

THOUGHT FORMS
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AND
C.W. LEADBEATER

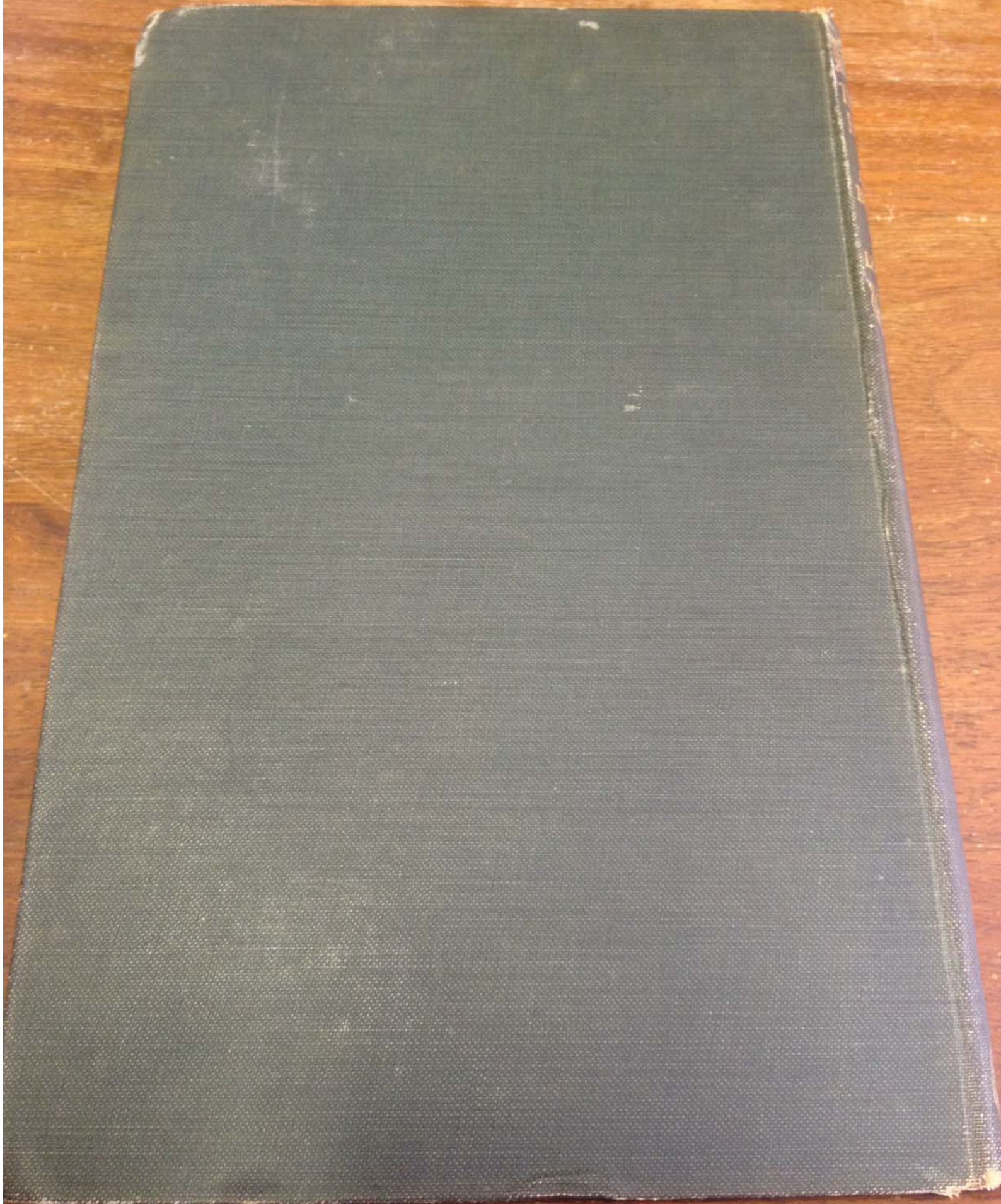
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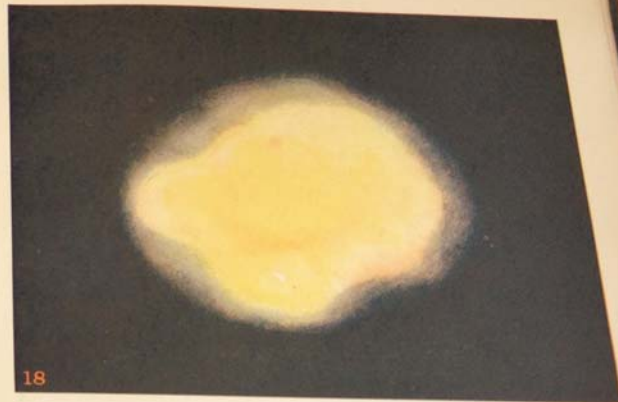


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intellect is being employed absolutely unselfishly for the benefit of humanity. Most yellow thought-forms are clearly outlined, and a vague cloud of this colour is comparatively rare. It indicates intellectual pleasure—appreciation of the result of ingenuity, or the delight felt in clever workmanship. Such pleasure as the ordinary man derives from the contemplation of a picture usually depends chiefly upon the emotions of admiration, affection, or pity which it arouses within him, or sometimes, if it portrays a scene with which he is familiar, its charm consists in its power to awaken the memory of past joys. An artist, however, may derive from a picture a pleasure of an entirely different character, based upon his recognition of the excellence of the work, and of the ingenuity which has been exercised in producing certain results. Such pure intellectual gratification shows itself in a yellow cloud; and the same effect may be produced by delight in musical ingenuity, or the subtleties of argument. A cloud of this nature betokens the entire absence of any personal emotion, for if that were present it would inevitably tinge the yellow with its own appropriate colour.

The Intention to Know.—Fig. 19 is of interest as showing us something of the growth of a thought-form. The earlier stage, which is indicated by the upper form, is not uncommon, and indicates the determination to solve some problem—the intention to know and to understand. Sometimes a theosophical lecturer sees many of these yellow serpentine forms projecting towards him from his audience, and welcomes them as a token that his hearers are following his arguments intelligently, and have an earnest desire to understand and to know more.



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18^a

up. In this way many details could be checked and compared as from opposite ends of the line, and the nature of the influence communicated offered another means of verification. Upon one occasion A. was disturbed in his endeavour to send a thought of the blue-pink connotation, by a feeling of anxiety that the nature of the pink element should not be misapprehended. The report of B. was that a well-defined globe as in Fig. 54 was first seen, but that this suddenly disappeared, being replaced by a moving procession of little light-green triangles, as in Fig. 53. These few drawings give but a slight idea of the varied flower-like and geometric forms seen, while neither paint nor crayon-work seems capable of representing the glowing beauty of their living colours."

FORMS BUILT BY MUSIC

Before closing this little treatise it will perhaps be of interest to our readers to give a few examples of another type of forms unknown to those who are confined to the physical senses as their means of obtaining information. Many people are aware that sound is always associated with colour—that when, for example, a musical note is sounded, a flash of colour corresponding to it may be seen by those whose finer senses are already to some extent developed. It seems not to be so generally known that sound produces form as well as colour, and that every piece of music leaves behind it an impression of this nature, which persists for some considerable time, and is clearly visible and intelligible to those who have

is perhaps not technically a

Elizabeth L. Schulze.

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