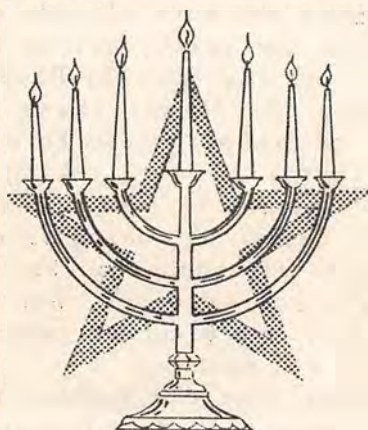


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# THE LUCIS MAGAZINE



"A BROTHER OF LIGHT IS NOT MADE : BUT BECOMES BY LIGHT"

THE LUCIS MAGAZINE

B.C.M. / Consortium, London, W.C.1

ENGLAND

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Dear Reader:

Look around you and you will find hundreds of men and women losing faith in God and themselves, in spite of their accepted belief in the Love of God for humanity. The answer to this lies in the fact that Christianity has failed its people. In fact, true and original Christianity has never been tried, that is to say, the Living Philosophy of the Gnostics. We say with experience, once you strip yourself of the dross which is now accepted as the Religion of Christ and return to the Practical Philosophy taught in the first three centuries, then man will find that happiness and material success which is his birthright. The Key to success in all spheres is Union and Experience of the Christ within and all things shall be added unto you.

Owing to the undue length of the articles we were unable to include *Theosophy*, *Freemasonry*, and *Christianity* in this edition but will continue it in our next.

We wish to welcome Mr. Baxter and Mr. Boyer as future writers for this magazine as their writings present a new focus in our thinking. We feel sure that you will welcome other writers to the magazine, as you must get tired of reading the ramblings of a God-intoxicated soul all the time.

We are amused to note that many of our old Members have christened us the "Old Dragon", due perhaps, to our fiery writings which are now burning away the old conceptions.

by

JOHN MARTYN-BAXTER

I know that somebody is going to look at the title of this article and think "What is this doing in this publication? Surely it was meant for either 'Variety' or 'The Stage'!" I hasten to assure that person that no mistake has been made IN this I will attempt to answer a question which is frequently put to me by those who know of my double life. That question is, "How can you reconcile being an ordained priest and also a working actor?" The answer is simply that I make no attempt to reconcile these two as there is no need to do so. The Church and the Theatre have, since pre-history, been linked together. Sometimes the link has been strong and definite, sometimes so tenuous as to be hardly discernable, but always it has been there.

The history of the Drama can be said to have started with primitive man. We have evidence from extant cave paintings and from the traditional dances of aboriginal peoples that these dances have always constituted a form of ritual. Although there is no proof, as such, of the following, it is very probable that these originated in the attempt, before speech took any cohesive pattern but consisted of a series of sounds only, of members of the tribe, returned from the hunt, to tell the others about it. This might have been done in the form of a mimed dance with one of the hunters taking the part of the quarry. Later, and this is considered to be shown in some of the cave-paintings in various parts of the world, notably those of the Dordogne Valley in France, this ritual mime-dance would be enacted before the hunt as an act of sympathetic magic to attract the quarry to the huntsmen and so secure their success.

As this evolved, the one who took the chief part in the ritual - that of the hunted - was gradually looked upon as the one responsible for the working of the magic and as such was set apart as someone of importance to the community, much as the shamans and witch-doctors and, let's face it, priests of today. These ritual-dramatic patterns became more and more important and complex as man evolved a system of religion, paying homage to something apart from himself, whether it was the sun or fire, the Great White Spirit, or the Gods of Egypt and of Greece.



It was in the Mysteries and the initiatory religions of Greece, Egypt and the East that these ceremonies received the polished form which was to lead finally and directly to the theatre as it exists today. In the Mysteries, the Initiate in various guises, according to the particular usage, took the part of the Divine Soul of Man in a dramatised portrayal of its journey through all the levels of time and consciousness to final Illumination and being at one with all that is. In the ritual observances of Isis, for instance, there was enacted her search for and eventual discovery of the dismembered body of her husband-brother Osiris, and his passion and death were shown in a type of Passion Play which had a cast of thousands and took several days to perform.

The Initiation Ritual of the Mithraic Mysteries was in a definite dramatic form as the following excerpt will show. In order to make this clear, however, I must briefly describe the interior of the Temple. This was rectangular in shape with the entrance in the western side and was usually entirely, or at least partly underground. Along both side walls were three rows of seats each raised above the other as in the balcony of a theatre. The floor between these was empty except for an altar in the centre. Behind the altar and against the east wall was a raised platform with a sloped ramp up to it and on the wall above this platform was a representation of Mithra slaying the bull. The floor of this platform was of lattice work and under it was a shallow pit in the earth. At a certain part of the ritual, and here I quote:

*...the Hierophant shall leave the altar and mount to the heavens K the raised platform)*

*The Chosen (the one being initiated) shall lie prostrate before the altar, his Speakers (Sponsors) on either hand.*

*Hierophant: Whom seek ye?*

*Speakers: We seek our God.*

*Hierophant: He is not here.*

*Speakers: Our god is everywhere.*

*Hierophant: Whom seek ye?*

*Speakers: Mithra.*

*Hierophant: Great Mithra is dead.*

*The Seated (the audience-participators) shall with sistra cause a sound as of a great sigh.*

*Hierophant:* For what do ye seek?

*Speakers:* Life. For our god, for ourselves, for all men.

*Hierophant:* Let him return unto the womb that life may be restored to him.

*The Speakers raise the Chosen and he is carried to the cave and laid therein. The Speakers seat themselves without the cave and with linen cloths veil their eyes.*

*The sacrifice (a bull) is brought to the Hierophant. The sacrifice is slain that the blood may sprinkle the Chosen. The brethren sing the Hymn of Mithra.*

*Speakers:* He stirs. Mithra lives.

*The Chosen comes forth from the cave. The brethren with a great voice cry "Mithra Lives".*

The above is a much condensed quotation of only a very brief part of the Ritual but it shows that the intention is that the Initiate is playing the part of a soul seeking god and eventually the god, showing that the god and the soul have become one. The Rites of Apollo also had their dramatization in the re-enacted funeral procession of this 'Son of Glory' who had been slain, was buried and who rose again. In this all the women of the community, led by the priests, followed a bier containing a representation of the god, lamenting and bewailing his death. However, it was in Greece with the Festival of Dionysius, the youngest of the gods, that a form was given to and an experience received from these ritual-dramas which is with us to this day.

Dionysius was a god of nature and of wild things and as such, because he was near to themselves, was gladly accepted by the common people of Hellas. The God of the joy-giving vine and of mystical inspiration, he brought to his devotees an intoxication of the spirit. He entered them and they became gods in his name. They were filled with his spirit and honoured him with songs and dances and festivals of joy. He did not demand worship or adoration, but rather have them a share in his ecstasy.

Drama grew directly out of these Dionysian celebrations. The revels, the rites, the songs, the parades, were eventually centralised into a consecrated place called a 'theatre', or in Greek "theatron", a place for seeing. The leading celebrants were priests who later were separat-



parts and called 'actors'. Others who could devise new songs and dances became the poets and the dramatists. Those who wanted to participate only in the spirit of the festival, in the emotional exaltation of it, became the audience. The part these latter played - and still play - is as important as any for no god has so easily brought divinity to the god-in-man; no other art has so contacted the mystic creativeness of its artists with the receptiveness in the soul of each member of the audience whilst artists and spectator are together in the same place at the same moment. The other arts have, of course, their emotional appeal but this is visual or aural only and depends upon the receptiveness of the individual alone and can be experience without the presence of the artist. In the theatre, however, it is a person-to-person experience shared by both player and spectator. It is so much so that a film or television production, no matter how brilliantly done, cannot transmit the feeling of exaltation one receives when actually present in a theatre witnessing an impressive example of acting.

From these beginnings came the plays of Euripides, Sophocles and Aeschylus which led to the Golden Age of the Greek Theatre. The Romans in their turn, having no theatre of their own, borrowed - as they did with all the arts - the form of that of Greece. At no time was it more than a pale imitation of its prototype and in time it became a poor degraded shadow, riddled with the licentiousness of the age. By the beginning of the Christian Era, so corrupt had it become, in fact, that the Church had no option but to ban all forms of theatrical presentation.

This, however, was a very harsh measure, for there were small groups of actors who had striven to maintain the pure standards of the classical theatre. Nevertheless, they were included in the general interdict. Many of these formed themselves into small bands of strolling players who wandered over the face of Europe giving illicit performances wherever they could obtain hospitality. This continued into the Middle Ages and frequently these troupes were joined by members of the Mystery Schools who had also been forced to flee by the ever-growing power of the new church. Thus the two groups of refugees gave each other mutual protection and assistance and these Initiates - who

became the original 'Episcopi Vagantes' or wondering Bishops - by travelling with and being part of these troupes, carried on the already traditional link between religion and the theatre.

This state of affairs persisted for several hundred years until the monks of the monastery of St. Gall in Switzerland started to use additions to the formal liturgy in order to supply a commentary of explanation. These additions were called "tropes" from the Greek for variation as used in a musical sense. One of the earliest of these tropes was inserted in the Canon of the Mass and while the priest at the altar sung the ritual words: "Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth". the monks in choir chanted the variation: "Sanctus, ex Que sunt omnia; Sanctus, per Que sunt omnia; Sanctus, in Que sunt omnia; Dominus Deus Sabaoth, Tibi, gloria sit in saecula" or in English "Holy, Holy, Holy, Lord God of Hosts" and "Holy One, from Whom are all things; Holy One, through Whom are all things; Holy One, in Whom are all things; Lord God of Hosts, to Thee be glory forever".

These tropes were gradually extended until they became dialogue representations of the Gospels and their influence moved from St. Gall to most of the great religious centres of Europe. At first these were concentrated around the rituals for Easter but we still possess texts for the tropes of Christmas, Epiphany and the Ascension. However, the Easter trope was the most widely used. This actually started on Good Friday when, during the Mass of the Presanctified, a crucifix was wrapped in linen cloths and reverently carried to and laid in a 'sepulchre' which had been set up in a part of the choir. It remained there until before the Mass on Easter Day when it was removed and the linen cloths folded and left in the 'tomb'.

To further explain this Trope I can do no better than quote the 'stage directions' as given in a 10th Century Eppendic to the Rule of St. Benedict (the spelling I have modernised!):

"Whilst the third lesson is being chanted, let four brethren vest themselves. One, in an alb, goes quietly to the Sepulchre, with a palm in his hand, and sits there. While the third Response is being chanted, let the remaining three follow, vested in copes, bearing in their hands



thuribles with incense, who approach the Sepulchre as though seeking something. These things are done in imitation of the angel sitting at the Sepulchre and the women with spices coming to anoint the body of Christ. When he that is sitting sees the three draw near to him, he shall begin to sing sweetly in a gentle voice, "Whom do ye seek?" . And when he has sung this to the end, these three shall make answer with one voice: "Jesus of Nazareth". He shall reply: "He is not here, he is risen, as he foretold. Go ye and tell that he is risen from the dead". On hearing this command the three shall turn to the choir, saying: "Alleluia, the Lord is risen" . When this is said, he who sits at the tomb, as though calling them back, shall say: "Come ye and see the place where he lay". And as he says this he shall rise and lift up the veil and show them the place empty of the cross, with merely the linen cloths laid, wherein the cross had been wrapped. And when this has been seen, they shall place in this same sepulchre the thuribles which they have been carrying, and take up the linen cloth and spread it out towards the clergy, as if to show them that the Lord is risen and no longer wrapped in it. They shall sing the antiphon "The Lord is arisen from the tomb," and lay the linen cloth on the altar." This trope then concludes with the singing by all present of the "Te Deum" and the jubilant chiming of the bells. But can't you imagine the tremendous emotional impact this visualisation of a story they had only previously heard would have upon the people?

Although the only actors in these tropes were priests, it is an interesting fact that the monastery of St. Gall was well-known for extending hospitality to the bands of strolling players and 'jongleurs'. Is it too far-fetched to imagine that perhaps some of these had inspired an unknown monk of that brotherhood to try his hand at this dramatised presentation of his religion or even to have assisted with its realisation? Let us remember that it was these players and not the monks or priests who were the direct descendants of the older religio-drama and that all previous religions had their dramatic side. Even the Judiac Old Testament contains two books which, if not actual dramas for acting, are at least cast in the form of

epic dialogue poems. I refer, of course, to the Book of Job and the Song of Solomon. The latter I have myself broadcast in dramatic form and lends itself perfectly. For example:

The Shulamite: I am a rose of Sharon.  
A lily of the valleys.

King Solomon: As a lily among thorns,  
So is my beloved among the daughters.

The Shulamite: As the apple tree among the trees of the wood. So is my beloved among the sons.

The whole of this book is a lyric love drama, the cast of which consists of the Shulamite, King Solomon, a chorus of the Brothers and a chorus of the Daughters of Jerusalem. The version from which I have quoted and which was used for our broadcast can be found in "The Bible Designed To Be Read As Living Literature" edited by Ernest Sutherland Bates. The Authorised Version does not set it out thus, but that is hardly surprising when one considers that the medieval texts from which the Authorised was made seldom made divisions, even between words and one would find it thus: I AM A ROSE OF SHARON A LILY OF THE VALLEYS, however, with careful reading the divisions are obvious.

Job, in turn, is presented as a main actor through a series of events and although it may lack the action which we now expect in a play, it has a well-stressed action of spiritual thought and emotion - almost a primitive 'Hamlet'. It begins with a short Prologue of explanation and then one can almost see the curtain rising on Job's soliloquy:

JOB: Let the day perish where I was born;  
And the night which said, There is a man child conceived!

Let that day be darkness:

Let not God regard if from above,

Neither let the Light shine upon it!

Let darkness and the shadow of death claim it for  
their own...

Because it shut not up the doors of my mother's womb,  
Nor hid trouble from mine eyes!

One can then trace five distinct acts of dialogue until Job's words to the Lord which, except for a short Epilogue, end the play:



Job: I had heard of thee by hearing of the ear:  
 But now my eyes seeth thee;  
 Wherefor I abhor myself and repent  
 In dust and ashes.

However, as we have seen, the tropes were being gradually enlarged and given a more cohesive dramatic shape and thus the Drama of the Middle Ages sprung naturally from the liturgy. Those who could do so were even beginning to read the plays of the Greek and Roman dramatists, one of the favourites being the Roman Terence, author of some of Rome's most licentious comedies. This persisted until a German nun named Roswitha wrote, in the 10th Century: "*Lamenting the fact that many Christians, obsessed with beauty of the drama, take delight in the comedies of Terence and thereby learn many unclean things, I determined to copy his style closely in order to adapt the same methods of extolling the triumphant purity of saintly virgins as he has used to depict the victory of vice.*" This she did at, as she herself says, "*the cost of many blushes*" and eventually wrote six long plays on religious themes in an exact imitation of the style of Terence without, unfortunately, his wit. Alas! poor Roswitha! her plays, written in Latin are so literary as to be completely unplayable and, without great devotion to duty, unreadable! Even in translation!

There were, however, other anonymous writers who were also working on religious plays, mainly based on the Life of Christ and the saints. These plays were being acted by the priests in the chancels of churches and cathedrals on Feast days. They were by now something apart from the actual rituals of the liturgy and were more in the nature of acted sermons explaining to the laity the stories of the Gospels and the heroes of the Christian faith. The laity began to take part more and more in these ecclesiastical dramas and eventually they moved out of the chancel and into the streets. More people could now take part, both as actors and spectators. The various Trade Guilds - descendant-idea of the ancient and original Guild of Masons, which was in turn descended from the Mysteries - each had their own play in a Cycle. These were mounted on mobile stages or 'pageants' and taken through the streets on feast days and other festivals. Each of the Guilds present-

presented a play which was also in some way connected with their own trade as; at York the Shipwrights performed 'The Building of the Ark' and the Fishers and Mariners 'Noah's Flood', the Goldsmiths 'The Coming of the Magi'. From this one can gather that TV commercials are no new thing! My personal prize for the most humorous commercial, however, goes to the Fullers (Cleaners of Clothing) for presenting 'Adam and Eve'.

Each 'pageant' stopped in a previously arranged spot and the play it contained was enacted and as one moved on the next followed into the same place and thus the entire cycle was seen by the assembled audience. In this way the plays could be witnessed by a greater number than could have crowded into even the greatest cathedral.

At first these plays were those which had been produced in the churches, but it was only natural that in the course of time this "playing to the groundlings" should have some influence on their shape. Gradually comedy characters were introduced. At first these were minor devils but soon really rich comedy parts were being written, notably 'Noah's wife' in the Newcastle Shipwrights play of the Flood and in one of the Nativity Plays, that of Chester, a great deal of fun was had with the Shepherds.

So, although the plot of the play was still taken from Scriptural sources, an element of ordinary life was added, the non-biblical characters usually being easily recognised local types. After this the stories moved away from the Bible and became interested in characters representing abstract virtues and, although no longer directly religious in theme, they continued to point a moral, showing the rewards for virtue and a true Christian life and the punishment awaiting the sinner. The most famous of these 'Moralities' is the Dutch play "Everyman" a play capable of revival even today.

By the 15th Century plays were being written on the lives of famous historical characters. The infamous Giles de Retz staged at Orleans what from the records must have been a super-spectacular production of a play about Joan of Arc. Among other things this 'Mystery of the Siege of Orleans' had a speaking cast of one hundred and forty and a total cast of over five hundred.

With the Renaissance came the true Golden Age of the



Theatre in Italy, France and England. The plays by this time had moved far beyond the simple Biblical stories of the 'pageants' and even the historical super-epics of Giles de Retz and were once more, as in the beginning, concerned with men in their struggle through life to achieve a spiritual victory. Of course, there were others the only purpose of which was to entertain, particularly through comedy, for all human endeavour, spiritual or otherwise, must have a leavening of humour. If we cannot occasionally laugh at ourselves, we are sick, spiritually, physically, emotionally, mentally - in every way, sick. And when we laugh at the misfortunes of some character in a play or a film or on television we are, if we are truthful, laughing at ourselves, for if we are indeed truthful, we have identified ourselves with that character.

The same applies to tragedy. There are very few of us who have not enjoyed a good cry whilst watching the trials and tribulations of some entirely fictitious person, whether it was the heroine being "driven from home to die in the snow" or something more of our present time. We may think we are tough and sophisticated but even Lady Isobel's "Dead, dead, and never called me mother!" if played with conviction and sincerity, still gets them! I have even had the great personal pleasure of seeing handkerchiefs being used in an audience of 'culture-vultures' at the Edinburgh Festival while I was simply telling them Oscar Wilde's beautiful story of "*The Selfish Giant*".

I have so far in this tried to trace, in greatly condensed form, the actual physical connection between the Church and the Theatre. In time, of course, there came an apparent severance and although this may have appeared to be complete, it never was so. Always there were links. These may at times have been very thin, stretched almost to breaking point, but they were there and they still are there.

In England under Cromwell, the Puritans banned all "theatrical shews" for a variety of reasons among which was "for their connections with popery". It was felt, obviously, that if the people were given pomp and circumstance in the theatre, they might, conceivably, want it again in their lives and their religion. Of course, in spite of the ban, illicit performances were still given,

usually in private houses and the theatre never in fact disappeared - actors being like old soldiers. And, in fact, after the Restoration the Church of England did start to drift back to vestments and candles and ceremony - all part of the magnificent theatrically of the Church. Even Revolution in France, although it discarded the Church, unconsciously kept the link. Notre Dame in Paris was made the "Temple of Reason" and of the first ceremonies there was the dancing of the 'Carmagnole' before the High Altar - shades of David and the Ark or the Altar boys of the Cathedral of Seville!

Unfortunately, the present day is one of the times when it is difficult to see the connection between the two, nevertheless it is there, almost invisible, but existing. On occasion plays are done in churches; plays are even being written to be performed in churches. These are not only performed by local amateurs but by the profession. In church schools the literature most commonly studied consists of the plays of Shakespeare, Racine, Moliere and others. But the link which is most important and which we cherish is that of intent. As I tried to show earlier, through the sympathetic magic of the cave-man, the ceremonies of Initiation, the rites of Dionysius or the Tropes and Mystery Plays of the Middle Ages, the intention has always been for the spiritual uplifting of the soul of man. It has always been the endeavour to make him realise his own soul for the Divinity it is by the use of the catharses of laughter or tears.

"Fine," a lot of you will say, "but what has this to do with the theatre of today - the one you work in?". It is as applicable today as it ever was. It is our job to dispense that valuable catharsis, to endeavour to bring about that uplift, even if only for a moment, for that brief moment may start a chain reaction which will in time bring about the realisation I mentioned above. Whatever we make you feel - either sad or happy - brings you a little nearer to that divine exaltation of the Dionysians, a little nearer to your own Divinity, for we reach you, even as the priests of Dionysius did, through your soul. So also do the priests of the Church. They, by the solemnity of religious rites, we by making you laugh or cry. In both cases our essential 'tools' are the same, words and music;



in both cases the same conditions of priest and congregation, actor and audience prevail with a very tangible bond - a rapport - between us, you and me.

However, as I can speak in both capacities, let me say now that the actor's task is more difficult. A priest is backed by the forces of custom, tradition and use. He does not walk out on to the sanctuary to find himself faced with a house full of people thinking "All right, entertain me - if you can!". When this happens in the theatre, as it sometimes does, it is work! but there is no more wonderful sound in this great beautiful world than the applause of that audience when you have succeeded in doing just that.

There is one phrase which I have heard in both professions and it welds them together for me and that is; "Thank you, you've made me feel a different person". This has been said to me over and over again, as a priest after giving advice and as an actor after giving a performance. In both cases the effect has been the same because the intent was the same despite the seeming disparity between the vestry and the dressing-room.

These things may not be known to the majority of actors, they may not be aware of this intent, but sub-consciously it is present. Both priests and actors are the servants of the people who come to them - the motto of our priests is "Servants of the Servant of God" and I think that this is truly also the motto of actors. The people of the world are the Servants of God and audiences are the people of the world.

These, then, are what I consider to be the things which join the two worlds I try to serve. They are many, having, I like to think, a tangible link in my own person. That sounds like colossal egotism but it is not intended that way. I try to serve both to the best of my ability - I will not say with humility, for 'humble' and 'humility' are words I dislike, not for their true meaning but for the meaning that has been given to them - but I do at least try to serve without undue pride and falseness, because to me the two are one and therefore, there is no question of 'God and Mammon'.

Perhaps some day in the future the Church and the Theatre, the two institutions I love, may be knit more

closely than they are now, may again work together as they once did to the greater glory of God and of man and God-in-man. I sincerely think they will.


And now, trusting that I have not bored you with all of this and that you have stayed with me till now, I would like to end with the customary closing speech of the Roman comedians, spoken in the language of the Medieval Church:

"Valete, ac plaudite" -- [arewell], give me your applause!

## THE ETERNAL CHURCH

by

GEORGE W. BOYER



We are now witnessing the final break-up of the Christian era, Churchmen everywhere are frantically trying to bring about a common unity - or a bond between the various sects. Frantically they are making new pledges of sincerity and an effort to spread their gospels in regions where "angels fear to tread". Their wasted efforts will surely fail. They are building upon sand and all will crumble beneath them. Gone are the days of man-made dogmas and doctrines based upon opinions and ideas of theologians. Vainly the Christian Church has clung to its false doctrines "after the traditions of men and not after Christ". They have never known the Master they claim to worship.

Truth has always remained hidden from the eyes of those who have sought an answer to world problems by looking for worldly answers - in fact - all one sees in one state of turmoil is another state of turmoil. One cannot gather figs from thistles.

Does not the voice of the Master "*Lo, I am always with you, even unto the end of the age*" seem to ring insincere - since the walls of the church that is attributed to Him are crumbling? Has He let His Church down? No, definitely not - the Christian Church that we have today is built upon the false understanding built around a supposed person, who was the only son of God, and who died to save the world from its sins. Look around in the world today and let reason speak for itself! However, it has now been admitted by scholars of the Catholic and Protestant Churches



alike that there is no historical proof that such a man as Jesus ever lived for the records are non-existent for the first three hundred years of Christianity. In spite of this, however, people are expected to submit to the various dogmas and beliefs that have been put forth at different times by their church leaders.

Where is the true church then? The true church that has existed "since the foundation of the world" - the body of Divine Souls that are linked together irrespective of the particular brand of religion to which they belong whether it be Christian, Buddhist, Hindu - or perhaps no religion at all? It has always existed in the real leaders of men who, through the ages, have kept open the doorway of Light to the world of a struggling humanity.

Truth is ever revealing Itself anew; not a new Truth but the same Truth that has been since the beginning, revealing Itself at all times to fit the pattern of each successive generation. What now is Its message for this age? Political and religious edifices are crumbling - all efforts to form societies and organisations fail. Hunger and disease are rampant in a so-called civilised age. What has 2,000 years of Christian beliefs brought to the world starved of peace, health and joy as promised in Holy Writ? It has accomplished much in bloodshed, wars and selfish spiritual pride.

How can we align ourselves with the new cycle of Light that is being blazed into the minds of those members of the Eternal Church - the union of Divine Souls? We cannot build anew on old ideas - God speaks to a NEW AGE - He is the ever-becoming One in our hearts. The term "Christian" links our minds with that upon which it has been built, it therefore, gives no place for the True Light that lighteth every man. The old dress needs to be discarded and the Truth needs to be presented through new channels.

We shall have to drop the use of such labels as "Christian" etc., and seek to know Truth as It is. This process alone produces much pain in the minds of those who find it difficult to dispense with old associations. Many suffer from the fear that they will be "damned" or that they are succumbing to an evil when something more new is presented to them, but this fear has to be overcome if any progress is to be made. The present time calls for this

"stripping off" of outmoded ideas. No longer must we cling to a belief in a saviour who lived two thousand years ago or in a belief of heaven after death. The Master drew our attention to the fact that the kingdom of heaven is WITHIN US, that God is a God of the living, that this IS life eternal - they why should we fool ourselves in conjuring up other ideas on these themes? Since we are all one with the All-pervading Light and we are potentially that Light where else is there to look for the answers? Nowhere else can the Truth be found! When we can recognise this fact alone it opens up vast possibilities far beyond that which we ever dreamed.

The true Eternal Church has no fancy title attached to it. The Everlasting Truth cannot be tainted by those trafficking in dogmas and doctrines neither is It dimmed by those seeking to suppress It - they only turn and wriggle in the dust in Its presence.

At this time a new cycle is beginning - a new surge of Divine Energy is making Itself felt - the Messenger who will translate and make It practical unto to us is with us. Many are seeking a Leader to guide them but what kind of a Leader do they seek? Someone from outer space maybe - or a super intelligent being that will descend from the clouds and soothe away all their ills as if by magic?

Let us say here and now that the Glory that is now available to us will in no wise make us one whit better in the eyes of human beings if we are not fitted to receive it. We can be given no more than we have earned, therefore, it is foolish to believe that we can SUDDENLY receive a host of blessings and find ourselves in a dreamed-up heaven. This Precious Pearl of Harmony and Love cannot align Itself with a vehicle that is faulty in reception, It can only receive consummation in that which responds to it. Therefore, it is necessary to discard all human fancies to be at one with it. The Messenger cannot do this for us - He is our interpreter only - our Mediator. If the full Light were allowed to reveal Itself in Its fullness in our presence then our unprepared bodies would simply shrivel up. So it is by the Great Love that only that which we can stand is given us "in little pieces" according to our ability to receive it.



Our greatest need now is to prepare ourselves for demonstrations of God's Laws working within us and to be ever ready to see the unfolding of Truth in our lives. Having faith in the never failing Law of Love and subduing our baser passions to be the servants and not the rulers of our experiences is the key to receiving light from within.

When the public work of the Messenger begins He will prove that that which He has received we can receive also by making the self-same effort. He will prove to us, as He is now to those who are near Him, that constant Reality of all life - the Eternal Truth - eternal in quality and powerful in activity - ever available in Its answer to our needs.

Man, as the expression of God on earth, is part of the plan necessary to fulfil the destiny of this Universe. Man expressing what he potentially is merely part of the whole scheme - therefore, we should not be planning for ourselves alone but for that which is a blessing to the whole creation. When we awake to this fact and co-operate much more will be revealed to us.

Truth is neither christian, buddhist, hindu, magic, gnostic or anything else. Truth is precisely what It is and remains eternally unchanged by any man-made organisations claiming to propagate it. It is amusing, nay, pathetic to say the least, to hear how these religions and other organisations claim the uniqueness of their particular conceptions. The Great Teachers never formed a society or organisation themselves - it has always been the followers who have done this. Even then, the teachings given by these bodies, has only been their own interpretations of what has been given. It is obvious, when looking around, that in the western world the christian church is so divided in its opinions of what the Master taught that no guidance can be gained from it. They argue over methods of administration, validity of priesthood, and many other things of which the least the said the better. They are even ignorant of the fact that "their" Jesus did not originate the Sacrament of Bread and Wine - He only perpetuated something that has been celebrated in the Secret Schools down the ages (*Genesis. 14. v. 17-24; Epistles to the Hebrews: St. Paul*). No man can claim authority from

himself in the teaching of the Truth. Authority can only come from the Great Ones Themselves. Only on this rule can the teaching be proved and verified by the students themselves. There are things which can only be known by the Teacher and student alone and it is in this Law that those acting without authority from the True Source fail to prove anything to their students - they only go round and round the outside of the Sanctum but never enter in.

This "modern" world is proud enough to believe if Christ Himself were suddenly to appear amongst us He would have to possess a degree in divinity, a doctor of science and a doctor of medicine to be suitably "qualified" to perform His Divine Mission. After all when Divine Energy is properly used the "marvelous" theories, because they are only theories, of science and medicine crumb'e in the dust and are proved for naught. Another thought - just think what an argument there will be in "heaven" deciding whether Jesus should come to the Catholics or the Protestants. Where is our logic and reasoning?

How many of us can claim to be sufficiently enlightened so as to recognise the New Messenger? What are we to look for? A white-robed figure with a halo around his head - someone who is performing what we suppose to be "good works"? Do we know what "good works" are as opposed to "evil works" - after all it is said that "one man's meat is another man's poison".

God speaks to man through man himself, because God is man and man is God, therefore the Messenger for this age is a man - commonly called a human being. It is this fact that should awaken us to possess no fancy ideas about God being something, or somebody, sitting up in the clouds in a remote place demanding reverence and constant prayers in His direction. We are all THAT IMPERISHABLE ONE and It needs no embellishments to prop It up - IT IS. Therefore we should wake up and stand on our own feet to live out what we ARE. The more we try to place our own fanciful ideas about it the more we fool ourselves and nobody else.

This Truth that is being given out from the Pleroma, is neither Christian, Buddhist, Gnostic, Spiritualist, Magic - or any other THING but is the same truth that 'as been given to the Teachers of the past from their Teachers



and so on and on. The terminology of these organisations are terms understood by the public at large, therefore, it has to be used in order that the people will have some idea of what is being taught. To begin to manufacture new terms, new phrases, would only lead us into greater difficulties of presentation. The fact also that an organisation is being used as a channel is necessary for presenting the teachings in a way that can be understood through the medium of written matter. It must be understood, therefore, that the name of the organisation is NOT the name of the teaching but only a body through which such teachings are given out.

The true Church of Divine Souls has no name on this earth but It takes the form necessary on this earth from time to time to give Its message suitable for the particular age in which Its Light is revealed at a particular time in the successive cycles of man's awakening.

Let us then with pure hearts and minds keep ourselves ever watchful of the Divinity within - looking not to the worldly systems, sciences, philosophies and doctrines for signposts along the way of the Cross - then more and more will those who wander in darkness see our Light and we will become messengers in our own right.

## THE GNOSIS REDISCOVERED

by

STEPHAN A. HOELER

(Concluded)

Creation is to be envisioned as an ever-continuing process of emanations, proceeding ultimately from the forever unknowable essence, best described by its two attributes: Silence and Profundity.

God does not possess the metaphysical attributes given to him by theology. All Gods are but rulers over the various portions of the emanated worlds. Prominent among these rulers is the demiurgos called Jehovah-Ildabaoth, tyrannical ruler of the manifest world, or of man's consciousness, who is quite likely to stand for the lower man of man, ruling over the personality.

Lucifer and His Hosts represent the sparks of Divine Mind (children of Sophia) entering into the personality

and prompting it to rise in rebellion against the tyrant Jehovah-Ildabaoth.

*The Fall of Man:* Jehovah-Ildabaoth cries to prevent man from attaining to the knowledge of his real nature. Sophia, the divine or higher mind, enters the serpent and urges man to claim his inheritance. The process of conscious evolution begins and can take place only in the world of the opposites: life and form, good and evil. Thus man eats from the fruit of the tree of the opposites and is cursed by Jehovah who has lost dominion over him.

Jesus, as the son of Sophia within the region of materiality, represents the human personality in its stage of struggling for the Light, aided by Sophia, the higher mind.

*Christos:* The messenger of the Supreme, who appears in order to rescue Sophia, enters the body of Jesus and transforms him into a Son of God, emancipating him from the dominion of Jehovah-Ildabaoth. Christos quite obviously stands for Buddhi, the spiritual, or intuitive Soul of man, who rescues the imprisoned Sophia (Manas) and her son and bridegroom Jesus (the personality) from the tyranny of Jehovah (Kama-Manas).

*The Crucifixion:* The Christos, now united with Jesus undergoes the agonies of the dark night of the soul in the garden of Gethsemane, is subjected to tortures by the rulers of the regions (elementals of the vehicles of the personality) and is finally slain on the Cross of Matter. From the place of his trial he proceeds to the nether regions (astral hells of the unconscious mind) where he liberates the slaves of Jehovah-Ildabaoth<sup>1</sup> (achieves psychological integration by releasing the complexes and suppressed emotions of the unconscious).

*Resurrection, Mystic Marriage and Ascension:* Jehovah in a final attempt imprisons Jesus (the personality) within the tomb of matter, but the Trinity of Jesus-Sophia-

1. It is the present writer's opinion that Origen's doctrine of *Apokastasis Panton* implying the 'Salvation for all' even of demons pertains to the redemption of the lower desires and lusts by and through the efforts of the enlightened man. (ED. This is the exoteric doctrine of the Gnostics, to understand it fully, one must experience it)



Christos rise triumphantly from the grave. The full illumination of the personality takes place when Sophia and Jesus-Christos consummate their mystic marriage in the fourth region of light (mental plane) whence they ascend to the abode of the Supreme.

The drama described above clearly shows the timeless majesty which radiates from all the remaining documents of the Gnosis. How crude, how utterly lacking in purpose and spiritual significance do the historically interpreted gospels appear when contrasted with the ever-present vital message of these Gnostic myths!

As we have shown before, man, the latent God, in order to attain to full psychological integration must do battle against the rulers (psychic energy centres) of his vestures; and liberating himself from under the rule of Jehovah-Ildabaoth, the I maker, creator of separateness, the personality is united in a final rapture with its Divine Spouse, the higher Self. At this point all the illusions of earthly existence are shattered, time ceases to be and with it the 'heresy of separateness'; the personality is one not only with the Self, but also with all other Selves, thus bringing about the conscious experience of the true Universal Brotherhood, the Communion of Divine Souls, sharing the identical essence and being.

## VII

"But where does all this leave the historical Jesus?" asks the Christian, who by centuries of misapplied loyalties and devotions built out of the supposedly historical Jesus a substitute for the living Christos. The answer is that the Gnostic is concerned with the experience of Reality outside of time and not with any religious teacher in time.

Christianity in the Gnostic sense must be lived and experienced *sub specie æternitatis*, under the shape of eternity, not under the shape of history and historical figures.

It has been reported of the late Dr. Besant, that after the publication of her book *Esoteric Christianity* she was thus addressed: "You take from us our Jesus, you rob us of our historical Christ." Her answer was: "If you lose the outer historical Christ you will find, instead, the inner mystical Christ, God within you, the

hope of glory; and so the gain will be yours."

Henri Bergson, the French philosopher, said with profound insight: "We can think of religion as the crystallization, caused by learned cooling of what mysticism has deposited in a boiling state in the soul of humanity."<sup>1</sup>

The most unfortunate result of this 'learned cooling' was that the timeless events portrayed in religious mythology, which truly took place within the human psyche during the process which Theosophists call evolution and psychologists designate as integration, were projected outward into the time process and this hardened and crystallized into historical facts. Inasmuch as these historical events were, with a somewhat bizarre logic, imagined to carry cosmic implications, (such as the salvation of the world due to the physical death of the historical Jesus) the pseudo-history of the Bible became very much revered but completely lost its power to transform the human soul.

Today as the historical Jesus appears more and more as a receding figure on the screen of time and the learned cooling of the Christian religion has resulted in an almost complete crystallization of the same, the West is becoming increasingly ready to return to the myths of the Gnostics, and to the mystical facts which stand behind them. Christianity as a mere devout remembering of sacred but nevertheless past history is dying a slow but certain death. Christianity as a Gnostic religion, is recurrent and constant reliving of timeless truths is still very much alive; and it is bound to live and flourish, because it answers the most fundamental need of man, the need to become united with his true Self, the urge to put on the "robe of light" of his original nature.

Priests and ministers have for centuries proclaimed that belief saves man, but it has done nothing of the sort. Belief has supported man for awhile, but the structure of belief as built by the church has crumbled under the impact of scientific doubt. Personal experience alone gives lasting conviction and sheds light for the traveller on the path of life - and this experience is supplied by the GNOSIS.

The value of personal religious experience and the

<sup>1</sup>

Les Deux Sources de la Morale et de la Religion, p.254



value of myth (operating through the medium of the psychological archetypes) are the two recognitions which are bound to restore the Gnosis in our days. Now that the long-desired elements of mythical lore have been restored by psychology to a truly awesome position of dignity, we can once again recognise and utilize them as the trigger-mechanisms of our soul's unfoldment.

As the fragments of a faith forgotten are diligently brought back into the light by scholarly research and the redeeming features of the Gnosis become increasingly clear, all true students of the Ancient Wisdom may look forward with justified hope to the approaching day when the Gnosis of the Most High will again fill the earth as the waters cover the sea.

### QUESTION and ANSWER

**QUES:** *I belong to a Study Group and within this Group is a Member who claims to be a pupil of a Master and who has such an inflated opinion of themselves that they are forever criticising you and the Pleroma and enticing other members away. What can done?*

**ANS:** *NOTHING.* You have no right to interfere in any way.

If people act as children the Lords of Karma will deal with them far more effectively than we can. The very fact that this person claims to be a pupil of a Master demonstrates the fact that *THEY ARE NOT*. If this person is under the impression that they can do better than us, then let them get on with the job and see just how far they get. Those who are foolish enough to follow this member's line of talk deserve what they get from the Lords of Karma. By joining the Pleroma, they have made their Bargain and if they break this Bargain, that is their look out. So far as we are concerned, if only *ONE MEMBER* of the Pleroma attains the Goal, then the purpose of the Pleroma is justified in the eyes of the Princes of Light. Let it be clearly understood, if you meet with a person who claims that they are a pupil of the 'Comte de St. Germain' you will know that they are deluding themselves. Those who are pupils of this Master know Him by quite a different name. Those who follow this member should take note: If you commit sin under

the influence of another, both the deceiver as well as the deceived shall be punished by the Justice of Karma.

### THE HOUR OF CONSOLATION

In every country of the world there are signs that the lot of the common man is becoming increasingly lower and more difficult. There are still countries where the standard of living is very low and the scourge of unemployment has become a daily spectre to millions of men and women like ourselves. Most of us are fortunate to live in countries where there is a system of Welfare Relief for those who find themselves unable to secure any form of employment.

When we were in Rome and walked amongst the people, not as a Tourist who after all is not concerned with that he is pleased to call the 'natives', we found this despair prevailing amongst the youth of Rome. Every morning one will see thousands calling at the Labour Bureau in the hope of securing work. The spectacle has left a mark on us, as it would anyone who witnessed it.

There was one lad, who in order to earn a few Lire, offered to show us around Rome, we got to know him very well and found out about his background. When we left we gave him 2000 Lire, which is about £14.0 or \$3.45, the reward was to see the appreciation in his face for the gift. We decided to see if we could do anything for him, one cannot help everybody, but if we, you and I, can help one person to find his or her path to happiness, then our own life will be worth living. *Have you any suggestions?*

So in the name of the Pleroma of Light, we ask that Members will think on this lad for the coming month and pray that he may secure some form of work. His name is:

SPENILLI SANTOS

Will you also think on the following:-

August von Lanza - Brian Cox - Augusta Cindrich  
Stephan A. Hoeller - Harrieta P. Steltz - Robert  
Slankard - Elizabeth Harris. - Alma Wilson -  
Rose James - Mrs Lubin D. Desch - Eliahoo Samuel  
Doris E. Gebhard. Mrs Clifford L. Caldwell.



## SPECIAL NOTE.

We have now changed over to the new scheme of Monthly Pledges of 7/- or \$1.00 per month. We note with concern that there are still members who are still receiving the four items of Literature each month and have still omitted to send in their Pledges each month. For the future, if we do not receive their Pledge by the 20th of each month, we will have no option but to withhold sending the material out to them. This also applies to those who have already sent in their yearly Donation for this year, as this has been discontinued and the monthly Pledges will now take its place. We do not think it just that the majority of members agree to a just request and to find that a minority taking advantage of those who are willing to carry them.

We deeply regret our being forced to tighten up the business arrangements, but the Lectures have increased our expenses, but these can be amply covered if every member remembers to send their pledges each month.

The response from the Members regarding the lectures have shown that the information contained in them is meeting with approval. They all claim that they do clear up a lot of vagueness and at the same time force them to change their opinions and eradicate many wrong notions. The Divinity is now hitting hard, many will not like his hitting, but there are others who appreciate his forthright speaking. Prejudice is a great barrier to Light.

*This will be the last time we will mention this matter, so will all Members take note.*

*We are, A Brother of Light.*

*Richard, Duc de Palatine.*

*Grand Hierophant.*

