

now we have learned the technique, namely, that it is done unto us according to our belief—knowing this we enter into the joy of mastership, becoming efficient drivers.

THURSDAY, MAY 29

I am guided in ways of Wisdom.

I rest in the blessed assurance that Wisdom directs my way. By knowing my feet are guided I open new channels each day. Channels for Infinite Wisdom to flood with Its Holy Fire—channels that I have opened that lead to my Heart's Desire. I link my mind with God's own mind and the word that I seek comes through. I know that my problem is answered, and the knowing makes it true. With a child-like trust I abandon myself to the-One-who-knows—thus the wisdom of the Father goes where the child goes.

FRIDAY, MAY 30

The Light of Knowledge illumines my Path.

Through ignorance we lose our way—and through knowledge we find it again. The Path is there all the time, and when we wander from it we say that we have lost it. The path is never lost. There is always a Way, and when we yield to the Greater Intelligence, the Light of true Knowledge illumines the Path.

SATURDAY, MAY 31

I gather to myself increasing Strength.

Our weakness is proportionate to our belief in isolation—and our strength in proportion to our dependence upon the One incarnate in ourselves. "He who hath given up houses, or brethren, or sisters, or father, or mother, or children, or lands for my sake, shall receive an hundred-fold, and inherit life everlasting." As we cease to lean upon people and things, (and refuse to allow them to lean upon us) we shall find True Strength, and greater joy in all human relationships.

Book Reviews

REVERIES FROM THE RUBAIYAT

IRENE T. HAUGHEY

FROM HOLLYWOOD, the modern Mecca to which all the world of talent makes pilgrimage, comes a new interpreter of the old Persian poet, Omar Khayyam. Illustrations of twenty-four of his quatrains which she calls, "Reveries from the Rubaiyat," have recently been published by Cecil Gwendolen Trew.

To the Religious Scientists, the spiritual psychologists, or however you may catholically name the great and growing host of modern philosophers, the artistic and literary value of these illustrations will be enhanced by a knowledge of the artist's method of work. It will seem a demonstration of their belief in the direct action of Universal Mind through the individual subconscious; that mental processes are controlled by scientific laws; thought, a force which by its nature must come into outward expression.

Keen intuitive perception is Cecil Trew's natural inheritance. A daughter of one of the oldest and most aristo-

cratic families of Oxford, England, she has seen the beauty, design and value in old civilizations. But she is not limited by tradition. One feels that she would bring equal understanding to the portrayal of life in young America, the pageantry of old China, the suppressed ideals of the Jewish race — that she would be internationally minded wherever character commanded her creative interest.

Although she protests that she is not "really an artist because her drawing is often faulty," it is not to be supposed that her work lacks technical training, for she has been drawing since childhood and was trained in the art schools of London and Paris.

Her technique for work is not to force her ideas into expression, nor to compose patiently line by line, nor to draw from form. Rather it is the technique of the spiritual law, the "Higher Potential" conducting through the lower. She allows her mind to be the receptive instrument. Thus

she makes correct use of the law of cause and effect.

From the subject she receives an imaginative idea. She permits this idea to take root in her subconscious mind as long as necessary, coming occasionally back to register new images in consciousness. When the idea is ready for expression her mental picture is complete. Then work begins, rapidly, easily, without fatigue, almost as if the idea were executing itself. It took more than two years to evolve the "Rubaiyat" ideas, but the physical work on some of the quatrains was actually completed in as many hours. The originals are done in black and white, the medium the pencil and a watercolor wash, applied with a fine pig-bristle brush. This ability to apply her clear inner thinking doubtless accounts for her very definite treatment of the quatrains, and explains the photographic quality of her work. However it would be unfair to give the impression that her pictures are merely mental photographs. They excel in the subtle, vivid, vibrant quality of suggestion which is always inherent in the work of the true artist.

Mrs. Trew dispels the popular idea that old Omar, the tentmaker, was a cynical wine-loving tempter of his fellowmen, and stresses him as the understanding poet, showing

by philosophy, sarcasm, and jest the constant interplay of the spiritual and material forces in mankind's everlasting desire to find Truth.

As befits the text of the quatrains the drawings fall into two divisions, the expression of the worldly and the idealistic sides of life. "Myself when Young" is Parsee, dignified, scholarly, didactic. In strong contrast at the other end of the social scale is the stark misery of the crippled beggar, "What! did the hand, then, of the Potter shake!"

The fine attention to detail which rounds out and makes each theme more interesting is especially noticeable in the episodic scene of the magnificent sultan who has so evidently taken "the Cash and let the Credit go"; and the starlit desert nights which are background for Omar's occasional love thoughts; the sweep, strength and speed of the black winged angel; the mystery and symmetry of the "Angel of the Darker Drink."

Through these intuitive methods the artist has caught the spirit of the East, though she has never visited the Orient, and with discrimination has produced the most appealing interpretations of the "Rubaiyat" that have yet been made.

Undoubtedly the philosopher's upraised finger on the cover of the portfolio will in-

vite an ever-increasing public to linger long over the illustrations within. "O come with old Khayyam and leave the Wise—to talk."

Cecil Gwendolen Trew's work is destined to become as well known in this country as

it is abroad, where she has been an Exhibitor Royal West of England Academy, and Medalist of Royal Drawing Society of London. In Paris her two hundred war pictures are part of a permanent exhibit of the Bibliotheque Nationale de la Guerre.



Life's Pathway

As you travel along life's pathway,
And you give a smile each day,
You receive real joy and happiness,
In the kindness you give away.

You must give love in abundance,
If you ever wish to receive,
For love has its natural reaction
And only who know can believe.

'Tis a grand old world we live in,
With oceans of love on all sides,
Yours, if you reach out and take it,
Your soul's content to imbibe.

C. BRASHA.