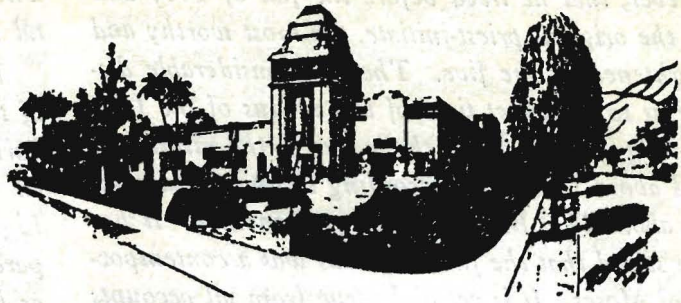


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MONTHLY LETTER

Dedicated to Spiritual and Philosophical Problems -- by Manly P. Hall

Los Angeles, Mar. 15, 1937

ORPHEUS

Dear Friend:

According to Iamblichus and Proclus, the Grecian theology was derived from the teachings of Orpheus. From Orpheus the doctrine descended to Pythagoras, and from Pythagoras to Plato. These three men together were the founders and disseminators of the Secret Doctrine which had been brought from Asia in the second millennium B. C. In the words of Proclus, "What Orpheus delivered mystically through arcane narrations, this Pythagoras learned when he celebrated orgies in the Thracian Libethra, being initiated by Aglaophemus in the mystic wisdom which Orpheus derived from his mother Calliope, in the mountain Pangaeus."

Some writers have attempted to maintain that Orpheus was a fabulous person belonging to an early cycle of solar myths. Yet it is incredible that a great system of philosophy, which bound together into a brotherhood of initiates many of the most learned of the classical world, could have been conceived and perfected by an imaginary person. It is far more probable that Orpheus is a deified hero, a priest-magician and philosopher, whose extraordinary exploits won him undying fame. In time he came to be identified with all mystical learning until at last a mythology sprang up about him,

obscuring the historical elements of his life and resulting in a confused tradition of frequently inconsistent accounts.

In his introduction to THE MYSTICAL HYMNS OF ORPHEUS, Mr. Thomas Taylor, the distinguished classical scholar, enumerates five men who bore the name Orpheus. These, living at widely different times and experiencing a variety of circumstances, came in the end to be confused so that the exploits of one are attributed to the others. The first Orpheus was a Thracian who lived between the twelfth and fourteenth centuries B. C.; the second was an Arcadian; the third was of Odrysus; the fourth, a man of Crotonia; and the fifth was correctly named Camarinaeus, a poet.

If the lives of these various persons were finally combined to form one poetic legend, it becomes easy to understand the conflicting accounts of the birth, life, and death of the hero. The several histories of the death of Orpheus, for example, may well relate to the circumstances surrounding the decease of each of the five poets who bore the sacred name.

It is impossible to discover with certainty the date of the first Orpheus. It is generally agreed,

however, that he lived before the fall of Troy and was the original priest-initiate, the most worthy and enlightened of the five. There is considerable dispute as to the exact time of the exodus of the Jews from Egypt. Moses, as the leader of the migration, lived about 1200 B. C. according to one calculation, and about 1400 B. C. according to another. It has been stated that the first Orpheus was a contemporary of Moses. It is certainly true from all accounts that Orpheus lived before the Trojan War. Troy fell B. C. 1184. Edouard Schuré in *THE GREAT INITIATES* writes of Orpheus, "He was contemporary with Moses, five centuries before Homer, and thirteen centuries before Christ."

The homeland of the great bard was Thrace, a wild, heavily forested, and rugged country, sacred to the Gods. In the furthest recesses of this land were ancient temples to the father divinities of the Greeks. Here aged and bent Cronus had his altars. Here also stood prehistoric stones to Uranus, father of all the heavens. Here also were shrines to Pater Zeus and in forest glens, the altars of the nymphs. A strange and weird country was that land where dwelt the hardy Thracians, tending their flocks of sheep and foraging the countryside.

Fabre d'Olivet, a profound scholar in early language and etymology, wrote that the word Thracia was derived from the Phoenician word Rakhiwa, which meant the ethereal space or the firmament. The name of Thrace had a mystical meaning for the poets and initiates of Greece, such as Pindar, Aeschylus, and Plato. It signified to them the land of pure doctrine and of the sacred poetry proceeding therefrom. Philosophically, it pointed to an intellectual region, the sum total of the doctrines and traditions which state that the universe proceeds from a divine intelligence. (See *ORPHEUS* by Schuré).

From all this, it is apparent that the Greeks intended to convey the idea that Orpheus was born in a divine world, that his home was the heavenly estate, that he partook from birth of the sacred wisdom. In simpler words, he was an initiate, one of that order of seers whose home is heaven, and

who wander but a little while as exiles in this mortal sphere.

It is generally written that Orpheus was the son of the god Apollo and Calliope, the Muse of sweet harmonies. Of course, this statement must be taken as allegorical—Apollo as the Holy Spirit and Light is the father of Truth and Wisdom, and the parent of all the good things in the world; Calliope as harmony and music produces the vehicle for incarnation. Thus, Truth manifested through Music and the Arts is Orpheus, revealed wisdom, perfection made evident through appropriate forms and natures.

Oiagros, King of Thrace, is usually given as the mortal father of the bard. What mortal woman is concealed under the name Calliope will likely never be known. She was probably a Thracian queen, and Orpheus was born of celestial and terrestrial powers. Such an interpretation of the story is consistent with the known practices of the Greek fablists.

It was openly declared that Pythagoras was the son of Apollo, that he was born of an immaculate conception after being conceived by a Holy Spirit. Pythagoras thus reflects the glory of his Master Orpheus and is accorded a similar divine origin.

The mother of Orpheus was evidently a very talented woman, and like the mother of Confucius, the great sage of China, devoted her life to instructing and perfecting her son in the gentle arts of Music, Poetry, and Song. The fable explicitly states that Orpheus learned music from his mother. His proficiency became so great that his father gave him a lyre with seven strings to play upon. This instrument is the special symbol of the Orphic cult. It represents the universe, nature, and the soul of man. Having received the rudiments of education from his mother, Orpheus is said by some authorities (See Suidas) to have become a disciple of Linus, a man of great knowledge who instructed the youth in the secrets of theology.

Orpheus spent his days in the mountains. The wooded highlands of Thrace echoed with the music of his lyre. Not alone did he charm men with his song, but all nature succumbed to the magic of his

spell. The trees stilled the rustle of their leaves, the birds gathered silently on over-shadowing boughs while animals came from their lairs, and even the fish in the pools gathered close to the verdant banks listening to the magic of his song. Thus it came about that Orpheus received the title of *The Sweet Singer*, and it was reported of him



ORPHEUS AND EURYDICE

(FROM THE PAINTING BY LORD LEIGHTON)

that even the stony heart of the rock was softened by his blessed harmonies.

In distant glens midst the shadows of gnarled oaks, dwelt also the Bacchantes, priestesses of bull-horned Dionysus. The Bacchantes were a strange, fierce tribe. Their cries sounded eerily in the somber glens of Mt. Kaoukaion. The soft music of the Orphian lyre gentled the frenzy of the Bacchantes, and their strange company of naiades and satyrs.

From their oak groves came these frantic bands. As they approached Orpheus, their cries subsided.

Caught in the spell of his divine harmonies, these disciples of ivy-crowned Zagreus fell enraptured at the feet of Orpheus, proclaiming him master singer of the world.

According to Edouard Schuré, Orpheus, while still a youth, departed from Thrace to visit Egypt, remaining for twenty years with the priests of Memphis. Here he was initiated, receiving the name Arpha or Orpheus. Schuré cites no authority for this account. But it is quite possible that Orpheus did journey into distant lands and from some highly cultured people obtained the elements of his theology. It is generally admitted by the more profound type of scholars that the Orphic doctrines are of Asiatic origin, with their beginning probably in India.

Wise in all the mysteries of the soul, noble of appearance, and divine of intellect, Orpheus returned to the Thracian soil where he was received with the homage due one of that heroic order between gods and men. The first task of Orpheus the initiate was to reform the rites of Dionysus so that no longer would the priestesses of the order prowling the forest like wild beasts. He restored the sublimity of the ancient religion, brought gravity and integrity to the rites, and among the barbaric Thracians sowed the seeds of a luminous theology which was to change the whole course of civilization.

Orpheus is supposed to have been one of the Argonauts in quest of the Golden Fleece. The ship *Argo*, moved by the Orphic lyre, glided gently through the sea. Later, the divine music parts the Kyanean rocks, breaks the spell of the sirens, and wakes the sleepers of Lemnos. According to Euripides, Orpheus is the harper who compels the rocks to follow him, and he is referred to as the originator of sacred mysteries. Lucian writes that "Orpheus brought astrology and the magical arts into Greece." From this it is to be inferred that he studied in distant places and returned to his own land to disseminate the doctrines he had received.

There can be no doubt that a considerable part of the Orphic mysteries is concealed under the allegory of Orpheus and Eurydice. The name Eurydice means "the wide spreading flush of the dawn"

thus indicating the myth to be an aspect of the Sun God symbolism. Of all those who listened to the Orphic rhapsodies, Eurydice was most deeply moved. In the legend, Orpheus stirs Eurydice with his song and wins her with his music. Hymenaeus, the god of marriage, was called upon to bless the nuptials of the sweet singer and his bride, but evil omens immediately manifested themselves—the torch smoked, bringing tears to the eyes of the god of marriage.

The fated evil soon materialized. As Eurydice wandered by the shores of dawn, she was seen by a shepherd, by name Aristaeus. This shepherd, deeply moved by the beauty of Eurydice, made advances to her. She, fleeing from his presence, stepped upon a poisonous snake hidden in the grass. Poisoned in the foot by the bite of night, Eurydice died.

A new song came to the mountains. Orpheus played his grief upon the lyre, and all the hills and valleys wept with him in his bereavement. Even the Gods on high Olympus were moved by the tragedy. But no answer came to the song and the singer wandered hopeless in the hills, crying out his story to the night.

At last Orpheus determined to seek his lost love in the underworld. He climbed the rocky promontory Taenarus. The gloomy groves echoed his plaintive cry. Orpheus came at last to the mouth of a great cavern which led far down under the mountain into the Stygian realms over which ruled the fearful Hades, god of death. As he descended, he passed bands of spirits wandering aimlessly in the shadow-land. Ghosts, shades of great and noble heroes, and flocks of souls herded by Hermes, psychopomp of the dead, floated by.

At last Orpheus stood before the double throne of the infernal majesty. Pluto and Persephone sat before him, and lifting up his lyre, he sang his plea that Eurydice be given back again to the land of the living. So touching was his song that the ghosts wept, the shades were moved to tears, and all the ghostly company was filled with pity. Tantalus of undying thirst ceased for a moment his

struggle for water; Ixion's wheel stopped revolving, and the daughters of Danaus paused in their endless task of drawing water in a sieve. It is said in the mythologies that for the first and only time the cheeks of the Furies were wet with tears.

Great Hades, melted by the song, promised to return Eurydice to the upper-world on one condition, that Orpheus should not look back until they had reached the upper air. The perilous return to the world of the living followed. Up through all the tortuous cavern ways Orpheus led his Eurydice and then, just when it seemed that the journey had been safely ended, he turned back to look at her. A heart-broken cry—and Eurydice was swept back again into the vortices of death. In vain Orpheus sought to return again and plead before the throne of Hades. Eurydice was lost to him forever. He wandered for seven months among the hills, crying his agony to the winds.

As to the life of Orpheus after the death of Eurydice little is known other than the accounts of his teaching and establishment of his mysteries. His song was never again without its note of pathos, and his teachings were enriched by the depth of his tragedy.

The legend which has been given herewith is probably founded on a certain measure of truth, based on the description given by Pausanias, that Orpheus, mourning the death of Eurydice, wandered finally to Aornus, a place in Thesprotia, where it was customary to evoke the souls of the dead. Here by magic he caused his wife to appear but was not able to detain her permanently in the physical world. When she departed again to the abode of night, he died of grief.

The several accounts of the death of Orpheus indicate clearly that they refer to more than one person and may be the faithful accounts of the deaths of the five men who bore the Orphic name. One version describes lightning as the instrument of death. Diogenes in his verses writes, "Great Orpheus rests, destroyed by heavenly fire." Schuré gives a version to the effect that Orpheus dies the result of the machinations of Aglaonice, a Thessalian sorceress. The body of the bard was

cremated by his disciples and his ashes placed in the temple of Apollo.

It is also reported that he committed suicide, in grief for Eurydice and that nightingales brought forth their young on his tomb, and because of this, of all the birds, have the sweetest voices. Still another version causes him to be destroyed by the Gods for his failure to worship at the shrine of Bacchus, but this story certainly belongs to some later man, for the hymns of Orpheus include nine addressed to Bacchus in his various forms.

The most generally accepted version describes Orpheus wandering heart-broken by the banks of the river Strymon, refusing food and drink. Friends and disciples sought him, trying to bring comfort to his aching heart, but the poet desired only solitude. He, therefore, withdrew to the high mountains Rhodope and Haemus, and there midst the snowy peaks dwelt alone, the lyre his only companion.

Cioconian women in Bacchantic bands roamed these mountains. These, hearing the mournful tone, hastened through the forests and gathered about the musician, inviting him to join in their orgies. Orpheus refused. They continued to beseech him and at last grew angry and threatened him. At last one of the Bacchantes threw her javelin, but the weapon upon coming within the sound of his song fell harmlessly to the ground. The frenzied women hurled rocks and fired arrows but no missile would injure the divine musician. The voices of the Bacchantes rose higher and higher and at last their shrill cries drowned out the voice of the singer and the gentle music of his lyre. His protection thus overcome, Orpheus was torn limb from limb by the frantic Bacchantes. They then carried his body and lyre to the river Hebrus, and as the mortal remains of the great poet floated slowly down the stream, the murmur of his lyre could still be heard plaintively singing. The last words of Orpheus were, "Eurydice, Eurydice," and the seven cords of his lyre echoed the sound as they snapped asunder and were silent forever. It is believed that he was in his sixty-third year when he died.

In the tenth book of Plato's REPUBLIC there is the vision of Herus Pamphilius. In this it is described that the soul of Orpheus being destined by the law of transmigration to descend into another mortal body chose to be reborn a swan, declaring it chose this creature rather than to be born again of woman because of his tragedy at the hands of the Bacchantes.

THE TEACHINGS OF ORPHEUS

In his introduction to MYTHICAL HYMNS OF ORPHEUS, Thomas Taylor writes, "Orpheus, as Proclus well observes, 'availing himself of the license of fables, manifests everything prior to Heaven by names, as far as to the first cause. He also denominates the ineffable, who transcends the intelligible unities, Time.' And this according to a wonderful analogy, indicating the GENERATION, i. e. the ineffable evolution into light of all things, from the immense principle of all."

According to Orpheus, all existence is suspended from one immeasurable Good—The Sovereign Principle. The cause of all things, denominated The One, is also the Good and the First; the Good because it is the source, the manifestation of the virtues; and the First because it is the summit of all natures, anterior to both the Gods and Nature.

The Orphic concept of God is one of the noblest ever conceived by the human reason—Deity is no longer a person nor an anthropomorphic entity abiding in some empyreal sphere, administering despotic powers over mundane affairs. God is revealed as an Eternally Abiding Good, an Ever Flowing Fountain of Truth and Law, Omnipotent Unity, Omniscient Reality. In this interpretation, Deity is not a being, but a source of beings; not light, but the source of light; not mind, but the source of mind; the hidden origin of all revealed things. Orpheus propitiated That Which Subsists Upon Itself with hymns of praise and suitable rites. But at no time was The One the object of unthinking devotion or irrational sacrifice.

From the immeasurable effulgency, emerged by procession a splendid triad of supernal qualities.

This triad consists of Being, Life, and Intellect—and is termed The Intelligible Triad. Being is most proximate to The One and is the first manifested virtue of That Which Is Eternal. Life occupies the second place and is prior to intellect. The lowest place is reserved for Intellect, because it is the least indispensable of the qualities.

Being, Life, and Intellect are the first Gods after The One. They abide together in indivisible unity and are properly named the causes of all manifested natures. All forms are rooted in their causes. The universe with its countless genera of evolving lives is an emergence by progression from super-mundane causes.

From the first triad emerge other triads in the following succession:

1. *The One.*
2. *The Intelligible Order.*
3. *The Intelligible and at the same time Intellectual Order.*
4. *Intellectual Order.*
5. *The Super-Mundane Order.*
6. *The Liberated Order.*
7. *The Mundane Order.*

The first three triads—2, 3, and 4 of the above list—are subjective and causal and self-subsistent. Each of the orders consists of a triad of principles, partaking of the qualities of Being, Life, and Intellect. The third hypostasis of the intellectual triad (number 4 in the list above) is the Demiurgic intellect or the Creator of the mundane world. It is the Demiurgos and his progeny, the original Titans—the fabricative forces, that fashion first the super-mundane, then the liberated, and finally the mundane spheres. Therefore, these three spheres are all part of the Demiurgic nature. It is the Demiurgos as the second creator whom the ancients knew as Father, and who was worshipped by the uninformed as the true cause of all things. Most of the theologians and theogonists were unaware of the spiritual orders above the Demiurgos, for which reason they were unable to perceive the true sublimity of the universal plan.

The Mundane Order is the last and lowest of the creative triads. Being, Life and Intellect in this plane are called Zeus, Poseidon, and Hades. These mundane Deities created in turn by virtue of their own establishment the spirit, soul, and form of the material world. Thus, Zeus is called the airy, watery, and earthy father. Zeus, in his aspect of Hades, projects the physical body of Nature. Over this physical body he rules again in his three, now physical, aspects. In his proper nature as Zeus, he is Lord of the atmosphere, and the sky, and the winds, and the breath. In his second nature as Poseidon, he rules the seas, the streams, and the creatures of the deep. In his third nature as Hades, he rules the earth, the mountains, the caverns, and the deep hidden places, subterranean.

Subterranean Zeus or Hades is merely the creative power manifesting through the physical elements of nature, and the whole physical world becomes, therefore, the body of a wretched dead. This is the meaning of Plato's statement that the body is the sepulchre of the soul and that the soul is prisoned in the body as is the oyster prisoned in its shell. The descent of souls into the sphere of generation or into the realm of infernal Zeus is arcanelly set forth in the account of the journey of Orpheus to the underworld in search of Eurydice, who symbolizes experience, soul power, and understanding.

In the Orphic anthropology, man, like the universe, consists of one ineffable principle and six emanating triads of powers or qualities. In this scheme, the mind—or more properly the mental ego which is posited in the lowest division of the intellectual nature—is the Demiurgos or the fabricator of objective forms. Mind, by the Orphic analogy, is, therefore, a little god ruling over lower natures in the same way that the first Gods rule over the whole cosmic plan.

Orpheus taught metempsychosis or the periodic return of soul to the material world. Rebirth was necessary because of the materiality in the soul, which did not die with the dissolution of the body. The passions, appetites, and irrationalities of the soul are not physical, although they are usually dependent upon physical life for their gratification.

The death of the body left the entity with its physical appetites still complete and intense. It was inevitable, therefore, that these appetites should draw the entity back again into physical life. Metempsychosis, therefore, was the law of recurrent involvement in the spheres of sense until the sensory impulses were overcome at their source, the appetitive nature. The physical world exercises a gravitational pull on all natures in which worldliness is dominant. Therefore, the establishment of the Mysteries. These institutions sought to purify the inner life so that man, overcoming his own animal soul, might at death become a blessed spirit "and verge towards the Gods," drawn thereto by the Godliness in his own being.

The sublimity of the Orphic vision is best realized from the contemplation of the rhapsodies devised by the poets of the sacred Mysteries. The Gods are appropriately hymned, their various estates receiving special mention, and their potencies elegantly acclaimed. The verses are like a fine fabric, woven of golden and silken threads, patterned on the looms of the Muses. Orpheus sang the praises of Beauty and Harmony. The Gods could be worshipped with no raucous modes. Man must offer beauty to The Beautiful. He must bring virtues to the altar of the Sovereign Good. The universe is one vast symphony of virtues, and That Which Is The Source Of All Harmony must be harmonically invoked.

The particular symbol of the Orphic cult was the phorminx, the lyre of seven strings, which according to H. P. Blavatsky "is the seven-fold mystery of initiation." It was from the Orphic lyre that Pythagoras derived his inspiration to investigate the music of the spheres. If the seven strings of the phorminx be understood as representing the seven parts of man and the seven divisions of the human soul, then the whole study of harmonics becomes symbolical of inward adjustment. Man, perfecting his own nature, becomes the master musician, drawing divine melodies from the chords of his own being. Chording is combining—it is bringing harmonic values together according to law and rule. Living is likewise a science of combining

factors into pleasant or unpleasant patterns. The master musician is the one who can play most perfectly the sacred compositions upon the musical instrument of his own perfected life.

After the death of Orpheus, his lyre was suspended in the Temple of Apollo, where it remained a great time universally admired. At last there came to the temple Neanthus, the son of Pittacus, who, learning of the magical powers of the Orphic lyre, sought to gain possession of it. He bribed one of the priests to substitute a replica for the original instrument and departed from the city, concealing the enchanted lyre under his robes. Arriving at a safe distance, he stopped in a forest, attempting to play the sacred melodies. His untutored fingers produced only discords, however, and he was torn to pieces by wild dogs, who gathered, enraged at his inharmonic sounds. By this the Greek fablists implied that when the mystical theology comes into the hands of the profane and is perverted, the evil destroys itself and him who perpetrates it.

It is also recorded that the head of Orpheus gave oracles after the body had been destroyed. The eyes opened, and the lips spoke words inspired. The philosophers explained this legend by saying that Orpheus represents the great doctrine or body of tradition. The temples of this doctrine, the body of Orpheus, were destroyed by the frenzy of the untutored mobs, who always perverted mystic things. The head of Orpheus is the source of this tradition, and although the priestcrafts were dispersed and the altar fires grew cold, still the sacred Truths remained to inspire other generations. Wisdom, the head of Orpheus, never dies though the body of that wisdom be lost. Therefore, it is said that the head continued to speak after the form had been torn asunder by the frantic Bacchantes.

Orpheus is commonly regarded as the founder, or at least the principal reformer, of the Bacchic and Dionysian Mysteries. It is said of him that he brought the Dionysian Rites from the East, promulgating them among the peoples of Thrace, from which they spread to Attica, and finally permeated most of the Grecian states.

Prior to the Orphic dispensation, the Greeks

possessed only an immature concept of the state of the soul after death. To the prehistoric Hellenes, the dead wandered endlessly in a subterranean shadow-land; the hero and the slave came to a common end. Neither virtue of action nor profundity of thinking could rescue the soul from its hopeless roaming in the abode of shadows. An endless parade of shades flowed through the portals of the underworld. At the gate, stood three-headed Cerberus, who snarled viciously at the ghosts floating by. Primitive men believed the tomb of the burial mound to be the gate of a subterranean world and all finally came to that gloomy portal, of which the Chaldeans write, "The hinges are rusty, and the lintels are heavy with dust." This was the underworld of Homer. Heroes all came in the end to silence. Not even great Achilles, grave Nestor, or brave Agamemnon could hope for a better future.

The significance of the Orphic reform thus becomes apparent. It changed man's whole concept of his own destiny. It banished forever the world of shades and its fearful ruler and revealed a divine, benevolent plan, circumscribing all of the vicissitudes of life. Men, learning more about their Gods, discovered more to venerate and to admire. Life was no longer hopeless; great purposes came to be dimly visible. Philosophers dreamed about these purposes, poets sang them, orators discoursed of them—until, at last, the Orphic urge produced the most perfect thinker of classical antiquity, the immortal Plato, in whose realization all the wonders of the universe were understood.

A FEW SELECTED LINES FROM THE ORPHIC RHAPSODIES

These verses are attributed to both Orpheus and the early initiates of his school. It is impossible at this late time to determine the true author of these hymns.

To Musaeus:

Learn, O Musaeus, from my sacred song
What rites most fit to sacrifice belong.
Jove I invoke, the earth, and solar light,

The moon's pure splendour, and the stars of night.

* * * *

Illustrious Providence, the noble train
Of daemon forms, who fill th' ethereal plain;
Or live in air, in water, earth, or fire,
Or deep beneath the solid ground retire.

To Night (The Fumigation With Torches.)

Night, the great tamer both of Gods and men,
To whom I fled, preserv'd me from his wrath;
For he swift Night was fearful to offend.
Hear, blessed Venus, deck'd with starry light,
In Sleep's deep silence dwelling Ebon night!

To Heaven (The Fumigation From Frankincense.)

Great Heav'n, whose mighty frame no respite
knows,
Father of all, from whom the world arose;
Hear, bounteous parent, source and end of all,
For ever whirling round this earthly ball;
Abode of Gods, whose guardian pow'r surrounds
Th' eternal world with ever during bounds;
Whose ample bosom, and encircling folds
The dire necessity of nature holds.

To Law (A Hymn.)

The holy king of Gods and men I call,
Celestial Law, the righteous seal of all:
The seal which stamps whate'er the earth con-
tains,
And all conceal'd within the liquid plains:
Stable, and starry, of harmonious frame,
Preserving laws eternally the same.

To The Divinity of Dreams (The Fumigation From
Aromatics.)

Thee I invoke, blest pow'r of dreams divine,
Angel of future fates, swift wings are thine.
Great source of oracles to human kind,
When stealing soft, and whisp'ring to the mind,
Thro' sleep's sweet silence, and the gloom of
night,
Thy pow'r awakes th' intellectual sight.

Yours sincerely,

MANLY P. HALL