inner and outer perfection of the world.

Let all this aid you to see the relation which you have with the eternal spirit, and the things of matter. The whole problem has been reversed and you stand with Plato, puzzling, because you are of that perfect world, that there should be a world of imperfection. It is then

that you understand that great mystery of life. The puzzle is that you should have a body which sometimes seems to drag you down, yet all the time you stand a little higher, and in patience in the center until in the working of the great mystery, the shining of God, you shall be released. You are like some child who stands before the gates of some exquisite garden, looking through the bars, hungering to be allowed to enter, and the time finally comes when the gates are opened and you spring forward to meet what may be there.

This spirit of deathlessness, of beauty, is yours, as you find your work, and as you add to that work perfection. It is our role in life to bridge spirit with matter, and matter with spirit. It was to teach this that the Great Ones came. Why did Christ walk in Palestine? To show us that we could be like Him. He put on humanity, our humanity, in order that He might release the Christ in us all.

Why did Buddha toil for forty-five years in that last life of His on earth? Because He wanted to bring His perfect life of tenderness, of harmlessness, of aspiration, into the world of men. So it has been with every one of the Great Ones Who have come to us, and will come to us as the ages pass. They wish to teach humanity these great lessons.

This can be learned by each one of us in the little things of life. It is a mistake to think of all these things and to feel that they can be achieved by us only some far-off day. The perfect renunciation, the perfect control, the perfect purity, however impossible these may seem to be — absolute ideals and nothing more — can be applied by us in the little things of life, and when we so apply them, we then stand in life, brother to the pebble, but also brother to the star.

This is the final mystery of our humanity, that as we go about as human beings, we are all the time calling forth the idea of perfection in the matter which is going to be

shaped, calling forth from all that lives all that is latent of beauty and truth.

All this is our real task, my brothers, our daily tasks, with many a hardship on the way, here and there along the road, but also with much inspiration as well. Tasks which have been done by those who have gone before, have been blessed by Them for us. If only we will tread the road of the spiritual life, we will find that the spiritual life is not a matter of material life, but rather of finding the spirit within, and of releasing in our daily life the perfection that is latent in heart and mind. This is possible for you, each one of you, here and now, and it was to teach you this that the Great Ones came.

# Books for Further Reading

BY C. JINARAJADASA

## ART AND THE EMOTIONS

The place of art in the building of character with a chapter on music as the synthesis of emotional and intellectual activity.

## LIFE! MORE LIFE!

Presenting a Theosophist's vision of life and its possibilities, written in beautiful language that is bound to encourage and inspire.

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