



LIBRARY COPYRIGHT NOTICE

www.huc.edu/libraries

Regulated Warning

See Code of Federal Regulations, Title 37, Volume 1, Section 201.14:

The copyright law of the United States (title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specific conditions is that the photocopy or reproduction is not to be “used for any purpose other than private study, scholarship, or research.” If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of “fair use,” that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law.

4.5.

MYSTICAL ELEMENTS IN THE
PSALMS

A Thesis by Albert Michels

Submitted to the Faculty of the Jewish
Institute of Religion, Department of
Bible, in partial fulfillment of the re-
quirements for the Degree of Rabbi and
Master of Hebrew Literature.

NEW YORK
1932

N.Y.

1933

CONTENTS

PART I

Purpose.....	Page 1.
Etymology of Mysticism.....	2-4.
Mysticism in its Relation to Prayer.....	4-5.
The Types of Prayer.....	5-19.
The Nature of Mysticism:	
(a) as a Religious Concept.....	19-26.
(b) " " Psychological Concept.....	26-29.
(c) Bibliography.....	20-22.
(d) Comparison of Various Interpretations,	30-36.
The Major Elements in Mystical Prayer.....	37.
Mysticism and Generally Accepted Associated Experiences:	
Ecstasy.....	38-40.
Aesthetic, and Religious Mysticism.....	40.
Nature, " " " ".....	40.
Erotic, " " " ".....	40-41.
Abnormal Phenomena and ".....	41.
Degrees of Mysticism	41-42.
Dimension in Mysticism	43-44.
Religious Mysticism as a Concept of Reality.....	45-48.
A Pragmatic Method of Analysis	49.
Types of Religious Rapport	51-69.
Chart Showing Universality of Mystical Prayer (Heiler).. PART II	61-62.

Application of the Method to Psalms 1-23 to Determine its Validity...	63-110.
--	---------

Part III

Comparative Analysis of the Major Groups Of Mystical Psalms as determined by their Function	86-109.
Group 1.....	88-92.
" 2	92-101 .
" 3	101-102.
" 4	102-106.

Conclusions107-9.

Bibliography111-19.

PART I

כלי אה דעת סמיני
נשגבה לא אוכל לה / שש

MYSTICAL ELEMENTS IN PSALMS

PART I

The purpose of this thesis, if such it may be called, is to determine whether or not there be mystical elements in the Canonical Psalms, secondly if such are found, to attempt a system of classification, and thirdly to evaluate these in relation to other aspects of Jewish prayer particularly prophetic.

It will be observed immediately that the whole basis of analysis, in attempting to find "mystical elements," must be from that of content, since no other source of data is to any extent available.

The implications herein involved are much like that of a physician diagnosing from symptomatology with^{out} ever having encountered the object of the symptoms: The first step in the approach the writer believes to be the finding of a working method which can be applied to the content; a method which can be as comprehensive and yet as accurate as the nature of the subject will permit and yet remain flexible enough to apply to the material. This itself has proven extremely elusive and at times arduous.

THE NATURE AND MEANING OF MYSTICISM:

Out of the labyrinth of material largely unscientific written by "mystics" about themselves and their experience, and the less numerous evaluations of psychologistic philosophers, certain universal homogeneous parallels are discernible veiled beneath the secondary conditioning of varied ages and environments. It is these we shall consider in working out a method.

The use of the word "Mysticism" is a philological accident. The word itself derives from "Mystikos," a Greek root meaning "to close" or

"to hide." This meaning articulating the Greek cult approach surrounded the word with associations given to anyone who had been initiated into the "esoteric knowledge of Divine things."¹ In relationship to this the mystery religion of the Greeks and their rites become synonymous.

"The term might be applied historically to any secret cult revealed only to the initiated. Its origin, certainly like that of Greek religion itself, is integral to the early wild dances of ~~Dionysos~~ Dionysos. The idea (Mystikos) is later refined in meaning in the later teachings of the Orphic cult of the 6th century B. C. whose maintenance, a speculative theory of religion, was that the soul was divine in its origin and therefore naturally pure and that the body was its tomb. To which they joined the doctrine that only by a system of purification, "inward and outward," effected during a series of lives could the soul be released from the fetters of the material and the sensual and in the end attain (mystic) union with God and so again become divine. The Pythagoreans re-emphasized this attitude of the same period and so had much in common with the Orphics and were responsible for the "mystical" doctrine of transmigration of souls. Purification with them took the form of ascetic discipline and ~~other~~ otherworldliness. They too held that the soul was immortal, (had something of the divine in it,) and that the end of man, in its etymological meaning, was to become like God. The development of Greek Mysticism can be traced hence through the poet Pindar, (522-448) who also expresses the belief that the soul is divine in origin and has within it the possibility of freeing itself from the trammels of the flesh by its own efforts towards purity. In his odes he makes clear his belief in the survival of the soul."²

1. "History of Mysticism," Margaret Smith.

2. Ibid.

[What are we? What not? Things in one day ending,
 Man is a dream through shadows dimly seen,
 But when a glory shines from God descending,
 Then rests on men a sunbright splendour--sheen and life serene.]

From this point the concept of Mysticism is developed out of its etymological identity into a speculative system by Plato, Aristotle and Plotinus. (Note Otto ^{P45} ~~2~~). An exposition of these various schools is not pertinent at this point. Suffice it to be said that the term itself originated as an expression of differentiation from the conventional, the usual, the superficial, the obvious, the external, the apparently real. It implied a beyond. It remained for the Germans, a thousand years later, to coin the more subtle differentiation between Mysticism⁴⁵ and ~~Mystik~~ ^{Mystik}: Mysticism⁵ implying what has been mentioned while the ~~Mystik~~ ^{Mystik} has the narrower meaning of personal experience of union with the Infinite through non rational experience. Equally fortuitous might have been the philological inclusion, in our language, of representative words from other ethnic groups, identifying a similar experience with their own term. Suffice it to say that all religious cults have corresponding synonyms approximating the Greek "Mystikos." No?

The writer wishes to emphasize the previously accepted meaning of the word because certain psychological implications will be employed to indicate in part a solution to the quest for method. Thus far we have disposed with the philology of the term, "Mysticism." There remains the supplement of the phrase, "element." There need be no unusual etymological stress on meanings here save the realization that "elements" or "units" although they be the most simple factors of a structure are yet indivisibly complex and infinitely potential. So that even here it must be born in mind there can be no actual simplifi- 7

cation in a really exact sense. (Law of Multiple and ?

NOTE: ETYMOLOGY OF MYSTICISM.

Etymologically "mystic" has nothing to do with union. Our modern use of the word is derived from the Scholastic tradition. But long before men spoke of mystical theology (mysticism) they spoke of mystical interpretations. Such an interpretation was mystical not because it was concerned with a "union¹/mystica" but because it unfolded a hidden meaning and revealed mysteries which only the eye of the enlightened could perceive."

MYSTICISM AS A RELIGIOUS CONCEPT--Mysticism in its Relation to Prayer.

Although James (The Varieties of Religious Experience p. 379) affirms that "Personal religious experience has its root and centre in mystical consciousness" and similarly Wm. Hocking writes of the mystics, "Their technique which is the refinement of worship, often the exaggeration of worship, is at the same time the basic essence of all worship." (Mind Vol. 21 N. S. p. 39). Nevertheless it seems more likely that the more recent deductions of Delacroix, Pratt, Leuba and Puglisi are nearer the truth: Their conclusions, although different in degree and process, imply that mysticism is an aspect of prayer rather than the converse.

Delacroix, although not thoroughly consistent, stating in the "Etudes d'Histoire et de Psychologie du Mysticisme" that ~~Mysticism~~ is at the "origin of all religion" recognizes nevertheless, on page 306, that the "Christianity of Bossuet excludes the mysticism of Mme. Guyon." "One cannot deny that there are here two different forms of religion." In a more recent article on "Le Mysticisme et la Religion" he has decided, (Scientia Vol. XXI, 1917) "There exist religions without mysticism."

1. "Mysticism, East and West," R. Otto, p. 141.

Leuba in his "Psychology of Religious Mysticism," concludes, "There are two types of prayer, subjective and objective. The different methods of worship they involve are observable throughout the history of religion both in private and public worship. In the one, objective business-like transactions with God exist. In the other, it consists in communion or union with God or even in an absorption in the divine substance. This type is found among uncivilized races as well. Miss Kingsly, (Mary Kingsly, "The Forms of Apparitions in West African Proceedings of Society for Psychical Research," Vol. XIV, p. 334) states "The great man (the tribal leader) stood alone conscious of the weight of responsibility placed upon him. He talked calmly like a great diplomat talking to another, bargaining, compromising." Pratt concludes with other examples of objective worship, "The ancient worship of the Hebrew was altogether of the objective type. Yahweh did not even maintain a relation with individuals, his dealings were rational. It was not before the later prophets and Psalms that certain expressions of subjective worship occur."

In a similar way, referring to Rome, J. B. Carter (Religious Life of Ancient Rome, Houghton Mifflin & Co., 1911) says, "They could know nothing of their gods beyond the activity which the gods manifested in their behalf nor did they desire to know anything. The essence of religion was the establishment of a definite legal status between these powers and man. A prayer was therefore a vow in which the man, the party of the first part, agreed to perform certain acts to the god, the party of the second part, in return for specified services to be rendered. In the majority of cases the gods did not receive their payment until their work had been accomplished." This is the objective religious relation in all its nakedness. But it is to the subjective category that mysticism belongs. //

Pratt too follows the distinctions of Leuba. In his "Religious Consciousness," Chapter 14, he opens, "I have had occasion to distinguish between two types of worship, one which aims at making some kind of effect upon the Deity or in some way communicate with him, while the other seeks to only induce some desired mood or belief in attitude in the mind of the worshipper. The former of these types I shall refer to as objective worship and the latter I shall call subjective worship. He illustrates effectively from Chinese, Hindu and Christian services. (Chapter XIX.) In this latter form of prayer the mystical expresses itself."

Thus far distinctions have been offered which are mainly negative in character. They prove only that mysticism does not belong to the objective type of prayer. But if it does belong to the subjective phase how shall we identify it, how differentiate it from other phases of subjective prayer and how evaluate it?

It is here that the method of the psychologists fails because it is concerned more with behavior and modes of activity than meanings. It will be necessary to go further into the nature of meanings if any satisfactory distinctions are to be made.

The method of Puglisi in his treatise on prayer (MacMillan) to the writer is more adequate for his purpose than the analyses of the psychologists. Puglisi admits any "observation on the problem of methodology in prayer must rest upon a classification into types."

1. The more subtle qualities ~~imposed~~ ^{involved} in the difference between subjective and objective are not pertinent here. The distinction employed is for the sake of differentiating one method of prayer from others. A more detailed consideration of the ontology of the problem is developed on pp. 43ff Part 1.

?
??

7.

But he realizes well the futility of dividing into types on the basis of content or of even psychology and history. (When all these factors are available as they are not in the present investigation.) He points out (and it has occurred to all of us) that the categories of the "higher critics" noticeably in Psalms, Gunkel, Wellhausen, Smith, Smend, Driver, Briggs, Barnes, et al, are totally inadequate. Many of these commentaries have long explanations and notes headed "A Psalm of Lamentation," "A Psalm of Thanksgiving, Sacrifice, Dependence, Persuasion, etc." The usual popular distinctions made by these philologists are Psalms of Adoration e. g. 146, Thanksgiving Psalm 103, Supplication 86, and Confession 10 or 35. But in all cases the gentlemen have refrained from confiding to us the meanings of these categories--justifiably enough--it is not possible--much less to arrange them in order. There can be no differential? As Puglisi points out, "Classification by this method (content) alone is bound to fail miserably because prayer may be at the same time petition and thanksgiving, confession and intercession, an act of humility and simple expression of obedience, or a complete expression of the surrender of the will. And it may be confined or extended to one or more of these contents without essentially changing its character.

(Page 151--Prayer) Father, Faber in his "Growth of Holiness," describes how prayer may pass from intercession to thanksgiving from thanksgiving to praise and to petition without undergoing thereby any change in its inner nature which could entitle us to distinguish it into various types. And it has occurred to all of us that the order

1. The method of the higher critics is invaluable in arranging the literary morphology of the text, its chronology when possible and the determination of the original and its addenda. (But this aside from meaning and the evaluation of meaning.)

need not be that--that emotions follow more frequently with no order, or an order we have not yet been able to fully understand.

But we need go no further than the Psalms themselves where frequently the ~~ps~~almist changes his mood from verse to verse. (Psalm 57 or 69 etc.) Nor can this method account for two elementary occurrences in prayer one of which is presented constantly in the Psalms. First, the fact that prayer may be without content, and secondly the constant presence of the paradox of emotional polarity! The implications in prayer of a feeling of humility on the one side and being God himself on the other, (Otto, "Mysticism of East and West, p. 183), exaltation and depression, a sense of great power and a feeling of helplessness, the constant and continuous implication that every emotion seems to be correlated by its opposite in a closely placed context. To the extent that subjective prayer is emotional this difficulty must be faced. The parallel paradoxical problems ~~of~~ ^{of} consciousness, multiplicity and unity, voluntarism, quietism, and the sense of being and not being in subjective prayer shall be considered later in the discussion of the philosophies of nature of mystical prayer.

Other classifications of subjective prayer have been made by every representative writer on religion. F. Heiler (Das Gebet) and N. Söderblom and Van Der Leew mention two types of prayer. "The mystic and prophetic". The difficulty here is also that of a differentiation. The former type is one in which according to these writers the subject turns from the "outward" and casual world and withdraws to the Divine which is apparently within them. The second type they identify as an emotional explosion, a positive assertion of the need for any of the petitioned "ends" which are usually social (involving the sharing of the blessing by others) for example the plea for "salvation, grace or happi-

The type of prayer is not well stated

ness", the difficulty here is also that of a differential. Prayer may be both "mystical" (in this sense) and prophetic or neither.

An equally popular historical division, though equally, unreliable, is the twofold mention of the "prayer of meditation and the prayer of the emotions." (Mentioned by Le Combe in relation to Mme. Guyon²). This too, involves the previously stated fallacy of the content method. There remains the necessity for devising some other method of approach. Besides the methods of modern psychology which vary according to the schools, there is the approach employed by both Otto (Das heilige) and Puglisi (Prayer). This method attempts a more comprehensive analysis than either psychology or the content method can allow. "The classification of prayer... can therefore be arrived at only by a wide survey of its varied phenomena combined with an observation of its function.....We must therefore concentrate our attention on those activities of the spirit which produce prayer and sustain it.....The modern classification of psychological activities tells us of the activities of presentation, judgment, and will ~~and other psychological analyses will follow~~) A similar course should be followed in the analysis of prayer.... Life demands above all else its own preservation and the will searches for the way of salvation. The intellect (judgment), craves for the light of knowledge. The activity of presentation seeks embodiments of beauty. And all this takes place not in succession, as many have thought, but simul-

1: Puglisi: Prayer: Types.

10.
taneously according to the individual disposition and state of the spirit's development."¹

Puglisi's development from this beginning is not unlike that of Leuba and Pratt. He accepts the distinction between two types of needs in prayer--those growing out of external material needs and those motivated by the "mystery" about him. But his development is not that of description so much as an explanation of motive, which grows and develops with evolutionary progress. Due to this perspective he arrives at a more comprehensive and accurate methodology. The motive of religion and prayer he finds to be rightly enough "coordination" of knowledge and experience which he admits to be dominated by three representative categories; Sacrifice, mystery, and prayer, the last of which he realizes embraces the preceding two. In this process of "coordination" he discovers the major types of religious behavior (including prayer.)

The prayer category he finds to be determined by its function. "In this coordination we may see physical remedies by means of which religion seeks to regain lost health or to protect the body from the attack of illness. There we find intellectual remedies through which by means of myths and revealed doctrines they direct human hopes toward an ideal life. Here also are "moral" remedies which

1. Puglisi.

Discussion in Chap. VII, Types of Prayer.

religions have introduced with the revelation of laws which aim directly at promoting and arousing love of what has been recognized as good and just and hatred of what has been considered as unjust, blameworthy, and sinful. Lastly there are physical-aesthetic remedies where coordination and contact with the Divine are sought through drink, dancing, sacred images, ~~aesthetic~~ exercises, phallic cults, temples and music. These functions of religion ^{were} expressed and illuminated through prayer. From a pure and simple expression of the liberation and preservation of the material life of the individual and society emerges that type of prayer which we may call eudemonistic." From this same activity springs at a second stage, ~~with~~ the rise of the ethical conception of the divine and its relations to the world. That ethical prayer which is a high exercise of love and therefore of kindness and justice in social life. From mental activity in which man in his attempt to rationalize the irrational, to conceive the inconceivable, to penetrate the tremendous mystery, stands as he prays perplexed by the power of truth and adores in the Divine that supreme light which lightens his own conscience, there comes into being poetic prayer. Lastly from the contemplative activity which allows man as he prays to distinguish what is holy from what is fearful, to press on more and more toward the Divine. (Conceived as the sublime ineffable beauty) We see emerging aesthetic prayer with all the exquisite creations of liturgy and sacred art which

accompany it.

It is apparent that the eudemonistic type of Puglisi is synonymous with the objective type mentioned by the psychologists. Their subjective category he analyzes into the remaining three which might be considered further since mysticism as a category of prayer must lend itself also to these discriminations.

CONDITIONS OF AESTHETIC PRAYER.

Although this type of prayer may in its value attain sublime and infinite qualities, it is comparatively not difficult to identify. It obviously employs the concept of beauty or any of its varied expressions as chief object of attention in devotion. Puglisi rightfully points out the close association of art and religion but is careful to agree with Ratzel and J. W. Hover in the religious origin of art neglecting the exaggerations of Fries and De Witte. (Fries: Religion as the faculty of discovering the eternal in the beautiful) (De Witte: Understanding religion as a compound of two elements, truth and beauty.)

J. W. Hover in his "Die Religionen, ihr Werden, ihr Sein, ihre Wahrheit, Stuttgart 1923," illustrates the religious origin of the dance and drama which as he points out are simply ceremonies, symbols of divine revelation, means of attaining a complete expression of prayer. One need but recall the ecstatic dances of early races or those of the Shamans or Dervishes, or those of the Gnostic Christian sects or of the Russian Chiergiasts or the Persian mystics or the Dionysiac festivals to realize how they all contribute to portray prayer, the central function of religious activity. Dance,

music, song, are therefore only an unconscious attempt to portray, by plastic and pictorial art through the sensations of profound aesthetic emotions, what prayer expresses less adequately through words (or no words.)

"The statement of Ratzel (the ethnologist) that art everywhere is found associated with religion--and can maintain its life only through it, is not derived from an external knowledge of the facts but traces back to their inmost roots those laws of harmony which cause contemplation, adoration, and prayer to be inseparable in the human soul....."¹

"That we are specially concerned about is the fact that aesthetic prayer arises from this union. The unexpected, the surprising, the overwhelming, the marvelous, the enthralling are qualities of the numerous. Admiration, contemplation, surprise, wonder, enthusiasm lead to veneration and adoration--(This is not wholly true since emotions have no sequence. [-Trout: Religious Behavior, but enough so for our purpose,]) Let us recall how the hero, the wonder worker, the king are rapidly transformed into mythical heroes, into objects of adoration, into demi gods or even into deities incarnate. History teems with such instances. The mere perception of something which surpasses everything else in beauty stirs to adoration and an attitude of prayer.....Besides the reaction of "delight and torment" which is experienced in the aesthetic, Puglisi finds a creative impulse to action. When Moses desires to hear the voice of God on behalf of his people he withdraws to the lofty peaks of Sinai. The mystery of God and his own mission in the world is revealed to Jesus in the solitude of an oriental landscape. Mo-

1. Puglisi, p. 170.

hammed is called by Allah to be the Messiah near a solitary mountain close to Mecca....And so besides these a countless host have learned to find on high mountain solitudes or in shady valleys as they gaze over a stretch of mountain or plain the ineffable ¹emotion of aesthetic prayer."

NOETIC PRAYER

This type of prayer will not lend itself to as definite a categorization as the aesthetic, the eudemonistic, or the ethical. Jeremy Taylor (Life of Christ 1649) describes noetic prayer as the transition from "intense meditation to that contemplation which attains to the vision of the wonders of God, as the human soul enters the realm of divine light." Von Rugel (The Mystical Element in Religion) from another angle defines it as "The renovation and purification of the soul in a wider life gained by contact with the eternal source of strength." F. O. Feth (Study of Prayer) identifies it as the "well-ing up in the heart of the divine Presence where it is "felt as the spring of wisdom." History lends innumerable examples of this type of prayer:

Bianco of Siena---

What is prayer but upward turning
Of the mind to God direct
By the gracious touch of God?
What is prayer but mental yearning
Hearts' joy, light of intellect.

The hortatory portions of Proverbs are of this type e. g. 3/5.

1. Puglisi p. 175.

"Trust Jehovah with all thine heart and lean not upon thine own understanding. etc."

"It is what Robert Barclay called intuition of the highest knowledge issuing from the spirit of truth. Recognizing God as he emerges from the depths of his soul he calls upon his light and his truth for this life. These descriptions of noetic prayer enable us to understand that it is in reality the expression of an intuition of the divine wonders by means of which man, as he prays, enters the realm of the prime source of intellectual light. He loses himself in the Divine....It is clear that the dominant note in noetic prayer is the impression of light which man receives as he prays."¹

"Thou dost illuminate me in thy light. Thou hast made me know thy truth. Thou art that light above every light, with which light Thou dost give to the eye of the understanding supernatural light... In the light of faith I gain wisdom,.....Thou art indeed wisdom itself. In thy light Thou dispersest darkness, etc."²

The vision in which light predominates is the vision given by noetic prayer. The light is intellectual rather than aesthetic and that is why it can be identified with (its opposite) darkness. Among souls grievously oppressed by the consciousness of their own darkness and attracted at the same time by the irresistible fascination exercised by the light of wisdom, none has described this attitude better than Friedrich ~~Frederick~~ Nietzsche in his:

1. St. Catherine of Siena, "Dialogue of the Divine Providence, Chap. 167.

2. Puglisi.

"Ich will dich kennen unbekannter, du tief in meine Seele greifender
Mein Leben wie ein Sturm durchschweifender, du Unfassbarer mir
verwandter!

Ich will dich kennen selbst dir dienen."

"It is no mere chance that countless primitive gods are worshipped under the symbol of light, nor that the ancient mythology has represented the sun as a wise and all-seeing being. All the gods of Egypt, Babylonia, India and Persia are not only powerful but are also clothed in dazzling light. "Glory to thee who dost possess the most supreme understanding," runs a Buddhist hymn." Puglisi cites a supreme example of noetic prayer as that of Ruysbroeck:

"Few men attain to the divine contemplation because of our incapacity and the mystery of the light in which contemplation takes place. But he who is united to God and initiated into this truth can understand the truth of himself, because to conceive and understand God apart from any symbol and as He is in Himself is to be God with God without any intermediary and without any otherness from Him that can possibly become an obstacle or a source of error. He however who would thus understand must die to himself and live in God, and then he will turn his face toward the eternal light in the depths that lie at the back of his spirit, where the hidden truth reveals itself without intermediary. For the Heavenly Father desires that we should see and that is why He is ever saying to our inmost spirit one deep unfathomable word and nothing else."

This type of prayer follows in evolutionary sequence the eudemonistic which strives merely for material power and transcends the

"experience of the ^{numinous} numinous as a supreme beauty" beyond the encircling wealth of irrationalism it reaches so that it might present itself before the throne of Divine Wisdom"¹

From this account it is rendered reasonably clear what the nature and function of noetic prayer is ~~viz~~: the need and petition for intellectual truth, light or wisdom coupled with expressions of gratitude after it has been received.

There remains one fundamental category of prayer not yet considered: Ethical. This prayer exhibits three distinct principles (Puglisi, p. 199)

- 1) Sacrifice of the individual for the community.
- 2) Complete submission to or union with the Divine Will.
- 3) Heroic action for the victory of good over evil.

(It will be noticeable that factors 1 and 2 are also present in aesthetic and noetic prayer while 3 is distinctive.)

The idea of individual redemption is gradually transformed into the idea of the redemption of the community and in universalistic religions the redemption of humanity. The growth of this idea is due primarily to their being conscious of universal ethical principle not limited by historical phenomena.

It is true that "language and religion are the strongest links that bind the individual to the community, and prayer is then the great collective voice praying that all may receive those very blessings which the individual had vainly asked for himself alone. When the individual has a lively sense of his inseparability from the world and the community, his aspirations are no longer restricted to

1. Puglisi, P. 193.

18

his own liberation. In his fervent desire to overcome the limitations set to his power and knowledge in his yearning for salvation and for light he finds in the community, and in humanity a motive that he had never known before for religious emotion and ethical prayer. "Examples of this prayer are without number. They are present on almost every page of the Prophets and Prayer Book and subsequent historical material. (Examples: Jeremiah, Amos, and Isaiah, ~~Isaiah~~.)

The most elementary forms of ethical prayer seek for the individual power to carry out what he is taught. They seek the assistance of higher powers against the spirit of each and against temptations. They seek for him strength to subdue evil inclinations and selfishness, to have patience, love sacrifice to his own brethren. While aesthetic, noetic and eudemonistic prayer may concern themselves only with the good of the individual, ethical prayer does not fulfill its function unless those values are attained for the purpose of the collective life and in many cases with the sacrifice of the individual if need be, who has asked to receive them. When this type of prayer becomes subjected to the element of surrender and trust, there is found the second element previously mentioned. "When prayer is made for the identification of the struggling human will in the Divine Will in full consciousness of the ethical value of action, the legalist and mechanistic formula of lower types of prayer are already transformed."

The Egyptian hymns to the majesty and loving-kindness of the gods, those of the Babylonians to symbols of the order of goodness in nature, the Vedic singer who invokes Varuna, or the Peruvian who prays to Pachacamac all imply this ethical vein. This is the negative aspect.

29

The individual sacrifices or is willing to sacrifice himself, is anxious to submit his will to the larger will of the universe. There follows the positive assertive ethical prayer that which "tends to become an instrument of moral elevation for the individual and the community." It is a "heroic exaltation and a winning of life's ethical values." It is the dynamic opposed to the static in prayer. It is not the primitive asking the will of God apart from the will of man be done--so much as it is the fullness of God's nature....in the unalienable rights of human personality. It is an energetic and active optimism." Among his ~~former~~ personalities imbued with this attitude and its expression, Puglisi cites: Akhnaton, Moses, Jesus, Lao-tze, among the moderns, Malvidia, von Meysenberg, Leibnitz, Rousseau, Goethe, Emerson, Ruskin, Amiel, Beethoven, Mazzini, Packer, Tagore.

This prayer, ignoring visionary aestheticism, the negative theories of the world, the "impracticable" in noetic prayer, passive quietism, adopts a "creative activity stepping forth to meet evil, in order to attain ideal life even though it be through pain." (It is noticeable at this point that Puglisi deals only with the negative aspects for ^{the} sake of comparison of aesthetic and noetic prayer. The activating positive functions of these are equally apparent just as the negative phase of ethical prayer--(seeking the good through non social activity) but it is necessary to adopt some basis of analysis.)

THE NATURE OF RELIGIOUS MYSTICISM AS A RELIGIOUS CONCEPT.

With this background in mind, indicating in somewhat cursory fashion the soil in which mysticism grows and from which it gathers strength and finally flowers, transforming the rugged elements of prayer

from which it springs into its own transcending absolute, we are now ready to consider a little less superficially something of its nature as a religious concept.

The "Mystics" themselves have written at length about their experience and in their prayers are found innumerable examples of their experience. Inasmuch as the method of this paper is critical rather than descriptive, space cannot be given to more than representative instances of what the mystic describes. Illustrative material is accessible in the world prayer literature of which the following bibliography of prayer has proven sufficiently comprehensive for our purposes:

CHINA: Livre des Vers (G. Panthier) Extracts from sacred books of Persia, Egypt, Assyria, and China: Paris 1872.

EGYPT: E. W. Budge: Books on Egypt and Chaldea, London 1909.

Plato: Dialogues, Jowett, Oxford 1892.

Plotinus: The Enneads (S. MacKenna) London 1917.

INDIA: Rig Veda A Langois, 1872.

~~Br.~~ Rig Veda: K. F. Geldner, Gottingen 1923.

Lieder der Mönche and Nonnen, G. Buddhos 1899.

Psalms of the Early Buddhists: London 1913.

Die Bhadracari: Eine Probe buddhistisch--religiöser Lyrik
Leipzig 1913.

W. H. Shomerus: Die Hymnen des Mannikka--Vasoga, Jena 1923.

(Further editions of Brahmania, Upinishads, the Purana:

Vide bibliography in index.)

PERSIA: Anesta, Livre Sacre' du Zoroastrisme (C de Harlez Paris 1881)

BABYLONIA AND ASSYRIA:
Babylonische Hymnen and Gebete, H. Zimmern, Leipzig 1911.

HEBREW: Bible Old Testament, (Torah, Neveim, Kethovim): Hebrew Publishing Co., New York, 1926.

S. Singer: Daily Prayer Book of the United Hebrew Congregations, London 1908.

J. de Pauly, Sefer ha Zohar: 1906. 1?

Michael Sachs, Deutsche Gebete an Wochen und Festtagen für Haus und Synagogue, 1898. ?

R. Vulture (English) Vienna, The Forms of Prayer.

ISLAM: The Koran: Text and translation, English Mohammed, Ali--Lahvre 1920.

Moslimisches Gebetbuch, Maulvi Sadr-ud-Din, Berlin--Wilmsdorf 1928.

CHRISTIANITY:

Eastern: The Ancient Liturgy of Antioch Hammond, Oxford 1879.

The Ancient Church Orders, Cambridge 1910. A. I. Mc Lean.

Liturgies: Eastern and Western, C. E. Hammond, Oxford 1878.

The Greek Liturgies, C. A. Swanson, Cambridge 1884.

Western: The Book of Common Prayer of 1662.

The Book of Common Prayer Administration of Sacraments and other Rites, Protestant Episcopal Church of the U. S., 1885.

Book of Church Services (Congregational and Baptist, Boston 1922.)

Ritual of Methodist Episcopal Church, New York 1916.

The Unitarian American Association Service, Boston.

Further investigation and an excellent list of Personal Prayers

can be found in Puglisi, Prayer p. 269. and (Cohen.) A representative account of the history of Mysticism together with illustrative material and bibliography has been published recently (1931) by Margaret Smith, London, MacMillan.

Besides the historical textual critics of Mysticism, those most concerned with classifications have been of three major types: That large group of enthusiasts and possible practitioners whom, for want of a better name, may be called "Romanticists" and the psychologists and philosophers whose approach is purely academic. While the evaluations of the "Romanticists" are stimulating and at times suggestive of deep feeling they have not been helpful after critical analysis, due to inaccuracy of expression and incomprehensiveness. Thus Margaret Smith, (if an uncomplimentary allusion to a woman scholar can be made) in her "History of Mysticism," while valid in her division of Mystical as an attempt "to establish a conscious relation with the Absolute in which is joined the personal object of love" into the three universal psychological processes ("the Mystic Way").

"Purgative, Illuminative, and Unitive" (which follow in temporal order as the individual progresses, is less clear in her evaluations of these processes which she somehow transmutes into the following four elements:

1) INTUITION: "The means by which a man can receive direct knowledge and revelation of God, by which he perceives things hidden from reason."

2) DIVINITY OF MAN: "Mysticism assumes man is a partaker of the Divine Nature if he is to know the Divine; only if the

23
self is real can it know reality."

3) PURIFICATION: "Mysticism assumes that none can attain to the knowledge of God except by purification from self."

4) LOVE: The guide on the upward path of the mystic is and must be love."

It will be apparent that no attempt has been made here for categorization, much less for evaluation. When an effort is made (Epilogue) we discover, "if we cannot follow them (the mystic) ^{and} cannot understand what they seek to tell us, it is because few are prepared to pay the price," for the way is long and hard.....

Are the mystics right? Yes, if it means in short, a real experience here and now of what we call Eternity".

A constructive scientific evaluation of this passage would be difficult. It is the business of the scholar to understand, at least not to admit, his initial incompetence of never being capable at any time of understanding. That is implied by "right" "real" and "Eternity" is particularly vague.

H. G. Enelow in his "Mysticism of the Psalms (p. 56) is less specious: "What formed the Mysticism of the Psalms? I shall name the following elements: Enlightenment, yearning, the sense of Divine Presence, and the joy of it all." With the exception of the third characteristic, which is common to all prayer, this declaration is unintelligible. No definitions follow to aid us in any attempt at methodology. The conditions named appear to be psychological condi-

tions and as such deserve something of identification if they are "elements." Equally baffling is R. W. Trine's (In Tune with the Infinite, p. 40.) "It (Mysticism) is a spiritual sense opening inwardly, as the physical senses open outwardly and because it has the capacity to perceive, grasp and know the truth, we call it intuition." (This intuition being synonymous with "Mystical Consciousness.")

The attitude of current psychology concerning intuition of this type is here pertinent. "To the scientific student of psychology, intuitionism seems to be a form of infantilism." (D. M. Trout. Psychology of Religious Behavior, 1932, p. 270.) More comprehensive but also indefinite is C. Montefiore's preface in his "Mystical Psalms" in which he offers three aspects of mystical religion:

- 1) Direct communion of man and God.
- 2) The activity of both man and God in the experience.
- 3) The extra-rationality of this experience. *With* All of these *mystical elements* elements (reminiscent of James) he is able to find, in certain of the Psalms not however with any attempt at preciseness of interpretation.

"Systems" such as these, however, are of no more pragmatic value to us in seeking a method than the mystic's own descriptions of his experience. Thus: Plotinus' Enneads, "Now often I am roused from the body to my true self and behold a marvellous beauty, and am particularly persuaded at the time that I belong to a better sphere, and live a supremely good life, and become identical with the godhead and fast fixed therein attain its divine activity having reached a plane above the whole intelligible realm." "And again now ~~since~~ in the vision

35

they were not so but the seer was made one with the seen, not as with something seen, but as with something made one with himself, he who has been united with it might, if he remember have by him some faint image of the Divine. He himself was one in the vision, with no distinctions within himself either as regarded himself or outer things. "There was no movement of any sort in him, nor was emotion or desire of any outer thing present in him after his ascent, not in reason nor was he himself present to himself if I may so express it."¹

Or the Sufi (Abū Sa'id)

"I am Love and I am the Beloved; and no less am I the Lover,
I am Mirror and I am Beauty; therefore, behold me in myself.
Lover, beloved, and love are one at last,
And he, the One, the Real is all in all."

Or Al Hallaj's

"I am He (God) whom I love and He (God) whom I love is I."

To modern psychology regardless of its method if it is a "description and classification of psychical processes which are directly connected with physiological processes and which, therefore, obey the laws of the body mechanism, and also a description of the way in which persons think and act,"² then its findings cannot be overlooked.

1. Charles Bakewell, *Source Book in Ancient Philosophy*, p. 386-391-2, Scribners, N. Y.

2. Pratt, p. 456. *Religious Consciousness*

Mc Dougall, *Body and Mind*: Intro. Methuen, 1915.

Calkins: *Intro. to Psychology*.

Coe: *Psych. of Religion*, Chapt. II.

Psychology's (Frank) Amy

The relatively current work of the new schools the "gestalt" and the "behaviorist" ^{psychology} has not contributed thus far in an analysis of Mysticism. The earlier investigations of James, (Gifford Lectures), Leuba (The Psychology of a group of Christian Mystics, Mind N. S. 14/ 1905--p. 15-27) and Pratt have definite results which shall be cited. While von Hugel (1905) and Delacroix in their precise accounts in which they employed the psychological-historical method, have contributed largely in securing parallel motivations in this representative period.

There has been developed thus far three types of explanation growing out of differences in method which in turn, as Pratt points out (p. 443) (Religious Consciousness), rest upon the individual psychologist's interpretation of the nature of the universe: There is first the point of view which accepts a supernatural. This group, (vide A. B. Sharpe, "Mysticism, its True Nature and Value," London: Sands, 1910) is willing to claim that, in the mystical experience, the soul of the subject directly contacts the Divine or Supernatural and receives from it whatever has been its petition, which it brings back to the world of men. Such an experience it is willing to accept as miraculous. The second point of view, denies altogether the existence of a supernatural universe, (Leuba: Psychology of Religion.)

or if there is any it does not operate in human thought. Explanations of Mysticism from this source are based on purely the usual elements in human behavior complexes as they may be.

Grotesquely enough, there remains a third perspective which is that of both preceding groups and neither (Underhill, *Mysticism*, p. 3) ~~not~~ do they deny any dualism in reality; everything is natural; the supernatural being a type of the natural. "What the theologians call the supernatural is merely more of the natural". There is an unknown which is not supernatural, it is rather the unknown part of reality (which is identified with the natural) inasmuch as they hope to finally know it through that medium.

Boutroux, (*The psychology of Mysticism*, *International Journal of Ethics*, XVIII p. 194) who has a similar position, states, "Is there for us as conscious beings, besides the individual life, a universal life, potential and already in some measure real? Is our reflective and individual consciousness according to which we are external to one another an absolute reality or a simple phenomenon under which is concealed the universal interpenetration of souls within a unifying principle?"

The conclusion from this attitude is drawn that the mystical experience is simply immediate knowledge of the real--the natural. Miss Underhill explains, "It is notorious that the operations of the average human consciousness unite the self not with things as they really are, but with images, notions, aspects of things. Because mystery is horrible to us we have agreed, for the most part, to live in a world of labels." So, Miss Underhill concludes, what the world knows as reality is in

fact only "conventions of reality." The mystic is he who has direct apprehension of the natural or real world, so that when he speaks he gives not conventions, but the immediate knowledge of reality. He is able to do this by exercising the "mystic sense" "which has attachments to emotion, to intellect, and volitional life of ordinary men." Sic. Professor James, although employing more scientific methods, arrives at somewhat similar conclusions. (Pratt) "The mystic contacts an altogether other dimension of existence" (Varieties p. 428, 515) which in the mystic revelation (Journal of Philosophy VII 85-92) is a lowering of the threshold of consciousness where what is in the subconscious comes suddenly into full consciousness. But the variance of these groups in their interpretation of reality is of secondary importance, for our purposes. (We need not ponder the philosophy of the psychologists *if* there can be discovered in spite of these variations certain fundamental psychological aspects which they can all agree upon. (The least common denominator of their differences.)

Leuba, in his masterly essays on the Psychology of Religion, p. *no, no* 300, discusses at length the fallacies of all three groups, particularly James who has erred in "confusing 'pure experience' with elaborations of it..... (immediate experience) It is because of this error that he was a believer in mysticism as an aspect of the Absolute-- or one should say he committed that error because he wished to believe in a mystical revelation."¹

For us as with Leuba, the "direction of the mystical effort," is the thing most worthy of notice. It might be spoken of as a manifestation

1. Leuba, p. 308.

of the "Life-energy, the E lan Vital, the important thing to do is to determine the conditions of the manifestation in order that it may be known more fully. Puglisi in his determination of the nature of prayer by finding its specific function expresses a similar attitude.

Psychology in its varied investigations has agreed with James in accepting as qualities of mystical experience the following categories which he enumerates in his "Varieties of Religious Experience."

- | | |
|--------------------|---------------|
| 1) Ineffability. | 4) Passivity. |
| 2) Transiency | 5) Immediary. |
| 3) Noetic quality. | |

His interpretations of their etiology and particularly his zeal for claiming for mystical states, absolute authority over the individuals to whom they come is not so readily acknowledged. (Gifford, L. p. 422.) 1. "Mystical states when developed have a right to be authoritative over the kind concerned. 2. They break down the authority of the non-mystical or rationalistic consciousness based on the understanding and the senses alone. Psychology also in the investigations of Leuba, James and Pratt has accepted the general historical divisions of the ways of attaining the mystic state offered by various world cults varying again in interpreting them. The psychologists with the exception of James identifying them with methods of attaining varying degrees of hypnotic trance while the mystics, (Leuba IX-XI, Pratt Chapter XVIII) identify them as varying stages of communion with God. These conditions are viz: Purgative, Illuminative, Unitive. For a discussion of these states vide Pratt Chap. XVII-XVIII and the auto biographical descriptions of method in Yoga System of Potanjali tr. by James

9

H. Woods, Harvard University Press 1914, (XII & 384.), the accounts of Santa Theresa (Marcel Bioux "Saints Autobiography, Paris 1857.") "La Vie, Foundations, Le livre des Foundations, Castle of the Soul.", Mme. Guyon (La vie de Mme. Guyon vide Bibl.),

In comparing these two methods of generalization of definite similarities are apperent:

	<u>James</u>		<u>Mystics</u>
(Monism)	Unity		Unity
	Noetic quality		(Illumination
	Ineffability		(
			(Purgation
	Immediacy		
	Transiency		

Both emphasize the final stage of "unity". The remaining categories are not mutually exclusive. Both also mention the "noetic" illumination. The subject by practicing rigid ascetism (purgation) comes to find himself finally in a condition of illumination which is noetic in character. Subsequently in the condition of unity he finds the experience, immediate, ineffible and (transient as so many mystics testify--in the last mentioned category (transitory) with some degree of regret. (St. Theresa La vie 37.) Leuba, p. 107.) In other words these two approaches offer two separate angles of one experience, coinciding in fundamentals.

If we now compare the functional elements in prayer mentioned by Puglisi, definite identity will become visible:

SUBJECTIVE PRAYER (Pratt)

(Prayer in General)

<u>Puglisi</u>	<u>James</u>	<u>Mystics</u>
Aesthetic)	Immediacy	Purgation
)		
)	Transiency (3)	
Noetic)	Noetic (2)	Illumination
)		
)	Ineffibility (1)	
Ethical)	Unity (Passivity) (4)	Unity

It is apparent that conditions mentioned by Puglisi are discernible in both outlines. To begin with a condition of unity is implied in the major prayer divisions. The noetic similarity is also identical in all three. Transiency, a time element, has apparently been neglected by the mystic as an essential element in his experience--its significance is purely psychological and therefore does not engage his attention as an end, which to him must be of religious significance. Immediacy of James is really a secondary condition of unity (immediate unity). So that in simplification we find this possibility:

Aesthetic factor)		
Noetic ")		
Ethical ")	Unity	(
Ineffibility factor)		(
Purgative ")		(
			Transient immediate.

or any of their combinations as mystical prayer elements.

It is obvious that the unitive, transient and immediate are basic elements of an ontological type whereas the noetic ethical ascetic and the element of ineffability are categories rather of epistemology.

There follows the more persistent enigma that the converse may also hold. Also that even with these arbitrary distinctions there is a subtle fusing and attenuation which permits certainty of little more than that there is this reality but hardly that it is knowable. Also there has not developed a differential of consequence to aid us in the ascertaining mystical elements aside from the subjective prayer category. Where there has appeared no coincidence in comparison of these three groups (the lack of parallels for the aesthetic and ethical of Puglisi) we find in the same author, pages 175-215, further development of these categories which identify them with mystical prayer. Thus: "Two paths lie before that type of prayer (aesthetic). On the one side it hastens toward the ecstasy of mystic death and self abandonment.... On the other side it presses on to joy of life, (page 211) and "From this vision of life which recognizes the voice of God in heroism in the beauty of nature, in art, and science, which calls the pilgrim to ever higher and higher forms of existence, emerges that ethical prayer which realizing the inevitable necessities of physical life, the claims of aesthetic feeling and the incalculable benefits of wisdom (the eudom-

Even in the primary arrangement table (of Pratt) (~~which proves at least one claim of the mystic impossibility~~) where objective and subjective prayer categories are selected, Inevitably one must realize that all objective activity has subjective effects on the individual and that subjective activity may or may not have, D. A. Trout (page 286) points out in reference to this difficulty, "anything inside or outside the organism may become for man at least, an object since he is imaginatively capable of dissociating himself from himself or any part of himself. It is possible, therefore, for one to engage in worship for the effects it produces, whether or not spiritistic powers are objectified in the act. (286 ff)

inistic, aesthetic and noetic) gathers together and includes in itself all other types of prayer, exalting and strengthening them."

So that we are obligated to include these two categories also as fundamental aspects of the mystical. All of which has helped in identifying fundamental similarities to prayer but certainly not in determining differences. With this in mind it becomes necessary to venture some other method in quest of these elusive elements or group of elements by a further analysis of the nature of content.

Stress thus far has been given to "direction" (page 28) and "function" (page 10) of content in mystical prayer in the hope that this perspective might lend to a more precise and valid understanding. Since we have not discovered a differential through this method possibly it can be found by a further analysis of the nature of the content which in turn may be translated into terms of function. The content of all religious behavior is dominantly emotional (since the object of prayer is usually conceived as extra or non rational,) even though there are prayers of rationality. Obviously it does not follow that there are two types of prayer, 1) emotional, 2) rational, but it might be well to consider the nature of the dominant in the content of prayer from this angle.

St. Paul's historical characterization based on this method, mentions, "hope faith and love" as the pivotal bases of prayer. This point of view has been further elaborated upon and reformulated into current experimental ideology by both Coe and Ames: (Psychologies of Religion,) and also by Haydin.

These foregoing men identify religion as the "consciousness of social values," "the revaluation of values," or "the cooperative quest for the good life." Considering these three emotional factors, D. H. Trout (Religious Behavior), whose quotation follows, attempts categorization within the narrow limitations of the thesis method: "Hope: The word has as synonymous expectancy, optimism, anticipation. Its verbal antitheses are dread pessimism, foreboding. The preliterate who enlists all the mania, magic, spirits, fellow tribesmen, weapons and any other available aids he knows to win a battle or capture a menacing animal, acts more or less hopefully. In like manner the incantations of the medicine man, the ceremonials, sacrifices and rites of the priest, the prayers of the prophet, the offerings, songs and confessions of the *devotee* are all performed with expectation that good will result." (Prof. Lloyd's, Univ. of Michigan: "Religion is the belief that the good will in the end prevail." (Found in his "Religion of Ethics. Ann Arbor, Mich 1908.)

"Faith: Experientially faith is hope become certain. Faith is the substance of things hoped for the evidence of things not seen. It is the opposite of despair."

"Love: ("The greatest of the three is love." This is psychologically true for the object of love is also a thing of hope and a goal of faith. Man loves the approval and the love of his fellows since in their aid and good will he finds most permanent comfort and security. He also becomes enthusiastically devoted to an ideal and bends all his energies to its achievement in the hope and in the increasing faith, if he believes he is succeeding, that it will yield lasting

satisfactions. Love of inorganic objects, animals, men, women, spirits, and other things is the subject's most characteristic apprehension of his own religious behavior." In contrast Trout illustrates non-religious behavior as consisting of "either automatic, disinterested, unenthusiastic attitudes. It is activity without meaning or value to the actor. The lowest grade idiot is perhaps the best example of one who can almost entirely fail to behave religiously. His behavior is devoid of seeking and quest. He does not expect, love, or feel certain about anything; he makes no conquests and never tries to achieve a goal." Basic to all conditions of hope, faith and love, Trout points out, "the condition of enthusiasm." (the experience of an intensified pattern, vide p. 389). Synonymous almost is this with the "optimism" of James, who, side from other conditions of mysticism, mentions on page 415 of the Varieties, "One of these directions is optimism (the other being monism or unity.)" "The mystical state appeals to the yes-function, which in other words is actually a variant in degree of enthusiasm." Heiler in his "Das Gebet", approaches a third variant in degree in his comparison of adoration and devotion, (translation used for sake of clarity in comparison.) page 359. Everything which.....etc. to page 360 to end of paragraph.

<u>Historical</u>	<u>James</u>	<u>D. H. Trout</u> (a contempor- ary)	<u>F. Heiler</u>
Hope	(Healthy-minded- ness) optimism,	Enthusiasm	Adoration (devotion)
Faith	(Lecture 4 & 5)	and its organic	Inspiration
Love	Courage)	equivalents	Admiration
	Hope)		Rapture
	Trust)		Learning

We can now ask two questions:

1) Is there recognition of this aspect of prayer as a major category?

2) If so, has it been or can it be resolved into the forms that will show how mystical prayers vary from the rest?

D. H. Trout, in his "Religious Behavior" combining all the methods of the prevailing groups in psychology offers an explanation, using emotional content, however, as the "patterns of organismic movement." After discussing at length (Chapt. I -XII) the organismic bases of religious behavior, depicting specifically the organic and structural, ~~on~~ what might be termed the anatomic implications of the religious experience. H. H. Trout enumerates five chief categories of prayer:

- 1) Trappistic
- 2) Rhythmic
- 3) Quiescent
- 4) Empathic
- 5) Institutional

All of these are based on the Pauline system and merit explanation in his own words: "The essence of prayer, Trout has discovered along with Otto, Von Hugel, Heiler et al, to be a condition of harmony, communion or what he calls, rapport, although his observations are clinical findings in contrast to the historical or philosophic-religious system of the rest. "The word (rapport) signifies the degree of enthusiasm with which the organism seeks to achieve what it idealizes as absolute harmony. The more fully one is in love with a thing the more he wants to become identified with it, so that

the perfect satisfaction of love is intense positive attention (and is synonymous with dynamic organism response.)

"Tropistic Rapport." (copy of p. 5/-53.)

Mystical experience, Trout classifies, "essentially as tropistic quiescent rapport." In other words we have here the basis of the distinction between mystical rapport or prayer and the non-mystical types. The method (p. 265 Para. 2) is (one of degree through content,) and summarizes into these factors: 1) The central idea in the positive tropistic reaction is that of immediacy and pleasantness. "The characteristic physical and chemical vibrations from the object somehow interact with those peculiar to the individual." Vide (M. Parmelee, The Science of Human Behavior, McMillan 1921). 2) That in "Quiescence" as "a falling away of experiential space and time relations a yielding of self and object." ~~Compling~~ Compling these differentiating characteristics with the previously accepted modes of subjective prayer, we find the following norms in terms of function and degree.

Elements in Mystical Prayer.

<u>Degree</u>	<u>Modes based on Function.</u>
1) Tropistic (immediacy)	Aesthetic Noetic
2) Quietistic (Passivity, unity)	Ethical

A cursory examination will make it clear that the immediate and passivity of James are now employed as characteristics respectively of the first two categories.

MYSTICISM AND GENERALLY ACCEPTED ASSOCIATED EXPERIENCES.

Heiler (p. 306) in "Das Gebet", shares a popular fallacy in iden-

tifying "ecstasy" as the "highest and holiest prayer of the mystic, a state of extreme rapture in which he is swallowed up in the infinite." Offering several examples of conditions of unity which he interprets as conditions of ravishment.¹

1. Heiler, Ekstase: "Das höchste und heiligste Gebet des Mystikers ist das ekstatische, Gebet, das kein Gebet im gewöhnlichen Sinne mehr ist. In der entzuckenden Gottesschau ist der Unterschied zwischen Seele und Gott zwischen endlicher Kreatur und unendlichem Geist, zwischen dem kleinem armseligen Ich und dem grossen reichlichen du entschieden gewahrt. Aber in der ekstatischen Gotteseinigung sind alle Unterschiede aufgehoben. Beter und Angebeteter, ich und du sind unzertrennlicher Einheit zusammengefloßen. Alle Gebetsrede, alle Gebetschönwiedergabe hat aufgehört; es sind mehr zwei, sondern eines. Das Endliche ist verschlungen vom Unendlichen. Diese ekstatische-unio substantialis-ist unaus Bewusstsein sich voll zieht."

THE BASIS OF QUIESCENCE: It becomes evident from the biographies of Augustine, Guyon, Al Ghazzali, and the Hindus that the "quietistic ultimate" was their chief end, to achieve "timeless spaceless satisfaction and eternal quiet within the unlimited."

How are mystic about life to
people - know... To bring myst from
to earth

Kind of feeling (lost)

in the mystic drive the artistic description involved in mysticism
and remain indiff to the matter. The next piece and the second
for not achieving self-perfection or social perfection.
All the drive perfection want when it became mystic
So we have premises - early

1 spiritual.

2 moral

3 structural.

When you say I know but don't know how I know - you are
I feel but don't know why except the
feeling itself what you call God -

You can be certain now a flower but you are
not sure a mystic before before you are certain
are really

a high degree of mysticism is to lose consciousness of everything
and your self fully all space - nothing but light
strange psychological state - the opening of which
is alcoholic intoxication - Hence solitude (The world is too
much for you)

In solitude you are free
to work to joy - you may

He reiterates (p. 307) examples of Identity in which expressions "I am Thou" "Thou art I" predominate interpreting them as conditions of ecstasy. ~~There is~~ The lives of the characters he mentions and their experience while mystical, support a different conclusion. The comparative study of the personality of the mystic as seen in their autobiography, (bibliography) and writings has helped in differentiating these two experiences and the temporal process of their occurrence. (For an outline of the dominant elements in the character of the mystic vide D. H. Trout p. 77 bot.) It will be found on examination of the accounts of the mystics (Mme. Guyon and Theresa) (also Von Hugel) that ecstasy occurs in the early career of the mystic. "Religious ecstasy is psychologically prior to religious (Trout) mysticism." "Although the two experiences have something in common (narrowing of attention and loss of time and space (James) perceptions) they are widely different. In the ecstasy the subject ^{is} empathically en rapport with something which he regards as exceedingly great and worthful. The emotional conflict arises through the counterbalancing of responses of approach and withdrawal and slowly ravishes the subject.....The ecstasy is an overwhelming emotional possession while the mystic experience emerges as quiescent or delicately tropistic rapport," (Trout). The element of ravishment through universal conflict is therefore not present in the harmonious identity state of the mystic: Angelus Silesius offers the epitome of this idea characteristic of the mystical experience:

"I am as great as God and He as small as I.
He cannot me surpass or I beneath Him lie.

God cannot without me endure a moment's space,
Were I to be destroyed, He must give up the ghost.
Naught seemeth high to me, I am the highest thing,
Because e'en God Himself is poor deprived of me."

AESTHETIC MYSTICISM AND RELIGIOUS MYSTICISM.

While there can be aesthetic religious mysticism it is sometimes confused with religious mysticism as such. In both instances responses include elements of hope, faith and love. But aesthetic mysticism employs the object of art as the end with which he is in harmony, (which is observable by more than one person) while religious aesthetic mysticism employs these as symbolic of the religious concept with which the subject is in harmony and which is known and experienced by him only.

NATURE, MYSTICISM AND RELIGION.

The same distinction holds here. When the subject is in mystical harmony with objects of nature his is nature mysticism--when these objects are media of the accompanying presence of the religious mystical prayer, the variant implication occurs.

THE EROTIC IN MYSTICISM.

It has often been pointed out by psychologists and historians alike that the erotic has played a dominant part in the prayer of the mystic, that "the envious look of the bitch of sensuality darts from all their actions. Right up to the heights of their virtue right down to the depths of their chilled spirits this beast and its malevolence pursues them." (Nietzsche). This is too complex a theme to discuss for our purposes, suffice it to say the element "love",

41

one of the ultimate characteristics of the religious act has its infinite varieties of expression and all of them have found their way into religion and prayer from the cosmic orgasm of ~~Taylor~~ to the orgiastic rites of a Dionysiac. Insofar as it is discovered in mystical prayer will depend upon our evaluations of degree in the tropistic and quietistic response. The extreme may give us at times the language of a Therese or a Mme. Guyon during certain stages in their prayers, or the other extreme of the Buddhist who has achieved his Nirvana--where organically the body has passed into a rigid cataleptic condition in grotesque relief to the orgasmic excitation of the medieval nuns.

MYSTICAL PRAYER AND OTHER PHENOMENA:

Attention has been drawn to the striking similarities of other conditions (dream states, revelation states, Eidetiker conditions, (Trout) ~~podromal~~ stages of epilepsy, varied trance states, the effects of drugs and narcotics and the like to the mystical experience. (Leuba: Psychology of Religion II.) These similarities are of no significance in the present task except to remind us that evidence of them does not exclude mystical experience.

DEGREES OF MYSTICISM AND MYSTICAL PRAYER.

Mention has been made of popular conditions of mysticism which¹ may or may not be religious. (Nature, Erotica and the Arts.) The question now arises how many kinds of mysticism are there and what

1. But usually mysticism imbues an element of prayer. That element of emotionalism which is awakened to the extent of the experience.

"Irgendwelche Beziehungen zum Kult weist fast jede Mystik auf."
(page 323, Das Gebet, Heiler.)

one of the most important of the problems of the day is the problem of the future of the world. The world is a vast and complex system, and it is one of the most important of the problems of the day to understand it. The world is a vast and complex system, and it is one of the most important of the problems of the day to understand it. The world is a vast and complex system, and it is one of the most important of the problems of the day to understand it.

It is one of the most important of the problems of the day to understand the world. The world is a vast and complex system, and it is one of the most important of the problems of the day to understand it. The world is a vast and complex system, and it is one of the most important of the problems of the day to understand it.

It is one of the most important of the problems of the day to understand the world. The world is a vast and complex system, and it is one of the most important of the problems of the day to understand it. The world is a vast and complex system, and it is one of the most important of the problems of the day to understand it.

It is one of the most important of the problems of the day to understand the world. The world is a vast and complex system, and it is one of the most important of the problems of the day to understand it. The world is a vast and complex system, and it is one of the most important of the problems of the day to understand it.

That simple
myt can change a lot now I say it
which

is their relationship to religious mysticism. Mystical experience and its possibilities of variation are unlimited because the essence of the mystical approach is one of direction and intensity. Any concept of experience or reality--any idea or combination of ideas can be mystical in the direction their quality involves. The mystical element is one of process-direction. The tropistic or quietistic goal can be used in coordination with any aspect of consciousness, or partial-consciousness. The extension of any idea or feeling-idea, through varying degrees of intensity will determine what degree of mysticism is attained as long as the goal remains one of the two major psychological conditions.

Any concept has the potential of extension or extensity. And it is because of this potential that there is developed the discouraging paradox that every mystical experience involves its opposite and in many instances mentions it. Thus light is spoken of in terms of darkness, ("From the darkness I go to Thee in Thy darkness there to behold the light." "From the darkness, as a lover, I go to Thee in Thy darkness, there to behold the light.") (vide Puglisi Chap. X and Heiler Chap. VIII), pain in terms of ~~joy~~, evil in terms of good, etc.

James on page 508, accepts as the essence of the mystical attitude that part of us which "~~co~~terminous and continuous with a more of the same quality" (we are not interested in his conclusion, "which is operative in the universe outside of us," rather can we accept with Leuba, "God is not known, he is not understood but he is used".), (Plotinus: "God escapes our knowledge but he doesn't escape us.")

hear
hear

Why not have made more of this?

43

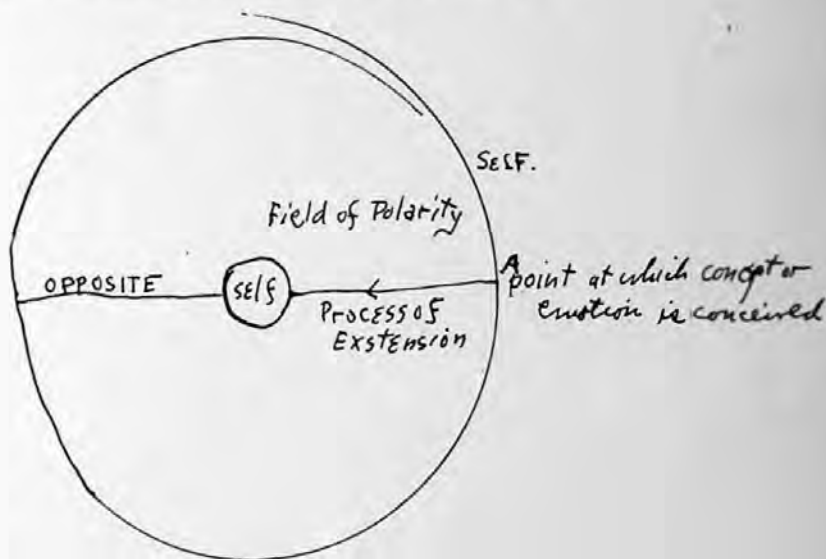
"I am always more certain that God is than what he is, "Hocking p. 296. "God in Experience."), which is continuous with a wider self through which saving experiences come. (p. 515) This "more" he is willing to accept as a sense of another "dimension"--to us it shall be rather a process, comparable to some extent, in one direction to the "Urgrund" of the Pantheistic mystics and in the other to the numerous of *Otto*.. We shall call it the process of Extension, of extensity; although the plane in which it occurs is unknown to us. Whether it be the subconscious, unconscious, natural, supernatural, rational, superational is not pertinent for us here so much as the knowledge that it occurs, and to a lesser extent how it occurs in much the same sense that electricity is used but not known.

DIMENSION:

Paradoxity, contradiction, polarity, self and not self indicate largely the limitations of the finite--which is categorically an ultimate of dimension. In the mystical we have seen how the opposite develops out of the extension of a concept through varying degrees of mystical attention. It seems to be extended out of what may be some area of polarity where the concept attenuates into a "zero" field and gradually becomes neutral or its opposite. An ideogram might illustrate the process in this fashion: (In the mystical experience) the self is con-

ceived by the mystic as enclosing the idea, and it is found again enclosed in its core. ¹ In general the relation is the acceptance of the paradox as such. ~~The self is conceived as enclosing the idea and it is found again enclosed in its core.~~ Extension of the idea is through this field.

FIELD OF THE IDEA OR EMOTION : *L*



If this ideogram can be conceived as a sphere some suggestion of the complexity of the problem may become apparent. The philosophic problem of the multiple and the one, the problem of the self in relation to the mystical, interpreted according to individual systems. (Note (1) above.)

RELIGIOUS MYSTICISM

This differs from other aspects of mysticism because

The possibility of the range of a one concept may be conceived as on a spherical spindle: *

45

the object of extension is a religious one. Although a tree, a toad or a table could be the object of a mystical experience, mystical prayer is dominated by objects of religious significance, (sacramental objects of faith, hope and love.) This object which is frequently referred to with relation to the individual in mystical prayer as a "sense of presence" is a sense of the presence of the numinous. (Otto, "Das Heilige") Because this sense of presence is not identical with the one which perceives only sensuously experienced phenomena, religious mysticism has developed its own phenomena. But religious mysticism too has varied in the nature of these objects. Says Otto (Jahrbuch für Religionspsychologie 1926) "Mysticism enters into the religious experience in the measure that religious feeling surpasses its rational content, that is, to the extent to which its hidden non-rational numinous elements predominate and determine the emotional life." This point of view is harmonious to the Greek etymological significance of the word. (vide p. 4)

Just as mysticism can exist with any object so religious mysticism can be found which in its "sense of presence" does not have a "sense of presence" of necessarily the God idea. Thus as Otto in his "Mysticism, East and West, (p 142) has indicated, Yoga mysticism, although deeply "mystical in experience and method is not God-mysticism but soul-mysticism. " The same is true of original Buddhism--a religion too without God, which it denies. Buddhism is the utterly

46

superational of which only silence can speak. It is achieved by way of negation--the inexpressible wonder. But negation does not mean nullity. The will is rational, comprehensible, definable, not ineffable etc." Soul mysticism of this type can be combined with God-mysticism as in the case of Eckhart and Sankara (Otto, p. 144). Religious mysticism which is a "sense of presence" of the divine is not as naïve as Heiler (The Presence of God in Prayer) would have us believe--any more than his ruling out of Buddhism as a religion because of the absence of the God idea (p. 199 bot.). Otto^{who} has pointed out (p. 140) that mysticism as experience of the "Immanence of the divine and unification with it" in contrast to experience of the divine as transcendent, is in error--that these two can each be mystical experiences of two different Gods. He should have concluded that not only is this true but that both methods can be employed by the same subject--that transcendence and immanence are conveniences of contrast for certain systems: Actually they are merely two aspects of a single reality which can be approached from many perspectives or none. The determination of mystical elements in Psalms will hinge, therefore, upon this basic principle of extension or of, what Otto might identify as the "development of the numerous." All words turn upon the axis of the immanent as well as the transcendental. In fact they might be conceived as

in a spindle formation, with the potential of extension in infinite shades of quality meaning.

The fact of the process of extension constitutes their mysticism.

Whether or not these elements shall be religious or not remains to be proved. Whether they shall have characteristics peculiar to themselves in the Psalms also remains unproved. In view of the fact that mystical systems have in different cults and ages had their "peculiarities", "Persian mysticism, Sufri mysticism as heated and impassioned", the mysticism of Al Hallaj as "fervent," that of Jalaleddin as "intoxicating." Plotinus as saturated with erotic delight, Eckhart as steeped in "gamut", St. John as "Lyrical", Sankara as "cool", "Unimpassioned" (Otto) all of which shall in the present method lend itself to interpretation in terms of degree, it is possible that characteristics will present themselves which shall become definitely "Psalmistic."

MYSTICAL TRUTH AND THE GENERAL CRITERIA OF TRUTH

The pursuit of the reality of the mystical must necessarily be lost in the obvious limitations of the approach. The supersensuous cannot be analyzed with the crude tools of the temporal and the imperfect. Nor can the artificial approximate the real. The refinements of both the arts and religion are too elusive to be snared in the coarse nets of the scientific method, and although this quest has found us at times turning the diaphonous hem of the garment of

487

reality inside out in the hope of some illumination, it may have appeared at times more representative of hallucination. But it is to be hoped the method deduced hinges upon some aspect of the real--that aspect which the analytic criteria of truth involve. If the "fullest criteria of truth are coherence of ideas with experiences, and the ideal of knowledge is the harmonious organization of thinking and experience in which thinking appears as the instrument for the organization or interpretation of experience, by which experience becomes conscious of its own meanings and by which its own enrichment and more harmonious fulfillment are furthered," then to some degree this method which like Einstein's space curves lead back in graduated circles from any point to the same sphere from which they started, must have some essential validity: ^{validity which} that is at the basis of the religious experience itself. And if prayer is at the basis of the religious experience, if it is the centre of religious activity, then mysticism is the central activity of prayer--the centrality of the centre. This validity is the validity of ultimate harmony, or harmonious organization. It presupposes the logical structure of reality, ^{and} the determination of a brief orderly method of the nature of the individual's relationship to this harmony, en rapport, under the particularized conditions of the mystical has been the purpose of this introduction which I shall terminate with the presentation of the following outline method con-

cerning which I chance the risk of redundancy in re-emphasizing it to be only a dot on the infinite periphery of a larger method, or combination of methods which together might link us at a point with a more complete reality.1)

METHOD

Rapport

Direct or Indirect Extensivity Intensity	Degree	<u>Psycho-physical factors</u>		<u>Types of Prayer</u>
		1. Mild		
		2. Moderate	Tropistic (1)	Aesthetic Noetic
		3. Extreme	Quietistic (2)	Ethical

(1) SOME PSYCHO-PHYSICAL FACTORS CONDUCTIVE TO MYSTICAL PRAYER

All objects remindful to the subject of a religious background which are easily empathized and which are,

Delicate
Pleasant Stimuli
Harmonious

Color: Soft colors, dim lights, blue smoke, haze, stained glass, etc., darkness, degrees of darkness.

Sound: Soft slow music, carefully modulated tones, degrees of hush, silence, degrees of silence.

Smell: Pleasant perfumes, flowers or plants not unusual in color nor too bright. Narcotic odors, narcotic conditions.

-
- 1) Leighton, J.A., Criteria of Truth, Appleton, 1923, p. 542
Bradley, F. H., Appearance and Reality
Carr, H.W., Problem of Truth
Jones, William, The Meaning of Truth

Note:

1) It is apparent from the beginning that Psalms of a eudemonistic nature will be outside the field of our consideration. (Note pages 11, 5, 6.)

2) Psalms proven to be institutional, group, or national or in some way not personal prayers, will obviously also be automatically excluded. Insofar as this is undetermined definite authorities will be considered, care being taken to avoid extreme "nationalists" like Smend (Über das Ich der Psalmen, 1888 pp. 49-141, ZATW, Lehrbuch der Alttestamentlichen Religion Geschichte, 1893) who would reduce by questionable insight the whole Psalter to an expression of "institutional" interest.

H.S.: Thanks for all the
typographical corrections
of the typeset) am.

RELIGIOUS RAPPORT. (D. H. TROUT)

"The term, rapport, as used in religious discussion has a relative meaning. It designates the harmony which exists between subject and object the extent to which the one would become identified with the other if it could; but since this harmony cannot be critically conceived as absolutely perfect at any time, the word signifies the degree of enthusiasm which the organism seeks to achieve what it idealizes as absolute harmony. The more he wants to become identified with it, so that the perfect satisfaction of love is always an ideal, never an actuality; In this sense love is intense positive attention and is practically synonymous with the more or less dynamic care of an organismic response the centre of physiological dominance.

This notion of it enables us to approach several of the problems with which we must now deal through concepts already studied.

TROPISTIC RAPPORT.

No definition for the term, tropism, has met with general acceptance. (The difficulties involved can be learned from a reading of Parmelee's summary, ~~Tropisms~~ from the following statements: "The human infant a few days old will seek light but reject vinegar placed in his mouth. Organismic withdrawal from a rejection of a stimulus is a negative while acceptance or pursuit of it is a positive tropism. It is obvious that the one indicates decreasing, the other in-

creasing rapport between subject and object. Complete descriptions of the minute processes involved in positive tropisms are not yet available but from the evidence at hand it seems that the organism is chemico-physically constituted so that certain chemical and physical stimuli activate it in ways experienced as pleasant. Tropistic rapport is apparently a product of intra-organismic and extra-organismic chemico-physical energies interacting in ways not yet clearly made out. When it is recalled that ~~that~~ the inorganic realm is teeming with similar affinities the suggestion that the universe is an unbroken continuum of movement from the simplest inorganic process to the most complex thought-forms of organisms gains considerable probability. Many tropistic differences are discernable in the organismic realm.

The members of one species with practical uniformity "seek" sunlight while those of another avoid it. The sunflower and the earthworm respectively illustrate this difference. It happens also that within a species one individual is attracted, another repelled, by the same stimulus though no known conditioning factors are operating. Nurses often remark this fact in feeding young children and it seems to be true among other animals also. In the third place, stimuli from an object through one group of the individuals' receptors may attract while those from the same object through another group of receptors may repel. A

53

fire draws the child to it as long as the flame is seen or felt through warm receptors but when it activates nociceptors it repels. These facts seem to suggest that the characteristic physical and chemical vibrations from the object somehow interact with those peculiar to,

- 1) the species
- 2) the individual
- 3) the particular receptor and its connections so that the actor is either attracted or repelled.

RHYTHMIC RAPPORT.

This subject has been discussed in a general way by Ellis Koffka, "The Growth of the Mind," who has suggested its psychological significance while Conrad Richter has been trying to call attention to its psychological significance. But even these beginnings are too meager. It may not deserve a classification separate from tropistic rapport but it seems to represent certain characteristic differences of which account should be taken in this sort of study. If two physical bodies of specified shape, size and structure are proximate when one begins to vibrate, the other may also vibrate in phase with it. It is probable that under many sets of conditions two or any number of bodies so acting constantly inter-affect one another so that a synthetic pattern of movement, a super vibratory field is set up in the surrounding medium, and that this in turn affects each participative body and its corresponding

54
pattern of movement.

This principle extends into the organismic realm. Extremely rapid and very slow vibratory sequences fail to affect the ear experientially but within a considerable median range not only the auditory apparatus but large areas of the organism may be set moving in phase. Tactile, visual, static and other receptors are affected to a considerable degree by the order of the impact of the stimuli. Here also many individual differences are observable. The dog may howl dismally while a tune which makes human beings happy is being played. On what the attractiveness of one rhythm over another depends is not yet clear, but there is considerable empirical evidence in support of the hypotheses that the so-called motor extrovert types respond more eagerly to bright "catchy" music while meditative types are more attracted to the dignified stately cadences. It is perhaps sufficient to note that structures, whether organismic or inorganic, vibrate in phase with other structures, and that those rhythms which fall within the appropriate range for its structures are most pleasant to an organism and are the ones with which in singing, dancing, instrumentation, he tries to identify himself. It is important for an understanding to emphasize the fact that when instruments in an orchestra or the individuals of a congregation follow the same rhythmic pattern, there is produced a super synthesis of the various individual responses which constitute that

5

pattern which at the same time operates to modify each individual response. Organismic interaction reaches its acme in such situations. Attention to social interstimulation becomes so strong that the intra organismic effects of other stimuli are inhibited, the organism is disorientated to time and place relations yields more and more to crowd rapport "loses himself in the group" and may even pass from ecstasy into trance.

QUIESCENT RAPPORT.

All quiescence is a kind of rapport. Whatever one's specific theory it seems fairly evident that sleep trances and other forms of quiescence are reductions of organismic processes in the direction of kinetic uniformity. Dreams and waking are graduated areas of higher kinetic potential. When becoming anaesthetized, going to sleep, entering the hypnotic trance, or becoming lost in reverie, there is a falling away of experienced time and place relations, a disorientation and a gradual yielding or merging of self and object.

EMPATHIC RAPPORT.

The term, empathy, as here used has a larger connotation than either Lipp's *Einfühlung*, or Scheler's *Einsfühlung*. It indicates both of their meanings and also something more. It is preferable to use empathy here to indicate those experiential and overt phenomena which are traceable to the process of feeling into any object, be it organic, inorganic, or ideational.

Prolonged contemplation of a tall slender spire may be accompanied by a conative apprehension of length and slenderness which is vague and poorly defined as compared with its exteroceptive men-

56

sural equivalents. Here we doubtless have perception of the spire in which kinaesthetic redintegrations of length and breadth are dominant. Similar results may occur when anything is contemplated for a considerable time. A color, a tone, an expanse, a moving object or anything else when it is a source of monotonously similar successive constellations of stimuli, over a considerable period of time may take on a vague conative character for the subject. The principle that the redintegrations of a fatiguing structure are always in the direction of the older more primitive patterns seems to underlie this experience. We, at first, learn to distinguish things kinaesthetically and effectively in general; only gradually do critical space time sequential and quantitative relations emerge. It follows that contemplation of an object leads progressively to the dominance of affective perceptual processes, so that a thing comes to be felt more than described if it is contemplated for a considerable time. It is noteworthy in this connection that the more mystically inclined are usually introverted, easily fatigued, and addicted to contemplation.

The intuitionists find in empathic phenomena their chief support for the notion that stores of knowledge not to objective scientists are open to them. They revert for their data to these more primitive experiences ~~and~~ which have as their only basis of epistemological validity the facts that they are strongly affective follow fatiguing stimuli and are redintegrations of learning which occurred in the early days of the organism's life while it was still immature. "To the scientific student intuitionism seems to be a form of infan-

57

tilism. Social empathy while more complex, is psychologically continuous with the empathizing of objects conceived as inanimate. The young child, the old who has suffered pain himself from a cut or a wound may when he sees another wounded as he was, set his face in an expression of pain and suffering. There is being reintegrated within him the pattern of which occurred when he was previously wounded. The sight of a wound on himself became interwoven with the total pattern so that later on when he saw a wound on another it integrated with the pattern correlate of his own suffering. The infant at first does not smile but in time his incipient facial movements become a smile since even their tiniest appearance is integrated with smiles and pleasant intonations from adults. In this way it comes about that a smile on the face of another usually serves to reintegrate one in an onlooker. Through the reintegrative process the child comes to apprehend empathically the feelings of those about him and to experience moods increasingly accordant with theirs.

When subject and object agree empathically they are said to understand one another, to be "en rapport" but when they disagree according to popular opinion they misunderstand each other. There is little need to emphasize the fact that some persons are much more empathic than others. (For experiments vide D. H. Trout 271)

INSTITUTIONAL RAPPORT.

Cultural behavior consists of behavior responses to institutions. The flag of a nation is an object to which all educated citizens respond in approximately similar ways. The uniformity of

1. J. R. Kantor, "Outline of Social Psychology," Chicago, 1929.

58

the responses of various individuals to it constitutes it an institution. But a young child born into that society might become several years old before he learns to salute the flag. The processes by which children learn to respond to objects as their elders are methods of civilization by which individuals institutionalize objects. Persons who respond harmoniously to the institutions of their associates usually experience a sense of harmony with the latter which is known as institutional rapport. Those who fail to respond uniformly are tolerated, expelled from the group, punished, or disapproved in other ways. Thus it comes about that tropistic, rhythmic quiescent, empathic and institutional rapport blend and spread in so many ways that one may come to be in rapport with almost anything. Finally verbal conditions enter so that upon the word of all associates with whom the subject is in rapport, he comes to like one thing as another and tries to identify himself with it.

DISCRIMINATION

The antithesis of rapport is discrimination. When the organism is fatigued or emotionalized appreciation conceived as either negative or positive affective response is more apt, other conditions constant, to be reintegrated than are discriminative responses. Furthermore when for any reason the span of attention is narrowed (as in mystical experience) other conditions equally appreciative are usually propotent over discriminative responses. Much of the organismic structure integrated into an appreciative response to an object is also necessarily involved in discriminative responses to the same object, so that both responses occur simultaneously.

Rapport depends upon a blending of the object into a whole, while discrimination is an analytic process. Rapport overlooks details, neglects the background in uncritical. Mystical experience is essentially tropistic quiescent rapport. It is sometimes confused with a sense of mystery but the two are entirely distinct. (vide Heiler, page 7) A mysterious object is unknown and more or less feared. The organism in other words is inclined to withdraw continuously from it. But the mystical object is that which, though unanalyzed, and consequently poorly understood, is approached and trusted. The mysterious puts the subject on the lookout while the mystical invites contemplative quiescence. The exotic beauty of a landscape as one gazes half attentively upon it, the exquisite harmony felt, as the self is yielded to strains of music, the calm and peace which come as subject when passing into trance or sleep, blends with contemplated object are all varieties of mystical experience. All aesthetic responses are mystical but there is a distinction between the mystical, a religious experience and as an aesthetic. In the case of the aesthete, he is en rapport with some object which can be exteroceptively perceived by many observers contemporaneously. The religious mystic seeks union with an object which cannot be observed exteroceptively by many observers contemporaneously. Both kinds of response are characterized by hope, faith, and love and are therefore religious.

Those experiencing mystical episodes often arrive at these convictions:

- 1) They and god have become permanently one.
- 2) That there is no god except themselves.

3) That to find god one must look in through himself.

4) That the idea of god outside oneself is preposterous.

TAFEL DER GEBETS--UND VERSENKUNGSTUFEN (Based on Heiler)
 SAMPRAJINATE SAMADHI
 (UNBESUSSTE VERSINKENHEIT)

Yogasutra Patanjalis	vitarka	vicara	ananda	asmita	asamprajinata Samadhi
	ansehauliche Medita- tion	geistige Reflexion	Freude	Selbstbewusst- sein	Unbewusste Ver- sunkenhait
Die vier jhana des Buddhistisch. Kanon vitakke-vicara (Konzentration und Meditation)	piti-sukham (Freude und Befriedigung)	Upekkha sati sukham (Gleich- mut Bewusst- heit Befriedigung)		Uppekkha-Satiparisuddhi (Vollendung des Gleichmuts und der Bewusstheit)	Nibana (Nirvana)
Brochus					
Alghszali	energische	Konzentratem	tiefe Versunkenheit		Aufhoren des Selbstbe- wusstseins Aufgehen in Gott
Benard de Clairvoux	lectia	meditatio	oratio		contemplatio
David von Augsburg	Andlaetige Betrachtung von Gebets formelu		wortloses Gebet der Begierde	Ruhe in Gott	Shazen der Göttlichen Shonhiet Schlaf der inneren Ruhe *** Einigung mit Gott Gottgleichheit
Teresa di Jesu	oracion de recigimento		o. de quietud	o. de la union	o. de Arroban- iento
				contemplation	
Franz de Sales	meditation	quietude	union	unformite	seamission
Johann Arndt	Mundliches Gebet oder Betrachtung	Innerliches Gebet Gebet des Gemutes		Übernatürliches Gebet (Vereinigung mit dem höchsten Gut)	

Pere Lacombe ^{on} oraison de meditation o. d' affection o. de contemplation
 on du discours
 Madame Guyon o. de meditation o. de Simplicate' ^{it?} o. de simple o. infus'e
 pre'sence de Dieu ----
 la morte mystique
 Alphons de Legion recollection oratio quietus unio simplex unio desponsationis
 supernaturalis
 Exstasis raptus elevatio mentis

 unio consummata

Die mystischen Stufen
der Hindu

Santi

(Contemplative Ruhe)

dasatva

(Sklavenzustand,
Unterwerfung unter
den Willen Gottes)

Sakhya

(Freundschaft)

vaitalya
(kindliche Zärtlichkeit)

madhurya
(Liebesrausch)

PART II

ושבתי
שבתי בבית יהוה לאורן מים
ל:

PART IIPSALMS 1, ~~2~~ 3 INCLUSIVE.PSALM I

This Psalm with its ethical emphasis, splendid as it is, for an introduction to the liturgy of the psalter, escapes the primary phase of mystical prayer; the condition of immediate harmonious relationship of the individual with an object of religious significance, (which, in the psalter, would be *יְהוָה, אֱלֹהֵינוּ, אֱלֹהֵינוּ, אֱלֹהֵינוּ* or variants thereof.)

Rather is the Psalm addressed to the congregation of Israel, extolling the attributes of the man who has possibly had such an experience.

*ט אס בתורת יהוה חסדו
ובתורתו יגדל ייחוסו ואלו*

but of this we are not told further.

PSALM II

This complex Psalm with a dominant messianic and eschatological note, directed as the previous one to the group toward the living of the ethical life, presents one passage with indirect mystical implications 7-9. Just what the speaker has in mind is *אֱלֹהֵינוּ* partially dubious, but *אֱלֹהֵינוּ* and *אֱלֹהֵינוּ* are both used by the prophets in revealing visions of God. (Isaiah)

The purpose of the message of God here is not eudemonistic since the motive is: Verse 11.

*אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ
אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ*

Verse 8 is symbolic, *אֱלֹהֵינוּ* in this case representing an inheritance of a messianic type. But the experience in the words of the writer

*J. T. Torgler
1923*

did occur

אשר אל ה' יקח

The

experience is one in which the filial relationship obtained.

אשר אל ה' יקח
אשר אל ה' יקח

1?

- the remaining implications

of verses 8, 9 are prophetic; they pertain rather to conditions of social action, not a direct essence of the mystical relationship. So much as an effect. We are not told further about the intensity of the experience nor its nature. But we can feel that the mystical element involved here is not advanced, certainly it is of secondary importance in the Psalm. "Only in primitive imaginative mysticism is the relationship of the pious man to God a clear reflex of the relations of the social order, the relations of servant, friend, child." Heiler, Das Gebet, Page 201, "God is too great, too spiritual, too holy for man to commune with Him in all fervour, love or rapture as he can commune with his fellows". idem.

PSALM III

This prayer is clearly eudemonistic in motive and content. It is a petition for Jahweh to smite the enemies of the author who are

אויב

. Even so in verses 3-5

where there is a motive of a sense of the presence of Yahweh, it is further interpreted in what follows verses 6-8 in a purely organic sense.

אשר אל ה' יקח
אשר אל ה' יקח

Yahweh is here an agency, not an end.

PSALM IV

The structure of this Psalm is broken. Verses 2-6 are addressed to the group and as such are excluded from consideration. The motive

(2-6) here is hortatory, admonitive. It concerns some group calamity which has turned the hearts of the people away from Yahweh. The mention of באין סוף זלזל קהל (7) in contrast implies a possible dearth of harvest, so that the message of the speaker to the group is material in essence.

אמרו אלהינו (5) is hardly symbolic, even though we can expect the Psalmist to be antagonistic to formal religion. Next a similar example can be seen in 66/13. But in verse 3, יהוה ילמד בקראי אליו followed by verses 1 and 7-8. (6) אם also here in relation to the rest of the message refers to something of the nature of אין ויכח hardly an abstract ethical good. There appears evidence which lifts the speaker into a different category through that of his audience:

בקרלי עניי אלהי צדק is a direct certainty that there will be a condition of communion or harmony in which there will be an answer, through the presence in some way of Jahweh. צדק has not been of a material kind since the answer sought for which satisfies the prayer is not. In contrasting 1 and 7-8 we notice emotional extensity and polarity. צדק has changed to שמונה. The שמונה is not the kind sought for by the group, it is אמרו אלהינו ויכח קהל. It is שמונה יהוה for it brings a sense of בטח (trust, security, confidence, safety). The actual experience is not narrated here, but we have direct evidence of 1) the certainty that there will be communion with Jahweh for release from a spiritual stress on the part of the speaker. 2) The mystical act has occurred for

השליש יחידו אשכנזי
אמן כי אלהי יהוה לבדד אשכנזי

Yahweh is conceived by the writer as *יְהוָה יִשְׁכֵּן* which fixes the prayer definitely as an ethical one. The degree of unity which would be relative to the intensity of the writer's *נֶפֶשׁ* and *נֶחֱמָה* is not ascertained, but there is a sense of harmony and communion between Yahweh and the speaker. The affinity between the *פִּלְסָה* of verse 8, and *פִּלְסָה* indicates the feeling of safety present in the author.

PSALM V

The beginning of this Psalm is rather promising, verses 1-3. The Psalmist is preparing himself for communion with *יְהוָה* by *לִבִּי* his emphasis of *בְּקִרְבִּי אֵלֶיךָ יְהוָה* implies a long period of meditation after which he is going to pray. (A similar period of preparation is noted in *וְיִשְׁכֵּן יְהוָה בְּקִרְבִּי* which is stressed (verses 2&3) depicts the psalmist's zeal for communion with *יְהוָה*. But from here to the end 4-12, the true nature of the motive of the prayer is developed; a petition for appreciation, blessing of the righteous *אֵלֶיךָ יְהוָה* and punishment of the wicked (verse 10) clearly a eudemonistic prayer.

PSALM VI

Although this prayer has the directness which is so helpful in determining a mystical prayer, its message is definitely an appeal or petition for health, (eudemonistic) verses 2-3 and 6. Whether the ill health of the psalmist is due to adversaries or troubles *וְיִשְׁכֵּן* is not of consequence. The appeal is release from them and they are affecting him organically (verse 6). The conception of *יְהוָה* here is one of a God far removed but with great power. The psalmist does not feel himself near or at one with him. He is anxious to escape Sheol (5).

he wants to be cured (verse 2) (healed *יִרְפָּא*). The reference to *102* is also organic (Deut. 12/23) in context with the rest of the verse. Prayers for the health of the individual himself are never mystical. Heiler, page 192, Puglisi 164. The mystic conceives of death not as a separation but as a union with the deity. The psalmist's conception here of Sheol is the converse, (verse 5) or rather the deity is external to him in both cases.

PSALM VII

Eudemonistic concerning the Psalmist and his adversaries. Even if the Psalm be composite (verses (1-5) (6-9) (10-16) (17) the dominant tone in all is *יְהוָה יִרְפָּא יִשְׂרָאֵל*

It is noticeable that the eudemonistic psalms all seem to have an undertone of ethical or rather moral quality. The Psalmist is always ethically minded and assumes his enemies are wicked. That God is good and must be with him. But he has not yet developed an ethical consciousness which will allow him to either 1) pray for his enemies, 2) or sacrifice himself for them--both implications which can become mystical. (Puglisi, page 198.)

PSALM VIII

To begin with this Psalm is a direct immediate expression of unity with *לִפְנֵי יְהוָה*. The attention of the Psalmist is given primarily to *יְהוָה* in relation to whom he feels alternately great and small. (Verse 4 & 5). A common expression in mystical contemplation. He does not seek any favor, any petition, no plea being pressed, the experience is one of silence and wonder before *יְהוָה*. The consciousness of the deity is intensified by Nature.

But it is noticeable that Nature is always associated as an attribute of the deity, not an end.

It is dark. (Evening verse 3')

The attributes of the deity are used for both עֵינַי (1) and אֵינִי (5).

He is עֵינַי and His expression in heaven and man is אֵינִי and אֵינִי, אֵינִי.

It is evident that the major "mystical elements" are present here in time perspective without any necessity of explanation:

1) The condition is one of Harmonious Unity with אֵינִי through Nature.

2) The prayer is dominantly of the aesthetic type--a contemplation of sublime qualities in אֵינִי.

3) The attributes used are varying degrees of enthusiasm (vide p.) which are harmonious positive emotions: עֵינַי, אֵינִי, אֵינִי, אֵינִי.

4) The tropistic psychological factors present are noteworthy: Silence and Darkness.

5) There is the polarity of the nature of the self in contemplation of the infinite--the feeling of smallness and greatness (verse 4-6) common in mystical experience. (The only quality lacking is mention of intensity of the experience)

PSALM IX

Although there are ethical qualities present in this Psalm, (verses 4, 7, 12, 18) their motivation in context is dominantly eudemonistic. The Psalmist gives thanks for deliverance from enemies (3). His appreciation of Jahweh 7-12, is in relationship to this, while the remainder of the Psalm is given to a petition for rescue from apparently new adversaries, (verse 13).

PSALM X

The similarity of content of this Psalm and the preceding is evident. *למה נאסח נאסח* the question or statement is, for our purposes, self-revealing. It cannot be mystical. Even if the Psalmist does not mean this but uses it rhetorically, there is a feeling in him that *למה* is not near. The plea for the *למה* whether it be here "poor" or wretched, miserable or humble" is for deliverance. (12-15) *למה נאסח נאסח* a petition for rescue. Although the ethical motive is noticeable, it assumes a negative aspect--the destruction of the *למה* a discriminative attitude foreign to the main concept of the mystical prayer.

PSALM XI

The religious aspect of this Psalm is indirect. It is about the Psalmist and about *למה*. Its message, therefore, is not intended for *למה* or for the writer unless in retrospection he is comforting himself. More likely is it addressed to some group. In verses 1-3, obviously the Psalmist is being tempted to join forces with the *למה*. In verses 4-7 he resists giving his reasons. *למה* in this Psalm is conceived concretely and anthropomorphically.

(verse 4). His punishment will also be physical--the forces of Nature. (verse 6). If it were not for the previous context, verse 7 might be analyzed as having mystical connotations.

למה נאסח נאסח

[*למה נאסח נאסח*] (Wellhausen uses *למה*) which fits in with other conceptions of the *למה*. (*למה* their faces) (he loves them who behold uprightness) is too laboured and unbecoming the anthropomorphic

conception of deity here.

If it were not for this verse, 4 also might lend itself to mystical interpretation, but together with the latter part of the verse, *YH* is simply perceptual deity who is brought up in the imagination as a concrete image. *YD* in this context is also like the human image. The divided interests of the Psalmist and his lack of harmonious attention prevent a mystical mood. The evidences mentioned of possible extension referring to *YH*' are, therefore, not integrated sufficiently to make them major elements. / false

PSALM XII

This Psalm too refers to the oppression of the righteous by the wicked. It is a plea against foes. Petition is usually excluded in the mystical expression. (Hefer, Trout) But when it assumes ethical motivations it may become same, provided there is present a homogeneity of will between the object of prayer and the subject. When this occurs the requisite "quietistic" element may assume an active meaning--the deity and the praying person acting as one--but the will of the subject is passive individually. In this expression of ethical mysticism, there is present, not only an interest in the community as a universal, but also the willingness of the individual to sacrifice himself. (Puglisi, page 202) "The sacrifice of the individual for the community corresponds to adoration of the Divine and is one of the three manifestations of ethical prayer." The passive element becoming an active agent in "mystic death, the form of the supreme Justice finding its crowning point in the elimination of the human agent." The point to be born in mind is the necessity for the subject's

71

desire to be "good" in submission to divine goodness. (Quietism)

PSALM XIII

vide notes on Psalm 12.

PSALM XIV

vide notes on Psalm 12.

PSALM XV

The Psalmist here, like many religious mystics, raises the question, *אני יאמר באמנה*. He then discusses the moral qualities necessary to achieve in order to commune with *יהוה*. The qualities he names are ethical in type. (verses 1-4).

*עולם חסידים
אשר יאמרו
אשר יאמרו
אשר יאמרו
אשר יאמרו*

The qualities included are sincerity, or rather more perfect in the sense of Gen. 17/1, uprightness, truthfulness, honesty. Any of these ethical qualities under mystical conditions could assume that phase. But whether or not the author has been "*באמנה*" is not mentioned. The fact that the *אני יאמר באמנה* is directed to *יהוה* possibly does not help us. Ostensibly the prayer is indirect in its religious motif. *אני יאמר באמנה* not *אני יאמר באמנה*. If the author is speaking from experience and his certainty in answering his own question can imply it, then the most that can be said here is, these are the virtues stressed by the author regarding the man who shall be "*באמנה*" according to his experience, but of this and its nature we are uninformed. It is discernable that the virtues referred to are ethical and rather unemotional qualities, almost contemplative, meditative ideals, (the more usual mystical content is emotional or super-rational.)

*utter unawareness of
the type of literature
represented here*

PSALM XVI

This Psalm is a noteworthy example of the initial development of the mystical in primitive religion. It is an actual illustration of the mystical developing out of the eudemonistic. The eudemonistic alternates and blends through the Psalm with other religious elements (non-materialistic, non-organic) until in the end we note the final bursting of the eudemonistic shell. The Psalmist cannot return again to a prayer of this type, he has now ascended to the stage where

*פסלם אהיה לך
אשר יצאך מן המצרים*

The Psalmist begins on a eudemonistic note, *אשר יצאך מן המצרים* He is not above the bargaining level so common in objective worship (objective as we find on page 5 Part I). He petitions in recognition of his having put his trust in *לך* (The use of *לך* instead of *ידיך* cannot concern us--the purpose being the nature of the relationship between *לך* and the speaker,) that he be protected.

(*לך* verse (2) is more probable than any other form and fits in better with the context. LXX - *Εἰπα* Wellhausen, suggests *לך* the text *לך* hardly is in sequence with the verse, while *לך* as Barnes suggests occurs in other Psalms in similar constructions 31/24, 32/5, 40/7-8.)

Verse 2: Is a definite declaration by the speaker which we shall consider mystical in its connotation.

Verse 3-4: Reverts back again to an early stage in religious development--referring to *לך* and *לך* and their methods of worship

לך לך לך לך לך (4) which the Psalmist will not allow himself to succumb to, the fact of his mentioning it implies incomplete har-

17
finger
unmistaken

when he is in great physical pain.

(7) *לֹא יִשְׁכַּח* to which he no longer reacts according to the ordinary processes of pain and anguish which would involve feelings of unpleasantness.

(8) He continues with further emotional description
לֹא יִשְׁכַּח untranslatable but definite expressions of joy--
a high degree of pleasantness *לֹא יִשְׁכַּח* may possibly reach ecstasy
in its combination with *לֹא יִשְׁכַּח*. *? 4.12.6*

8/2 The author is again conscious of *לֹא יִשְׁכַּח* oneness with him. *לֹא יִשְׁכַּח* and in (11) the author finally finds himself *לֹא יִשְׁכַּח* in thy right hand, a condition which he describes as *לֹא יִשְׁכַּח* is not as intense as *לֹא יִשְׁכַּח* ?
logically enough. The representative mystical experience is dominantly just this type *לֹא יִשְׁכַּח* expresses the usual timelessness coincident to the mystical episode.

PSALM XVII

A Psalm of petition (verse 9). The appeal is initially argumentative as well as hortatory--conditions foreign to rapport. The Psalmist is anxious for (7) grace *לֹא יִשְׁכַּח* but it is in this case *לֹא יִשְׁכַּח* (9). Whatever the meaning of (3) *לֹא יִשְׁכַּח* it has not, from the context, brought any of the evidences of communion sought for in this paper.

The close (if it is inherent to the Psalm) (15) is a promise which can mean everything and nothing. According to the context it cannot be of much significance.

*unpleasant
with cultic
terminology*

PSALM XVIII

The curious blending of eudemonism and other religious factors

in worship which were indicated in Psalm 16, page 72 are noticeable here. In view of the transitional period of Religion in which the Psalms were written, it is hardly to be anticipated that many specimens exhibiting all the factors would appear. Where these strains are dominant, it might prove well to separate them from the remaining parts of the Psalm. The following elements appear dominant here.

The background and atmosphere of the Psalm is clearly, Nature. The imagery depending almost wholly on a Nature metaphor. The deity is revealed through Nature but his motive is *אֱלֹהֵינוּ יְיָ*

The opening verses 1-2 standing alone, lend themselves to mystical terminology. We can discern here a condition of direct rapport and unity with the object of prayer. The motion portrayed for it *פָּחַד* is stronger than *אָהַב* in a normal sense. *פָּחַד* bowels (Deut. 6/5 and Judges 5/31) indicates a "love" of the deity. Possibly the term here may mean, yearn, or to be, compassionate--an emotion indicating the feeling of expansion and extension which the praying person feels.

Love seeks unification with its object. The words describing *יְיָ* are indices of complete trust and faith and reflect the nature of the subject during his prayer. *יְיָ, יְיָ, יְיָ, יְיָ, יְיָ, יְיָ, יְיָ, יְיָ, יְיָ, יְיָ*

But verse 3 and the following form a telling silhouette to what has preceded. It portrays for us once more the naive psychology of the eudemonistic mind. Like "thousands now living" the subject's love for *יְיָ* springs from a practical source. *אֲנִי חָיָה בְּיָדָיו* because *יְיָ אֱלֹהֵינוּ* and in return for deliverance he will give praise. Profoundly ironic *?* is the mishnaic precept in the same tone (*בְּרַבּוֹתָא*)

*אֲנִי חָיָה בְּיָדָיו אֵל שֶׁאֵין אִישׁ יָכוֹל לִפְדּוֹתוֹ מִיָּדָיו
וְאֵל שֶׁאֵין אִישׁ יָכוֹל לִפְדּוֹתוֹ מִיָּדָיו
וְאֵל שֶׁאֵין אִישׁ יָכוֹל לִפְדּוֹתוֹ מִיָּדָיו*

*what ignorance
of Hebrew
and what
arrogance!*

x

first praise, then petition, then give thanks, but it is at antipodes with the interest of the mystical which is always *only* or whatever happens to be known as attributes of the religious object. Verses 37-45 following serve as a foil to the opening lines depicting the extremes of the religious primitive approach, the god of vengeance concomittantly the god of love. ?

Verses 49-50 are the epitomy of the prayer of agency:

*יְשׁוּעָה מִן הַמָּוֶת
וְיִשְׁלַח בְּיָדוֹ מִן הַמָּוֶת*

Love of this type comes early in the primitive religious life and occasionally very late in a period of decadence when love has been divested of its raiment of glory and becomes primarily a tool. But the mystical unswerving in its course will tolerate nothing less than the direct approximation of its goal.

*again because of ignorance of
the type of literature here presented*

PSALM XIX

Before considering the morphology of this Psalm, which is not normally our task, it may be admitted immediately that all of it is indirect in its appeal. It is not primarily a communion of subject and object. The implication is that it has occurred but that what we are able to discern here is as in Psalm 11, about the experience. Briggs in his analysis agreeing with Wellhausen proves: (1) variance in metre, (2) in the change in concept of the deity *יְהוָה* and *יְהוֹשֻׁעַ*, (3) and the introduction of new subject *in latter*: "*יְהוָה*" which follows the initial theme, *יְהוָה יְהוֹשֻׁעַ מִן הַמָּוֶת* that the poem is not one but two literary units.

1

2

Barnes, on the other hand, claims the first part (verses 1-7)

1. Briggs, Psalms, Page 163, *Psalm 19*.
2. Barnes, W. E., The Psalms, Page 91.

a "natural" introduction to a more difficult and more academic theme
(8-15) "Another who visited to sing the praises of the Law desired
to find an introduction for his poem.....he prefixed them to his own
poem.....He wisely put the nature lesson first wishing his hearers
to ascend from *El* to *El Elyon* (the God of Nature to the God of Revelation.)"

Although ingenious and supported by the historical material he
offers (page 91) Babylonian and Egyptian, nature sources) Betnes has
hardly accomplished more than to prove himself different. His first
premise "to ascend from a God of Nature to a God of Revelation" is
meaningless. The implication that there is an ascent is highly ques-
tionable. Nor does it follow that the *El Elyon* god is more succinctly
a God of revelation than the *El*. Both are revealed *El Elyon* *El* *El Elyon*
if it were *El Elyon* there would lend some plausibility to his point.

The change in concept of the object of worship, however, is of
vital importance regardless of whether it occurs in one poem or sev-
eral, and regardless of chronologies (the mystical as Otto has demon-
strated, like James, "Absolute" does persist a constant irrespective
of time and place.) The change in the concept of object means to us
a change in the type of mystical experience if such there is proven
to be. Verses 1-6 are clearly for our purposes separate from 8-14.

In verses 1-6 the object of worship is *El Elyon*

Verses 8-15. In the one an Aesthetic God, in the other a Noetic Deity.
(It is obvious for our purposes, nature will come under the aesthetic
category, although it is conceivable that a Nature Deity could be un-
aesthetic or portray varying degrees of hideousness and repulsiveness

1. Mysticism, East and West.

(Chinese and Aztec Nature Cults) but not in any of the stages of the religious development of the Psalms where the initially barbaric and savage has been outgrown.) Verses 1-7 include the following mystical implications. It is indirect if only because of the use of the third person which destroys a direct sense of unity. (Verse 5 ^{ה' אלהים יושב חשן})
(Verse 7 ^{אני אלהים ואלהים אבתי})

As a thrice removed spectator we are in a position to observe some splendid symbols of mystical religious significance. The subject is not a nature mystic exclusively (vide p. 40, Part 1) in the varied feelings of nature he is always conscious of ^{ה' אלהים יושב חשן} They are the counterpoint, ^{ה' אלהים יושב חשן} the melody. That this is a

7 nature psalm need hardly be proved. The emphasis of ^{ה' אלהים יושב חשן} are sufficiently clear. But always, ^{ה' אלהים יושב חשן} Even the reference to the ^{ה' אלהים יושב חשן} verse 6, symbolizes the presence of ^{ה' אלהים יושב חשן} and as most mystical experience, ^{ה' אלהים יושב חשן} The subject does not describe himself but he is obviously not ^{ה' אלהים יושב חשן} The figure of the ^{ה' אלהים יושב חשן} is pertinent--the subject is the passive one in this rapture of nature--he is the bride-- ^{ה' אלהים יושב חשן} is the ^{ה' אלהים יושב חשן}. He is very near to the subject how near, the writer's sense of presence tells us. He is nearer than sound. He perceives him in silence. He is nearer than sight. He sees Him in darkness.

^{ה' אלהים יושב חשן}
^{ה' אלהים יושב חשן}
^{ה' אלהים יושב חשן}
^{ה' אלהים יושב חשן}
but the day does not speak nor the night show knowledge save to the mystic who out of his concentration and absorption extends silence into sound and darkness into light. In his quest for union with the ^{ה' אלהים יושב חשן}

J. HUCA
middle
in the Bible

The emotional content is psychologically in harmony with the

mystical, varying degrees of pleasantness which we cannot evaluate ~~more~~ precisely, than to find them tropistic quietistic:

יוסף ויכח ארז
and נאמר לך ארז

and the varied tropistic implications of *חממה* (verse 4) all by means of empathy give us connotations of glory *כבוד*, fullness *יבש ארז* (pouring forth *יבש ארז*), pleasantness *חן*, rejoicing *שחף ארז*

The degree of extensity is unascertainable as there is no immediate description. Nor can the degree of intensity of emotional experience be gathered due to the same deficiency.

PSALM XIX PART II

This group of verses 8-15, is plainly different even its indirectness. Excluding the last verse which shall be considered later, the verses are actually *שיר* concerning the *הוה' אלהים*. The use of *הוה'* (aside from the accepted critical difference in qualities between *הוה'* and *אל*) is here of specific significance. *הוה'* here has become a noetic deity *הוה' אלהים חממה* but he is also a deity of instrument, a more highly developed instrument than the gross eudemonistic deity of Psalm 5. A deity who is *הוה' אלהים חממה* but who also guards his servant. *הוה' אלהים חממה* To this verse 14, whatever other attributes it may engender, is out of the category of the mystical. Alone (as a gloss) it is also meaningless for our use as it would then be interpreted exclusively in the mood of the critic rather than of the writer.

שיר plural of *שיר* but as Briggs, ~~Wh~~housen, Cheney, et al, point out it refers to men who are "proud and presumptuous", P. 175 Briggs, thinks rightly this is the climax of the Psalm (part 2). Compare Psalms 86/14 119/21. Barnes: The *שיר* are a class of men whose characteristic mark is that they are proud predumtuous. So the Psalmist prays. (Verse 14).

שיר *שיר* *שיר*

PSALMS XX-XXI

Eudemonistic petitions suitable response for thanks and praise.

PSALM XXII

This unusual poem singular as rugged, fierce, unrestrained art, as well as religious experience, around which center so many poignant memories the mantle of Jeremiah and the shadow of Gethemane, is not a mystical psalm. It is, or has been, made into an unparalleled example of prophetic prayer.

The possibility of verses 1-2 being one Psalm and 23-31 a separate as Dubun suggests, or of several parts as Briggs mentions (p. 185) would warrant our further detailed consideration if as separate units any of these groups presented the symptoms of mystical elements-- they do not. The Psalm opening with its profound large, seems very promising for our purposes:

Dubun?

אֵלֵינוּ מִלְּפָנֶיךָ יְיָ

But we know that the very opposite is the conviction of the one lamenting, he has a deep sense of the propinquity of his deity, the very directness of the author ensures it:

אֵלֵינוּ מִלְּפָנֶיךָ יְיָ

nor do the taunts of those who deter us nor the extreme humility

*וְלֹא יִשְׁמָחוּ בִּי אֹיְבָיִם
וְלֹא יִשְׁמָחוּ בִּי אֹיְבָאִים*

וְלֹא יִשְׁמָחוּ בִּי אֹיְבָאִים

Rather can we perhaps intuit what is to come: Union and polarity of experience, joy and power, a feeling of aggrandizement, but something unlooked for intervenes and prevents further consideration: The burden of the lamentation breaks clearly before us irrevocably and all that follows all the promises of recognition, verses 22-25, are altered in significance. They have become prophetic even messianic but not mystical.

דְּבִירָה מְחַדָּשׁתָּ

31

PSALM XXIII

This, perhaps the most popular of the Psalms, has characteristically been interpreted differently by different commentators. Briggs calls it a "quest Psalm" (of Yahweh), Barnes, a "Journey Psalm" while Delitzsch imagines it to be a "Psalm of David" during the days of the Absalom rebellion to which Smend adds the spectacular explanation that it is not a Davidic plea but a national plea--all of which furnishes fuel for the critic's fire, but is of little actual help in the present quest. Aesthetically and psychologically no work of art could lend itself to as many artificialities as the commentator would have us discover. The poet, and no one will deny the poetic characteristic of the Psalms, is not prone to speak by implication here. The naive passion and extreme directness of the Psalmist is almost too much to bear the restraint of the artistic form (metre) itself.

Certainly the subterfuges mentioned as "interpretation" are hardly pertinent. The Psalmist, as much as the prophet perhaps more so because he is a poet, and more terse limited as he is by metre, says what he means, if we are to approach him from this angle much futile difficulty it seems will be avoided. The emotional psychology of the race has not changed even though social events are never a constant. And the determination of these individual reactions in the personality of the Psalmist as they are revealed to us in each Psalm are a fairer basis of interpretation than the laboured phantasmagoria of history, save where actual data or evidence of data are present. On the other hand there is no reason why the Psalmist cannot be given credit for understanding the use of metaphor, enough understanding to permit him

to use metaphors to explain a word or attitude. Thus: *הַיָּמִינִי*, *וְהַיָּמִינִי* are aesthetic images commonly used in all poetry.

But Barnes (p. 116) states "The Psalmist is not a poet but an extemporizing singer." Perfection of literary form is never extempore but it is immortal poetry when its content approaches that of this Psalm.

The detailed explanations localizing the *הַיָּמִינִי*, *וְהַיָּמִינִי* even the *הַיָּמִינִי* are superfluous. They must have some basis but their poetic validity is in the mind of the writer not their topography and it is to this that we now turn.

The Psalm is indirect but there is a genuine explanation of the attitude and feeling of the Psalmist concerning his religious object.

הַיָּמִינִי. We shall observe line by line the nature of these elements as they develop in the Psalm. The very first line, if the remaining context does not alter our impression, is the epitome of the mystic's point of view: *וְהַיָּמִינִי - הַיָּמִינִי* To minimize the spiritual

stature of the Psalmist to that of a man contemplating a journey through Palestine is to reduce Palestine to Lilliput, which seems to be the function of some commentators. The Psalmist's *וְהַיָּמִינִי* is

not eudemonistic, he is not thinking of provisions for a journey, otherwise *וְהַיָּמִינִי* would be inconceivable.

The path of the way as in mystical literature generally is an ethical religious path. *וְהַיָּמִינִי* are the paths along which the mystic

pursues his spiritual journey in his effort to reach the deity rather than the wagon road suggested by Alshausen et al. *וְהַיָּמִינִי* is the

sense of fulfillment that comes of complete rapport with *וְהַיָּמִינִי* The

next two lines

וְהַיָּמִינִי lead us further into a
וְהַיָּמִינִי

description of the mood of the writer. It is becoming definitely tropistic and quietistic. The mood is passive, peaceful and in (3) *וְיִשְׁמַח* it is pleasant.

וְיִשְׁמַח is revealing not troubled turbulent waters but silent waters, unmoving.

13 b) *וְיִשְׁמַח* is epochal. It is different than any previously considered Psalm and alone categorizes the Psalm as mystical in a major element. *וְיִשְׁמַח* the writer is not being led into the path of righteousness because he has acted morally and is being rewarded. There is no reward. It is *וְיִשְׁמַח* for his own sake. The ultimate end of the mystic with no explanation of why. The Psalmist in the following verses reveals to us the complete unity he feels with

וְיִשְׁמַח He is not divided by fears of his enemies, nor the division of his own soul in pain, nor is he eager for reward and punishment.

וְיִשְׁמַח
וְיִשְׁמַח

Comment is here superfluous, the Psalmist cannot fear, he is filled with the opposite emotions completely, he is replete with the presence of *וְיִשְׁמַח* He has attained well defined stage of the mystic way, how near to complete absorption it is not possible to ascertain, there is still *וְיִשְׁמַח* and *וְיִשְׁמַח*. 5a is symbolic. He has just repeated *וְיִשְׁמַח* if it were instrumental as the critics imply, an actual defense against an enemy, the whole import of the burden of the poem would be lost, it is not possible to interpret this line lit-

1. Whether *וְיִשְׁמַח* Examples of both uses are evident, Ps. 44/20 107/10 Jer. 2/6 *וְיִשְׁמַח* should be pointed *וְיִשְׁמַח* or *וְיִשְׁמַח* does not alter the conceptual confidence of the Psalmist. But the negative emotion aroused by *וְיִשְׁמַח* deep darkness and the nature of the emotion involved in the reaction to *וְיִשְׁמַח* shadow of death are very much akin, varying degrees of fear in fact the fear of death is the fear awakened by *וְיִשְׁמַח*, so that for our purposes there need be no disputations.

erally and the rest metaphysically. Are *הַבַּיִת הַזֶּה* also literal?
And if so what could the *הַבַּיִת הַזֶּה (יְהוָה)* be like except poetic
hyperbole?

The Psalmist after a realization of his unity with *יְהוָה* tells of
his reaction *כִּי יִזְכָּר* and his certainty of *יְהוָה לְעַד* *יְהוָה*

The following mystical elements are well defined in this Psalm.

- 1) There is a condition of rapport with *יְהוָה*
- 2) The Psalmist describes his feelings directly. They are
feelings in coordination with the sensuous images associated with
mystical experience.

בְּצִוְיָוֶיךָ are pictures in color tones associated with and conducive to
מִיְהוָה mystical experience. They suggest soft blue or green colors,
וְשִׁמְשֵׁם and suggests a degree of silence, (they would not be *מִיְהוָה*
otherwise.)

בְּשִׁמְשֵׁם are images conducive to positive tropistic reactions the de-
גִּיּוֹרָה gree approximated defined in the following conditions of emo-
tion, as mentioned in the order of the Psalm.

שָׁלוֹם positive rest and ease.
שָׁלוֹם growing feeling of security and comfort. (peace)

שָׁלוֹם: The meaning of these two words cannot be accurately measured
but *שָׁלוֹם* has the implication of both love and favoritism, grace, a
kindly warm intimate interest. (T. H. Robinson, page 37, "The God
of the Psalmists") "While the actual word for love is sometimes
used in Psalms *שָׁלוֹם* is the more usual term..... It is one of the
Great words of Hebrew.....it is an essential quality of soul. It
implies a full recognition of the value of personality, and adds to

that recognition a consecration of one to another. In all completeness it can be seen only Jahweh (ps. 136 ascribing it to his as an unchangeable element of his being. "He is righteous, faithful and true, but the quality peculiarly his approximating love, is *רחמים*. "No word in English will carry its full meaning.) "

רחמים is synonymous to tone-color. *וְיִשְׁבֹּת בְּבֵית יְהוָה אֶת יָמָיו* is categorical: It supplies the elements of (1) Timelessness, and (2) Spacelessness.

If *בֵּית יְהוָה* were the Temple, as Briggs suggests, then the writer could not reasonably conclude *אֶת יָמָיו* which certainly has not a definitely limited connotation for the writer--rather does he feel as the Midrashic writer
אֶת יָמָיו שְׂבִיבֵי אֵלֶיךָ
אֶת יָמָיו שְׂבִיבֵי אֵלֶיךָ
 page 202, Ed Buber."

imitation of *אֶת יָמָיו שְׂבִיבֵי אֵלֶיךָ*
 typical!

MYSTICAL RAPPORT IN PSALM 119 *Method P49 Part I.*

Direction	Psych. Qualities	Prayer Type	Degree of Rapport	Infinity Space & Time	Stage
Indirect	הכח	Ethical	1		Verse 1-2
Direct	אלהי כבוד	"	1		10-15
"	אניכי נפלי לטוב	"	1		20
"	זהוה נפלי כי תרחיק לבו	Noetic	1		25-32
"	כי בו נסתר פאנתי	Ethical	1		35-40
"	אלהיך אדברי	"		44	47-48
"					
"					
"					
"	הישר	Ethical	1		
"	הישר	Noetic	1		77
"					81
"	negative	Eudemonistic	-1		92
"		"	-1		103
"	מה נאמרו, אחרת מזה	Ethical	1		111-12
"		Noetic 105	1		114-17
"	negative (120)	Ethical	1		
"		Eudemonistic	-1		
"		Noetic 135	1		131
"	132: Tropistic	Ethical-Noetic 137 140-4	1	142-4	140
"		Eudemonistic	-1	152	145
"		"	-1	153	
"		Ethical	1		162,4-5
"					169

PART III

וְחֵי הַצֶּדֶק עוֹלָם
ק"ל

PART III

A comparative analysis of the
major groups of mystical psalms, as determined by
their function.

PART III

It has now become apparent if any degree of attention has been given to the previous analysis as it was applied here the method introduced at the end of Part I functions, and the type of results that might be expected from its application. That it does function it is hoped has also become evident. In the remaining part of this section in order to avoid redundancy we shall apply the chart (pages ~~49-51~~) to passages in those Psalms which are dominantly mystical or which present definite mystical phases of importance to our interests.

Remarkable indeed is the mixture of elements perceptible in nearly all of them. Eudemonism is hardly outgrown with the exception of a relatively few (some twenty-five) from which we can deduce the limited religious development of most of the Psalmists in their own lives. Not much more can be said, inasmuch as chronology has no relationship to mystical expression (Otto, Mysticism, East and West) the experiences of Sankara and Eckhart separated by centuries, becoming almost identical. Nor can we apply national or institutional development to individual advance, limitation or decline in this relationship. Certainly Psalms so strongly eudemonistic e. g. (25, 30, 54, 55, 56, 57, 59, 60, 68, 69, 70, 71, 79, 80, 83, 86, 102, 108, 138, 141, 143,) with their close intertwining of other aspects in prayer the prophetic and often the tendency to mystical expression can represent at most for us a changing attitude in prayer, a transition in its meaning and value, but there seems in this type of prayer to be as yet no consciousness of a variant ideal regardless of development. Revenge is still present and is vital as perfection of soul, and deliverance from an enemy,

a matter of greater preoccupation than the attainment of a harmonious relationship with .

Health and long life is occasionally the actual petition of the subject (Psalms 88 & 102) sandwiched in between expressions of praise and thanks but love of Yahweh for his own sake or of prayer with him as an end is seldom noticeable. Barbaic passions are intermingled with faint traces of the beginnings of mystical attitudes usually swallowed up in more primitive reiterations. Prayers of this type, for our purposes shall remain unconsidered. A more thorough subsequent investigation could attempt an unrevelling of the thin strand of mysticism -- it appears and disappears in colored contrast eve ry so often in the complex pattern o these prayers.

Psalms predominantly mystical by application of the method we have found to be the following:

Group I 42, 62, 63, 84, 130.

Group II 16, 23, 73, 91, 121, 125, 127, 131, 133, 139.

Group III 10.3-4

Group IV 145-150

These Psalms have been selected and arranged with relation to psychological homogeneity of function and attitude. It has developed after some examination that each of these group represents a different phase of mystical interest (of the infinite variety) and that all those belonging to each group tend to express basically identical experience--but one must not conclude from this, if it be proven, that it is a basis for common authorship any more than the converse. In either case there can be no relevancy. The long chain of mystics

recount identical emotions and ideas though they be separated by centuries of time and the seven seas.

Group I Psalms 42, 62, 63, 84, 130.

To begin with the condition of harmony or rapport here in all is direct, intimately so. Strongly dominant, so much so that verses from any of this group can be interchanged unnoticed, is the characteristic condition of rapport common to them, a definite aspect of religious communion. In the expression of this feeling an attitude the subject is desirous, enthusiastic to become one with the object of his emotions-- the major tendency of love interest (en rapport) to what degree this enthusiasm develops we shall discover. But it is clear he has not yet attained unity. In ^{4.2} the condition of (the nature of) rapport is indicated in the following phrases:

באלה תצדק אל אפיק חיים
 בן נפשי תצדק אל אפיק חיים
 נאמנו נפשי לא אלהים לא חיי
 חנה תשקווח חי נפשי ותקח אל
 נאחל לא אלהים כי אוד אודנו
 ישועות סני אלהי
 נחמתי לא אלהים כי אוד אודנו
 ישועות סני אלהי] ?

In 62

אך אם אלוים דמי נפשי

62:1 מ 6?

emendations?
should be marked
as such

מחנן חקנות

אך הוא צורי וישועתי

מטקבי לא אמוני

על אלוים ישע וכהודי

צור צל מחסו האלוים

חיה כי ינוה אלה חליתו לה

כי עז לאלוים

In 63

אלוים אלה אהב אלחורק

צמחתי לך נפשי כמחתי לך בלתי

באל צדי וצד צדיומים

כן בקדש חזיתך

לראות עיניך וכבודך

כחולתה וצלן חלסה נפשי

ערכתי עיני יצונו

באל מדרות אבאגהם

ובצו כנפיק אדנן

דבקו נפשי אחריך

ביתחבב יונתן

In 84

נבטכתי ואם כחתי נפשי

לחצרוח יקווח

לבי ומשמי ידענו

אל אלוים

לע צבור מצאני בית ודחק קן לבי

אשר שער אבריחי

את מנחחותיך יענה צבאות

מלבי ואלי

ורובי בני משיחתי

In 130

מנצחתיך קדשתיך יקוה
 אדני שמעך בקולי
 תגייני אדניך קללות
 אקוה שמעך
 קויתי ליעום קויתי נפלי
 אדברך קויתי
 נפלי לאדני
 משמתיך אדניך שמתיך אדניך

In comparison we find the following shadings of a dominant emotion--
 in the desire to attain to unity with אלהים:

תצנך - pant
 צמא - thirst
 אל פכפכי נפלי - pour out
 תשליך נפלי - cast down, disquieted for thee
 צויתי נפלי (repeated) waiteth, expects, will stay
 תקווצי נפלי - hope
 תשליך לבי - setting the heart
 תצנך אל מרן - seek early
 צמא - thirst
 כמנ - long for
 תשאכפי - raise the palms to
 תצנך אחרי - follows close after
 תצנך - long for
 תצנך נפלי - faint for
 ינו - cry out for

שמעו - (hear thou) desire to be heard

האניח - making oneself seen to the object of prayer

קרי' - call out to

קיי' - wait for

אקו' - I will hope for

ל' - (fine example: shows direction of attention without use of verb.)

Consulting the ideagram on page 44B it can readily be seen how all of these shadings turn about the axis of one field of emotion in their tendency to extend or project themselves to one object of attention. They can all be used inter-changeably in the nature of pursuit of *שמעו* without altering the context. We cannot ascertain yet the degree of intensity they reach to, but it is evident it is not the approximation of unity. Rather is it a keen or poignant anticipation a turning toward the object of worship, a tropistic approach. If what we have concluded be true, then color tones must not be those used in the experience of realization. This on examination is borne out. In 63, 84 references of a contrary nature (emotionally) appear but momentarily and parenthetically--in each of them the subject anticipates the way he will feel when he has reached complete rapport either at some other time in the future or past but not at the occasion of the prayer itself.

84-10

||
כ' אלהים יושב ביום ה' אלהים
במחשבתו ויחשבה אליו
אלה ואלה יבור
מן רבד יתן יבור

63 :

כן בקול חזיון
אדמת עין וקצק
כ' אלהים חסדן מחיות
לפני ילחונן
כן אברהם בחי
בשחק אלה כפי
כ' אלה ודלן חסדן נפיל
יחשבה כחול יתן יבור

In both instances it is apparent the tense is either past or future--while the burden of the prayer is immediate. It is noteworthy that all of this group are aesthetic prayers--with the burden of metaphor in nature, 57 a, This coupled with their complete absorption in the object of prayer for no reasons other than the prayer indicate mystical transition. In one of the two Psalms describing directly the emotional content during the experience, we find a secondary reference to darkness, 63 which is of importance only because it does come here rather than in any of the others:

"וְיָשָׁרְתָּ לִי
כְּחַשׁ חֹשֶׁךְ"

We have discovered in this group, therefore, mystical elements with a definite tendency--elements denoting a characteristic position.

Evaluation of this group might more logically be considered after an analysis of the remaining groups.

GROUP IX 16, 23, 73, 91, 121, 125, 127, 131, 133, 139.

These ten Psalms present a homogeneous cleavage in comparison with the remaining ones, and the quality of this difference unites them in a common attitude. The rapport of this group is distinctly different. It has none of the anticipation, eager expectancy, yearning groping or any of the specific expressions of this type of emotion in its unrestrained quest for union nor does it articulate itself in anxiety for union with the object because it has already attained it. The mental and emotional conditioning of the subject is, therefore, different in intensity. He is no more sure of the reality of his unity than the subject in the other group but it is a different faith, the faith of longer perspective. It is quieter--and his sense of the

presence of the object of his religious interest gives us a sense of his deeper realization. It is hard to think, for a moment, of his using any of the excited phrases of his companion in the spirit, (Use of "his" figurative, as there can be ten authors involved.) In tracing his expressions it might seem he too has been at some time in the category of his (religiously) younger contemporary. Contrary to the opinion of Heiler (Das Gebet) ecstasy and other degrees of high excitement are rather an earlier than a later consummation in the mystic path. The autobiographies of mystics reveal this as well as current discoveries in psychology (1. D. N. Trout, Ecstasy, nature of Psych. of Religious Behavior. 2. Leuba, Psych. of Religious Mysticism.) Closely associated to this principle is the obvious one of recurrence producing a lessening of emotional excitement and instability. The latter Psalmists are inclined to be contemplative occasionally ethical but, like their associates in group one, they never relinquish interest in the object for a lesser end, nor like them are they ever doubtful about its reality or its immediate nearness. Examples of this are so numerous that whole passages might be quoted. It must be emphasized at this point that certain Psalms involving partial mystical rapport have been excluded because of the divided emotional attitude of the subject. Mention of hatred of ^{enemies} ~~enemies~~ on his part or equivalent expressions prevent complete harmony in prayer. But allusions to them such as ~~prayer~~ but with the feeling of learning their fate and judgment alone, or praying for them or even martyr ~~dom~~ for them, would permit further consideration.

Parallel elements of Quietistic Rapport in Psalms of this group (1)

(73)

ואני חמירי זמק
אחצת בידי ימני
בזצק חנחוני
ואמריק ביד חקחני *emend.?*
מיני בטמיס
ועמק לא חפצתי בארץ
צור רבתי ואמריק אלהים לעולם
ואני קדבתי אלהים לי טוב
להצט בארץ יפוח חמסי
אספר לה מלאכותיך

(1) (For an analysis of 16 and 23, vide pages Part I.)

(91)

ישה בסתר צליון
בצל שדי יתנון
אמר ליפוח חמסי ואת צודתי
אלהי אבטח בי
[חמתי כנפיו וחמסי
צנה ואמרה אתה
לא תירא את בחד לי אלה
מחל יצא יומם
כי אתה יפוחי חמסי

(125)

והטחיס ביפוחי כהר ציון
לא ימוט אצולם שבה
יבולטם ווריס סביה אלה
איעלי סביק לעמנו
מעמנו מד עולם

In considering these passages it is difficult to avoid observing the characteristic unity of feeling that is present in each one between the subject and יי/ו. The degree of unity is illustrated by key phrases such as the following.

אמתי לייגע (16)

אדני אנג טוהט -Thou art my good

כ תמיניו הו אמט -My right hand

(23)

כי אמג עמי -Thou art with me

וילגט הדיי ידו -I will dwell with Adonoi

(73)-(Indirect)

ואני נאמיד עמך -I am always with thee

מי לי הלטמס... האק -Who else have I?

קרהת אלפיס לטוה -It is good when I draw near to the Lord

(91)-(Indirect)

שק הסוד אליו } -He who dwells in the secret place of God
הכלל שדי יתלען } shall dwell under the shadow of the Almighty.

יקראני ואענה -He will call me and I will answer him

(121)-(Indirect)

יבוק למחך יבוק צלך } -The Lord is thy keeper

תעמק עד עולם } -Thy shade on thy right hand from now and
evermore.

וילגט סביב (125)-(Indirect)

לעמו מעד עולם -The Lord is around his people forever

(127)-(Indirect)

אם יבוק לא יהוק בית } -All activity must be in harmony with יבוק
כא... אם יבוק לא יתבדק } who is close by.

(137)-(Indirect)

מעטוב ונדים } -The writer is filled with consciousness
טבת אחים אחד } of unity, harmony and peace in humanity
כי צופה... יבוק את עברתך } which is inseparable for him with יבוק.

(139)

הקצות וזוהי חלק

Every expression here (save 19-22) are
indicative of direct unity with the object ^{י"ו},
^ל implies he is with ^{י"ו} constantly--
though not always consciously.

The quality by such representative description as

(16) (1)

מהלכי עולם יי הנעמתי

"pleasant places."

נחמתי שברעלי

"pleasing, goodly."

שמחתי ביה

"happy, joyous."

(23)

(1) צלילי השמחה ראיתי
(2) טוב/מסד ידעתי כי ימי

(2)
feeling of goodness, and chesed (loving
favouritism)

(73)

(3) בהצחקת תנחומי
ואתריק בבבא וקחתי

and afterwards receive me in "glory", "honour."

(91)

ידעתי/אצנן ואבדעו
אנאן באשע

feelings of security and peace, negative
implication of opposite emotion to ^א (confi-
dence) attribute of "divine honour" to him
who has called and been answered.

(131)

אשכח שומע ודממות נפשי

A feeling of quiet, peace and security

(133)

אודק (פלאוים מאלין)
נפשי ידעתי מאד:

various shadings in pleasant emotions (of rapport)

יפדעתי באשע נפשי וזוהי חלק ידעתי:

(1) Vide page 23 Part 1.

(4) Vide page Part

(2) 200 page Part 1.

(5) In Palestine, parched and arid, an
extremely pleasant feeling is also ^נ.

(3) Wellhausen citing ^{Lech} 2/12 denies the traditional use of ^א
and uses ^א. This if true would change the value from quality
to degree.

(139)

The Psalmist is filled with empathic unity in *וְיָי* extending further in quality and degree than any of the other Psalms with the exception of 23. It is more direct than 23, addressed to *וְיָי* yet equally contemplative. *Ex. Verses 2-18 (Enclosure)*

The Noetic quality so distinctive of the medieval German mystics is noticeable here: Verse 6 and 11-12. Most remarkable is 12

וְיָי אֱלֹהֵינוּ וְיָי אֱלֹהֵינוּ
וְיָי אֱלֹהֵינוּ וְיָי אֱלֹהֵינוּ
וְיָי אֱלֹהֵינוּ וְיָי אֱלֹהֵינוּ
(6) (1) (2)

comparable to the distinctive noetic literature of east or west of later times. This Psalm represents the highest degree of extension possible without transcending the sphere of subject and objectivity. It circumscribes the three higher aspects of prayer, aesthetic, noetic and ethical in mystical rapport. Its quality is summed up perhaps best in the empathic

וְיָי אֱלֹהֵינוּ
וְיָי אֱלֹהֵינוּ
וְיָי אֱלֹהֵינוּ
וְיָי אֱלֹהֵינוּ

Thus far there has been one secondary division in this group, certain Psalms are direct and some indirect (chart page P49 Part 4)

II

Direct A.

16
23
131
139

Indirect B.

121
73
91
125
127
133

The homogeneity of II A is clear, it revolves about definite qualities in rapport all alike, varying in degree, and in prayer type. Thus 16 in its imagery is aesthetic also 23, 131, & 139, the

latter three using mostly nature images. 131/1 is noetic in trend, while 139/1-6, 14-18 is also comprehensively noetic.

It is pertinent at this point to consider verses 20-24 which until now have been neglected. In type they are ethical but in complete unison with the remaining parts of the Psalm unlike other references to *יָשָׁר*. The Psalmist's chief desire is in this context:

כִּמְעוּ וְדָעוּ שְׂרָפִי
וְכִאֲנִי אֶם דָּרַק עֲרֵבִי
וְעִנְיִי בְּדָרַק עֲרֵבִי

He is not interested in the *שָׁרָף*

for any reason except

אֶל יְהוָה יִתְּנוּ
לִפְנֵי יְהוָה יִתְּנוּ

They are not personal enemies, they are rather protagonists of evil itself--the Psalmist does not pray they be punished nor is he at all sure of his own perfection--but he is chiefly interested in having perfection for himself and if there is any negative emotion it is secondary, almost inconsequential: *הִנֵּה אֲנִי מִלִּפְנֵי יְהוָה*

His interest is in making will of his will. In the excluded references the converse is true, the Psalmist's attempt changing the will of *יְהוָה* so that he will punish personal enemies to conform with their own personalities and ideas of justice; the essence of the difference between prophetic and mystical prayer. Here, the primary motive is *וְיִתֵּן בְּדָרַק עֲרֵבִי* the figure used repeatedly by mystics in all civilizations since the beginnings of their recorded experience the eternal path from man to God, the *דָּרַק-הַיְיָ*.

In group II B, the nature of the element of indirectness varies.

In 73, an ethical prayer, the Psalmist in retrospect goes over a dubious past, a conversion experience

and by sufficient contrasting of the *פ.ע.ל.* and his own unworthiness. *17, 38, 48, 58, 68, 78, 88, 98, 108, 118, 128, 138, 148, 158, 168, 178, 188, 198, 208, 218, 228, 238, 248, 258, 268, 278, 288, 298, 308, 318, 328, 338, 348, 358, 368, 378, 388, 398, 408, 418, 428, 438, 448, 458, 468, 478, 488, 498, 508, 518, 528, 538, 548, 558, 568, 578, 588, 598, 608, 618, 628, 638, 648, 658, 668, 678, 688, 698, 708, 718, 728, 738, 748, 758, 768, 778, 788, 798, 808, 818, 828, 838, 848, 858, 868, 878, 888, 898, 908, 918, 928, 938, 948, 958, 968, 978, 988, 998*

a characteristic negative feeling before the change to *הפך* the opposite extreme he indicates the ethical nature of his communion which he has described: *אני קדשתי את עצמי*

While in 91 and 121 the indirectness takes an object. In both cases the Psalm is addressed to the second person while the mystical passages are referred to in the third person. Both are aesthetic prayers. Here too the verses could be interchanged with undiscernable variation in function. Verses 5-8 in 121 could well follow verse 4 of 106 and vice versa with no perceptible change. Both begin with personal confessions of faith in the propinquity of *ע.ל.* and both then turn to a second person to attribute in each case to him empathically their own mystical experience.

125 stands alone. Combining as it does nature and ethical elements, it is a unique example of the individual in mystical understanding of the group. The writer feels himself at one with *ע.ל.* and comittantly at one with the group concerning whom *ע.ל. מביא אמת*. His communion is automatically for this group with whom he is identified: *עבדים ביהודה כבוד ציון לא יחול אצלם שם*

127 and 133 have much in common, their indirectness is remote. It is impersonal, referring to humanity itself. The writer in both cases approaches a comparatively identical degree in his emotional interest and intensity.

In 127 the writer expresses his feeling empathically in *הנני מרגיש את עמו כעם*
לכל פני עולם
בחדים ביד אבדן בן מי קצוהים
אלוהים הולך אצל אלהים חלוקים

הַנֶּחֱמָה אֶל הַנֶּחֱמָה
לְהַגִּיד אֶת הַנֶּחֱמָה

The remaining verses of this could be the preceding verses of 127 without changing at all the emotional tempo, quality and intensity, even though the imagery be specifically different. The sense of pleasantness, the writer has in each case, is similar and also the kind of rapport he experiences. In each case *עוֹלָם* is transcendent to the writer--on the periphery of his imagery removed from the climax of emotion in either case and yet inherent to it.

GROUP III

The direction of attention in these two Psalms is from a different perspective, than either of the two preceding groups. Both open with identical expressions: *בָּרַךְ נְשִׂאֵי אֶת יְהוָה* and close similarly. The imagery of 103 is instructional (ethical) while that of 104 is aesthetic. But the burden of the motive in either case is ethical regardless of the nature imagery in 104.

(104)
אֵין אֵל אֶלֶּהָ
יִתְחַלֵּץ אֶת הַנֶּחֱמָה
וְלֹא יִשָּׁר אֶת הַנֶּחֱמָה
בְּיָד נְשִׂאֵי אֶת יְהוָה

(103)
בָּרַךְ יְהוָה כֹּל צִבְיָא
מִלְּפָנֶיךָ יְהוָה
בָּרַךְ יְהוָה כֹּל מַעֲשֵׂי הַבְּרָכִים
בְּיָד נְשִׂאֵי אֶת יְהוָה

The aesthetic elements here serve to enhance the dominant ethical mood of the Psalmist. Both emphasize the infinite magnitude

1. Both Gunkel and Duhm have suggested verses 3-5 are interpolations. This is consistent with Duhm's suggestion that in 133/3 *עוֹלָם* be cut leaving *עַל* to refer to *חַיִּים* and not *עוֹלָם*. Both suggestions are philologically interesting but hardly more than that.

of *ענין* and by contrast their own in consequence.

יבנה באלה ענין כסא
ותאבות בזה מלכות
גדלת מאד עוד ועוד להלכה
למחר...

כי נא ידע יצחק
עקר כי עשר אעפול
אני כחציר ימיו
כצץ על דרך בן יצחק
כידע דבר בלתי נגל
ואיכנו דודיקומו

In both instances the mood of the Psalmist after considering the revelations to him of *ענין* is filled with a sense of his presence and breaks forth with the *ברכה*

(103)

יבנה באלה ענין כסא ותאבות בזה מלכות
גדלת מאד עוד ועוד להלכה למחר
כי נא ידע יצחק עקר כי עשר אעפול
אני כחציר ימיו כצץ על דרך בן יצחק
כידע דבר בלתי נגל ואיכנו דודיקומו

(104)

Very close to these two, for our purposes, are Psalms 145-150. All of them like 103-104 are directed to the group and all reflect the somewhat homogeneous tendencies.

In 145-150 we notice initial opening peons of praise to addressed to him in intimate personal communion, 145/1-2. 146/1a and then addressing the attributes of *ענין* to the institutional group. 147-150 takes up the attributes at this point and addresses the group. In fact the possibilities of mystical tendencies in these

Psalms are group emotions induced and intensified in group expressions directed in consciousness of נ/נ . The usual attributes in rapport are present particularly the extra temporal and extra spacial nature of נ/נ and the smallness of men.

Psalms 145/3-14)

146/31-6)

147/3-8) They vary in symbols using both the ethical and aesthetic and noetic motifs.

148/6-14)

149/2-4)

150/2-6)

Remarkable are the definite implications of aesthetic rapport by the group through music and the dance:

147/2

149/3-5

150/3-5

כי אלה זממך אלהינו כי נים נים מבל

Propinquity to נ/נ is actually mentioned:

145/18

147/7 and 19

148/14 c

The degrees implied in the use of נ/נ and its variations cannot be ascertained but it does have positive valence. We might now consider the quality of emotion implied in the varied expressions:

150

נ/נ

149
נ/נ
נ/נ

נ/נ

נ/נ

נ/נ

148

נ/נ

147

נ/נ

נ/נ

נ/נ

נ/נ

נ/נ

146

נ/נ

נ/נ

145

נ/נ

נ/נ

נ/נ

נ/נ

104

The extent of positive intensity in the use of these verbs varies in context, increasing progressively until in 149-50 we are actually dealing with degrees of religious ecstasy, but not degrees of mystical ecstasy (vide page 39 *Part I*) since the quietistic qualities are absent completely.

The references here 149/3 and 150/4 are definitely non-quietistic in their effect either upon the participants or their spectators. As a check on this, verses 6-9 offer a suitable supplement:

*וְיִצְחָק הָלַךְ בְּחֵן
(201/14) בְּיָדָיו בְּחֵן בְּחֵן*

Obviously a sword dance and in close construction with what precedes, ECstatic but not mystical, religious but not primitive enough to employ negative emotions. (according to the present dichotomy.) The musical analogies in 146/2 147/2 and 7 coupled with the emotions mentioned (page 43) may very probably be quietistic, inasmuch as music, save for the quicker tempos, tends to produce this reaction. But *וְיִצְחָק הָלַךְ בְּחֵן* and *וְיִצְחָק הָלַךְ בְּחֵן* are decidedly the dance of ecstasy--a vibrant allegretto or presto culminating possibly in any of the rites of ecstatic emotion of a non-quietistic type (Note on Rapport, page 39, 51 *Part I*).

It would seem then that 145-8 represent examples of mystical prayers depicted through institutional or group rapport beginning with the slight implications of 145/15, 18, and focusing more sharply in 148/14 c.

149 and 150 by contrast indicate the qualitative difference in distinguishing the positive dichotomy between quietistic and more highly active conditions of emotion. The negative differentiation

has become clear in any of the descriptions of fear, jealousy, hate, revenge, etc. common to the eudemonistic Psalms, e. g. 143/7:

לִּי יְהוָה אֱלֹהִים
וְיִשְׁעִי מִיְּהוָה
וְיִשְׁעִי מִיְּהוָה

For further examples (vide p. 86 Part 2)

On considering form and arrangement of the Psalms, it seems that artificialities of order present no barrier or aid in determining factors of importance to us. The trilogy 120-122 does not prove so to us, nor does the unnatural order of the acrostic poem 119 prevent the determination of definite mystical factors (chart on page 49 Part I). Psalm 145 perhaps the most artificial of all in its alphabetically ordered lines, proves unfettered by these apparent shackles, while poems of far more appeal morphologically on examination offer no content of value to us whatsoever. It also remains uncertain what constitutes naturalness or artificiality of expression--but this problem is beside the interests of the present quest.

We have found, therefore, definite conditions of mystical expression scattered through the Psalms, discernable completely in the groups listed on page 87. In comparing these groups we have noticed major homogeneous characteristics by means of which we can assign to each group a definite nomenclature:

Group I Psalms of Aspiration to ψ/ψ' .

Group II Psalms of Realization of ψ/ψ' .

Group III Psalms of Personal Praise of ψ/ψ' .

Group IV Psalms of Institutional Praise of ψ/ψ' .

In only one of these divisions are we certain of mystical experience, II. Psalms of the first group are very highly suggestive of

the experience that will surely come, the very earliest stage in the mystic quest (chart page 22, 61, where purgation and yearning precede actual communion. III and IV offer insufficient proof of mystical rapport but offer the partial characteristics indicated. It is noticeable in group IV that Heiler's allusion to group prayer (page 478) as inevitably different from the mystical prayer is at fault. His example of the ~~222~~ ¹ ~~222~~ in which references to aid rendered the sick and imprisoned are included, although strongly eudemonistic, is not the motif of all public prayer. Certainly in Psalms 147 and 150 the eudemonistic strain, is absent. The group is interested solely in praise of ~~222~~. The fact of ~~222~~ being bound up in nature or history is beside the point--the reality and interpretation of how the religious object is bound up is of supreme importance. And in many instances it has been non-eudemonistic. Nor is Heiler less at fault in his insistence that intercourse with the God of Mysticism has no counterpart in the social relations of humanity, that the mystical god is static, "a vacuum". Whether or not mystical experience leads to negativity and isolation is secondary to the experience; but a cursory acquaintance with the life and work of mystics known in every field of culture will indicate the positive virulence of their negativity, the fullness of the vacuum and the intense humanity of their isolations. Their god is static only in the sense that his reality is a constant, incommensurate and infinite, limited only in the sense that perfection is limited.

1. Das Gebet, page 478 (Das individuelle Gebet als Religiöse (Public Worship, Pflicht Gebet)

2. See footnote on following page.

Distinctive tracts, it will be observed, have now become discernable peculiar in a sense to the Psalms as compared with other world mystical literature. Most of them are strongly reminiscent of eudemonistic prayer modes hardly outgrown. A strange almost barbaric intimacy incredibly naive finds its way into the Psalmist's more mature reflections--but his reflections in the mystical passages manage to become dominant. Because perhaps of this primitive rugged rapport with ~~YH~~ or ~~YH~~ who varies at times from an ethical deity to a nature god, sometimes as a mixture of both, the Psalmist's mysticism never transcends the realms of the psychologically normal--the healthy--the mystical life in its life giving, ever creative potentialities. And possibly this is the dominant trait peculiar to Psalmistic mysticism: It is wholly concerned with the mystical life and reacts definitely and intensely against the mystical death, which it does not at all understand, and which it very probably is completely unfamiliar with, even though there be a few centuries dividing the earlier and later Psalms. It hungers, yearns, pants, thirsts, faints, perishes for life giving rapport with ~~YH~~ and when it has realized it, it is content and secure in it alone. Then can it offer praise and thanksgiving and the innumerable varied phrases of sensuous or super-sensuous delight and pleasantness it abounds in, but always limited (if this be a limitation)

Footnote 2 P. 317. "Mer Gott den der Mystiker anbetet ist durchaus statisch gedacht, das object der Konzentration und Kontemplation kann nur ein Letztes, Vollendetes ein Endgültigkeitswert sein."

P. 319. Das Gebet des Mystikers ist kein blosser Denken an Gott kein gedankliches Sichvergegenwärtigen einer Metaphysischen Realität in das es meist die philosophische Kritik auflöst, sondern eine wirkliche Berührung, ein realer Verkehr, Umgang, Austausch mit dem als Gegenwärtig erlebten Gott, eine Gemeinschaft mit ihm, die schliesslich zu vollen Einigung mit ihm, zum Aufund Untergehen der Seele in ihm führt.

by the rugged demands of the natural and the organically real. Because of this foundation and the intense sense of socialization and group consciousness, the Psalmist's mysticism never extended to the stages known to the later schools and their leaders. In fact a formalization or routine of the way to *7/7'* consciousness is foreign to them. They simply recognized and knew the way. Very probably it never perseverated beyond what is categorically the first stage (which in current psychology is the normal). It knows nothing of pathological mystical states in any of their varied phases or moods. It will have none of the lotus-like intoxication of the Persian nor the mad ecstasy of the Sufi. It is too rapacious for life to sense the delicate ruminations of the Brahmin and too fundamental to be tempted by the bazarre voluptuousness of the East. *7/7'* is never a mistress or a lover or a source of orgiastic rapport: He is a rock, a Shield, a shepherd, a deliverer, ever present in every form of nature as the Psalmist becomes one with it, every wonder of life and reason, as it dominates his being--this is the mystical rapport of the Psalms. Quietly intensely, yearning for this unity or endlessly secure in it, giving praises only because praises are part of the reality as he experiences it, intuitively recalling the group in himself, never transported¹ beyond himself into selflessness, or a smaller part of himself. He has survived through the ages more sought for by the sensuous than Therese, nearer to the soul of the ascete than Eckhart, wiser in his naïveté than Plotinus, as strong in affirmation as the Buddha in denial, and as enduring because his too is the way of peace, a true

1. See note on ~~following~~ page.

color in the larger crystal of reality, blending with the others as they reflect the light.

(It is regretted that the present task could not have been more comprehensively effected but the limitations of the time allotted prevent what should be the work of several years.)

BIBLIOGRAPHY

1. Addis, W. E., Hebrew Religion, London 1906.
2. Abelson, J., Jewish Mysticism, London 1913.
3. Ames, E. S., The Psych. of Religious Experience, Boston 1910.
Religious Values and the Practical Absolute, International Journal of Ethics and Religion, 1922 pp. 348-65.
4. Augustine, Confessions of, London 1886.
5. Adler, A., ^{Wred}Practice & Theory of Indiv^{id} Psych., (Trans. Paul Radin)
Harcourt Brace & Co. 1929.
6. Al Ghazali, "Rescuer from Error," Sacred Books & Literature of East,
Vol. 6, 102-33, London, Parke Austin & Lipscomb 1927.
7. Anesako, M., Nichiren, the Buddhist & Prophet, Cambridge Press,
1916, also Harvard Press 1916.
8. Barrett, W. F., Psychical Research, N. Y., Henry Holt 1911.
9. Barnes, V. E., The Psalms 1 & 2. (V^olumes) 1931 ✓
10. Bosanquet, Psych. of the Moral Self, 1897, MacMillan, [The Pattern
which Dominates.]
11. Barnett, L. W., Mahabharata (Bhagevod-Gita) London 1920.
12. Brown, E. S., Sufism in Religious Systems of the World, London 1876.
13. Berman, Louis, Glands Regulating Personality, MacMillan 1921.
14. Becker, J., Aberglaube und Mystik in 19 Jahrhundert, Berlin 1902.
15. Boutroux, E., Psychologie du Mysticisme Bulle. Inst. Psych. Int.,
1902, (13-26).
16. Bucke, Richard M., Cosmic Consciousness, Philadelphia 1906.
17. Burr, Mrs., "Religious Confessions & Confessants, Boston,
Houghton Mifflin & Co., 1914.

18. Buttnar, H., Meister Eckart's Schriften und Predigten, Jena 1903-10.
19. Brightman, F. E., Liturgie's, Eastern & Western, Oxford 1896.
20. Bousset, Die Religion des Judentums in neuesten Zeitalter. 1908
21. Charbonnier, P., Maladies et ~~Facultés~~ Diverses des Mystiques. 1905 (Paris)
22. Child, C. M., Physiological Foundations of Behavior, (Holt) N.Y. 1904
23. Coe, G. A., The Spiritual Life, The Religion of a Mature Mind,
Psychology of Religion. 1916 Univ. of Chicago Press.
24. Cronbach, A., The Psych of Religion, Psych. Bulletin 25 (1928) 701:1.
25. Coe, George A., Sources of Mystic Revelation, Hibbert Vo. 6, 1907-8
pp. 359-72, Psych of Religion 1916, Univ. of Chicago Press,
The Religion of a Mature Mind, Fleming H. Revell & Co.,
1902. Chicago.
The Mystical as a Psychological Concept, Journal of Phil.,
VI-197-202.
26. Davidson, A. B., Theology of the Old Testament, Edinburgh 1890.
27. Dresser, H. W., Outlines Psych. of Religion, T. F. Crowell Co.,
N. Y., 1929.
The Quest for Certainty, A Study of Relation of Knowledge
and Action.
28. Delacroix, Henri, Ethdes d'histoire et de Psychologie du Mysticisme,
Paris 1908, F. Alcan.
29. Durkheim, E., Elementary Forms of the Religious Life, MacMillan, 1915. N.Y.
30. Elliott, H. S., Bearing of Psych. upon Religion, Association Press, N.Y.
1927.
31. Ellis, R. S., Psych. of Ind. Difference, N. Y., D. Appleton Co., 1929.
32. ~~Dierckx~~ Dierckx, H., "Trends in the Definition of Religion", Journal of
Religion, 8/1928/434.
33. Dewey, J., Psych., Harper & Bros., 1886. N.Y.

- 113
34. Davids, Mrs. C. A., Buddhist Psychology, An Inquiry into the
Analysis of & Theory of Mind in Pali Literature,
(Life of Gautama), London, G. Bell & Sons Ltd., 1914.
 35. Dionysius the Areopogite, Works, Trans. by I. Parker, Oxford 1897.
 36. Elliott, H. S., Bearing of Psych. on Religion, 1927, ~~Meister~~
 - 3 — ~~Meister~~ Eckhart "Mystische Schriften" (Modern German by Landauer.)
 37. Davids, Mrs., Buddhism, 1916, London.
 38. Frazer, James, Golden Bough, MacMillan, 1915. ~~NY~~.
 39. Freud, S., Totem & Taboo (Trans. Brill), Dodd Mead, 1913.
 40. Flournoy, Th., Une Mystique Moderne, Archives de Psychol. de la
Suisse Romande 15/1915 1-224, Mille "E".
 41. Fox George, Autobiography, Ed. Rufus Jones, Ferris & Leach, Phila.
1904.
 42. Flournoy, Observations de psychologie religieuse", Archives de
Psychologie II, 327-66.
 43. Giles, L., The Sayings of Lao Tze 1913.
 44. Girgensohn, K., Religious Psychologie Religious/Vissenschaft und
Religion, Antrittsvorlesung, Leipzig, Hirzel, 1923.
 45. Guyon, Lady, Life & Religious Experiences of, N. Y., Hoyt & Balmore,
1820.

La Vie de Mme. Guyon, J. M. B. de la Mothe-Guyon,
écrite par elle même, Paris: Libraires Associés.
 46. Höfdding, H., Phil. Of Religion, London, 1906.
 47. Hardman, H. A., Ideals of Asceticism, MacMillan, N. Y., 1929.
 48. Heiler, Das Gebet, Marburg, Mc Combe, Oxford 1930.
 49. Hollingworth, H. L., Psych. of Functional Neuroses, Psych. of Thought,
1894.

50. Hopplein, E. W., History of Religions, MacMillan, 1900. N.Y.
51. Hirn, V., Psych. Origins of Art. *McMillan 1907.*
52. Hudson, T. J., The Law of Psychic Phenomena.
53. Hugel, F. Von, The Mystical Element in Religion, St. Catherine & her friends Vol. 2, 1902.
54. Herman, Mrs., Meaning & Value of Mysticism, Boston Pilgrim Press, 1915.
55. Hocking, Wm., Meaning of God in Human Experience, 1912, Yale Univ. Press.
56. Hocking, Wm., Meaning of Mysticism as seen through its Psychology, Mind, NS-21 (1912) p. 38-46), Principles & Method in Phil. of Religion, Rev. de Metu ph. et de Morale, 29/1922/431-53.
57. Hastings, James, Encyc. of Religion & Ethics, Scribners 1915.
58. Haydon, A. E., Quest of the Ages, N. Y., Harper & Bros., 1929.
59. Herrick, C. J., Neurological Foundations of Animal Behavior, Henry Holt, 1924.
60. Hollander, B., Methods & Uses of Hypnosis & self-hypnosis, London, George Allen & Union 1928.
61. Hopkins, E. W., History of Religion, 1918, MacMillan.
62. Inge, William, Christian Mysticism, 26 definitions. *London.*
63. James, Wm., Varieties of Religious Experience, [Pluralism.]
64. Jung, C. G., Psychological Types, (1923 Harcourt Brace & Co.)
(Difference between introvert & extrovert types.)
65. Janet, Pierre, Medications Psychologiques 1919. *Paris.*
66. Jones, Rufus, History of Christian Mysticism, "Studies in Mystical Religion," London, MacMillan 1909, 281.

67. Jastrow, Morris, The Study of Religion, London, 1902.
68. Jalal, Ed-Du-Rumi, Selected Poems, trans. by Nicholson, Cambridge, 1898.
69. Koch, Emil, Die Psychologie in der Religionswissenschaft, Freiburg, 1896.
70. Köhler, W., Gestalt Psych, 1929, Horace Liveright.
71. Koffka, K., The Growth of the Mind, Harcourt Brace & Co., 1928.
72. Kretschmar, Hysteria. *McMillan, 1920. N.Y.*
73. Kluver, H., Studies on the Eidetic Type & on the Eidetic Imagery, Psych. Bulletin 25/69-104.
74. Kant, Immanuel, Religion within the Bounds of Reason only, Trans. by Semple, London 1838.
75. Leuba, J. H., A Psych. Study of Religion, 1912, The Belief in God, Psych. of Religious Mysticism, Harcourt Brace & Co., 1925.
76. Lasson, A., Meister Eckhart der Mystiker, 1868, Berlin.
77. Menegog, F., La Problemo de la Priere, Shassbourg, 1925.
78. Moore, J. S., Foundations of Psych., Princeton U. Press, 1921.
79. Mead, G. H., The Mechanism of Social Consciousness, Journal of Phil., Psych. & Scientific Method, Empirical self ruled by pattern, 9(1912) 401-406.
80. Montefiore, Moses, Mystical Psalms. *[London]*
81. McDougall, Outline of Psych., Scribners, 1923.
82. Mahoney, C. K., Religious Mind "A Psych. Study." *McMillan 1927 N.Y.*
83. Marett, B. R., The Threshold of Religion.
84. Martin, E. D., The Mystery of Religion.
85. Mazoomdar, P. C., The Life & Teachings of Kesab Chunder Sen., *Calcutta Spink & Co. 1891*
86. Muller, Max 1) On Ancient Prayer, Berlin 1897.
2) Sacred Books of the East.

87. Mare'chal, Joseph, *Revue Philos.* 192 Vol. 21/447 (Leuba 58.)
88. Montmorand, De B., *L'Erotomanie des Mystiques Chretiens*, *Revue of Philosophie.*
89. Marie, *Mysticisme et Folie*, 125-31 LVII, 242 ff.
90. Nicholson, R. A., *Personality*, *The Mystics of Islam.*
91. J. Obermann's *Al Ghazali*,
92. Otto, Rudolph, *Das Heilige*, *Mysticism, East & West*, MacMillan, 1932, N. Y.
93. Peules, F., *Das Gebet im Judentum*, Frankfurt, 1904.
- 94.1. Pratt, J. B., *The Psych. of Religious Belief*, 16-27.
2. *The Religious Consciousness.*
95. Puglisi, 1. *Prayer*, 2. *Psychoanalytical Quarterly*, 1930-1, Religious Experience of the Yoga.
96. Pavlov, J. P., *Conditioned Reflexes*, *Physiological activity of the Cortex*, Trans. by Arnep. Oxford Press, 1927.
97. Parmelee, M. W., *Science of Human Behavior*, MacMillan, 1921, (Types of Tropism)
98. Paterson, W. P., *The Nature of Religion*, Doran 1925, Garden City, N. Y
99. Prince, M., *The Unconscious*, N. Y., MacMillian, 1915.
100. Preger, Wilhelm, *Geschichte der deutschen Mystik*, Leipsig, 1874, 1881, 1883.
101. Perry, Ralph Barton, *The Religious Experience*, (*Monist*, XIV-752-766.)
102. Pacheu, A., *Introduction a la Psychologie des Mystiques* (Paris Oudin 1901 p. 26-43.)
103. Plotinus, "The Enneads" (tr. McKenna) London 1917-30.
104. Philo, *Works*, tr. by Yonge, London, 1854.
105. Poulain, *Graces of Interior Prayer*, London, 1910.

106. Ruysbroeck, John, K., Book of Truth, P. H. Dorn, London, 1916,
107. Robertson, James, Poetry & Religion of Psalms, Dodd Mead, 1928.
108. Reicejac, E., Bases of Mystical Knowledge, Trans. by Upton,
London, 1899.
109. Robgek, A. A., The Psych. of Character with a Survey of Temperament. HARVARD Press.
110. Ruysbroeck, The Spiritual Marriage, W. Underhill, London, 1906.
111. Rank, Trauma & Birth. 1922. Boni & Liveright, N.Y.
112. Royce, Josiah, Oxford Lectures, World & the Individual, p. 165-75. Harvard Press
113. Reymert, M. L., Feelings & Emotions, The Wittenberg Symposium,
Clark U. Press, 1928.
114. Ribot, Th., Psych. of the Emotions (Trans. from French) London, 1897.
115. Smith, Margaret, Early Mysticism in East, near ~~East~~ East, Sheldon
Press, London, 1931.
116. Scaramelli, "Mystical Theology (Trans.) *Paris, 1899. Louis Vivès.*
117. Santayana, G., Reason in Religion, N. Y. 1906.
118. Selbie, W. B., Psych of Religion, Clarendon Press, 1924, Oxford.
119. Skinner, Prophecy & Religion.
120. Smith, Margaret, History of Mysticism.
121. ~~Simpson~~ Simpson, D. C., The Psalmists.
122. ~~Sakar~~ Sakar, Dr., Chaitanya-charit-amrita, (Calcutta)
123. Starbuck, E. D., Psych. of Religion, 1901, N. Y., Charles Scribners.
124. Suzuki, "Outlines of Mahayana Buddhism," London, Luzak, 1907.
125. Storch, Emil, Primitive Archaic Thinking.
126. Sharpe, A. B., Mysticism, Its Nature & Value, 1920.
127. Stratton, G. M., Psych. of the Religious Life, London, G. Allen
& Co., 1911.
128. Schank, E. L., Present Status of Psych. of Religion (1922),
Journal of Religion, 312.

129. Sanglé, Binet, "La Folie de Jesus, ~~1891~~^R, Paris 1910.
130. Silesius, Angelus, Cherumbischer, Wandersmaim, Halle 1895.
131. ~~Taylor, J. S., Readings in Abnormal Psych.~~
132. Theresa, St., ~~St.~~ (Therese of Lisieux.) *T.N. Taylor; N.Y. Kennedy & Sons 1913.*
133. Trout, David, M., Validity of Prayer as Religious Experience,
Religious education, 20/31-36, 1925, Religious Behavior,
MacMillan.
133. Troland, L. T., Fundamentals of Human Motivation, 1928.
134. Taylor, Jeremy, Life of Christ.
135. Tyler, E. B., Primitive Culture, Brentano, 1924.
136. Trine, R. E., In Tune with the Infinite, (1940)
137. Taylor, W. S., Readings in Abnormal Psych., Appleton, N. Y. 1926.
138. Tridon, A., Psyche-analysis & Men's Unconscious Motives. *B.W. Huebner 1917 N.Y.*
139. Tauler, Theologica Germanica, Trans., N. Y., Brétanos, 1928,
Sussana Wintworth, MacMillan, 1907.
140. Tyler, E. B., Primitive Culture, London, 1903.
141. Tauler, John, History & Literature, E. Susannah, Winkworth,
London, 1906.
142. Underhill, E., The Cloud of Unknowing, Mysticism, 1912. *(London.)*
143. Vaughn, R. A., Hours with the Mystic, London, 1895.
144. Valle, L., Il Fondamenta Psicologico della Religione, Rome, 1904.
145. Whitbeck, R. H., Influence of ~~Environment~~ Environment on Religious
Belief. Geographical Review, 5/1910/316-24.
146. Watson, G. B., Experiments & Measurements in Religious Education,
Behaviorism Association Press, 1927. *N.Y.*
147. Whitehead, A. N., Religion in the Making, MacMillan. 1928.
148. Wundt, W. M., Volkerpsychologie eine Untersuchung der Entwick-

- Untersetzungen von Sprache, Myth und Religion, Leipzig,
W. Engelmann, 1900, (1920)
149. P. B., General Review of Literature on Hypnotism., Psych. Bulletin,
24/1927/540-560.
150. Sefer Yezirah, Goldman, Warsaw, 1884.
151. Zahn, Joseph, Einführung in die Christliche Mystik, (Wissenschaft-
liche Handbibliothek, 1908.)
152. Zohar. (Trans.) Sperling: 1932.

Commentaries:

- Die Psalmen: Duhm D. B.: Freiburg: J.C.B. Mohr
1899.
- The Psalmists: Simpson: Oxford Press. 1926
- The Book of Psalms: Briggs, C.A. Scribners N.Y. 1906
- The Psalter Cheyne T. Whitaker: N.Y. 1891
- The Psalms Delitzsch F. (trans) London: 1904
- Die Psalmen König, Ed. C. Bartelsmann, Gütersloh 1907
H. de la Motte
- Die Psalmen Erlich, A. B. M. Poppelauer Berlin, 1905
- Poetry of the Psalms Robertson J., Dodd Mead & Co, N.Y. 1908
- Die Psalmen, Gunkel, H., Vandenhoeck & Ruprecht,
Göttingen, 1926.