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THE EDITOR'S POINT OF VIEW

THE DUTIES OF THE HEART

IN the 23rd chapter of Proverbs, Solomon, King of Israel, says: "As a man thinketh in his heart, so is he." We have long held this to be essentially a religious statement, but as we study man and his composite nature, we come to realize that this is a very scientific approach to the human problem of consciousness. The individual has an inner life, which was anciently regarded as the life of the heart, as distinguished from career, which was the life of the mind. The individual's thoughts are rational, but sometimes also very selfish, and as a balance to this, he has been given a deep emotional trend—a power to affirm value within his own emotional experience. He expresses this value through friendship, love, unselfishness, and dedication. These are essentially the powers of the heart.

It may well happen that due to the pressure of circumstances, the heart-life of man is compromised, or perhaps even corrupted, and of all the disasters that can occur, this is probably the most serious in terms of human activity. Man, moving from within himself, must become oriented in the world in which he lives. If this inner motion fails, or if the inner incentives of life are not ade-

quate, the person's external career can never be truly successful; and most of our difficulties, particularly in personal relationships, arise from some failure of the heart in its psychic-emotional function. In our generation, especially, the duties of the heart have come to be more or less ignored. We use the heart very largely merely as an emotional instrument to be catered to, to be justified in various ways, and to become, so to say, the basis of pleasures, and all too often, without our consent, the basis of pain.

What does the heart really stand for in the mysticism of religion? I think it represents essentially the instinctive adjustment that man strives to make with the creative principle of life. The individual has a two-fold nature and a two-fold social problem. This was recognized long ago when religion divided the mistakes of men into two groups, called *sins* and *crimes*. When we make mistakes against the code around us, when we break the laws of our own kind—the statutes that have been set up for the regulation of human affairs—we are said to have committed a crime, and we come under the punishment of the code with which we live. If, however, we break the laws of the heart, if we break the laws of conscience and character, if we make certain internal mistakes that throw us out of harmony with the universal purpose for our existence, we may then be said to have committed a sin. A sin is an act against universal truth; whereas a crime is breaking a rule that men have established.

Actually, all crime begins with what we call sin, inasmuch as criminal codes are established to curb the excesses of human selfishness and human passion. Therefore, the criminal code became merely an instrument to protect society against the action of the individual who had broken faith with himself. Such codes we recognize to be essential to the continuance of any social order, but we also realize that there are a great many mistakes we make that can never actually come within the boundaries of a crime. There are mistakes for which we will never be punished by society, by any direct action, or by any direct code, but they are mistakes for which we will be punished; and our punishment lies largely in the damage done to our own psychic integration. The individual who commits a sin is not merely breaking a theological

rule or a rule set down by some church; he is breaking faith with life.

The heart of man, representing his consciousness, his inner motivations and convictions, is also ruled by laws. There are laws of man's affections, just as there are laws governing projectiles in space. Our thoughts must be lawful, or we are sick. Our emotions must also be lawful, or we are sick. And it is just as certain that any pattern built upon ignorance or violation of law will fail in our personal lives, as it is certain that it would fail on a scientific level. Thus, the wise ones from the dawn of time have tried to learn to understand the laws governing the parts of man's nature. They realized that to fail these laws in any respect, is to ask for tragedy.

Tragedies are of varying degrees. Those which arise from conscientious intention that does not quite work out, are usually more or less minor tragedies; and when we are faced by a major tragedy, if we search inside ourselves, and examine our motives honestly, we will realize that we are the cause of our own trouble. Somewhere we have violated those rules which apply to the way a man must think in his own heart. Nature requires absolute honesty—it will settle for nothing less; and where the inner life of man, because it is secret, is permitted to be dishonest, this can never be concealed from the outer conduct of that person. Ultimately, these mistakes will come through to burden and trouble his daily existence.

Each person has to decide for himself whether he wishes to be happy or not. If he wants to be happy, if he realizes that happiness is at the root of success, and that success without happiness is meaningless in the long run, then he must do those things that will help to make him happy. He must do those things which nature says lead to happiness, because nature will not change. Some people seem to have the idea that nature's observant eye occasionally looks in the other direction; that there is no reason to assume that nature can catch up with the mistakes of every private citizen; that there must be some way we can outwit nature and quietly carry along our misdeeds with dignity. But it cannot be done. Nature is not an observant thing; it is not someone sitting somewhere

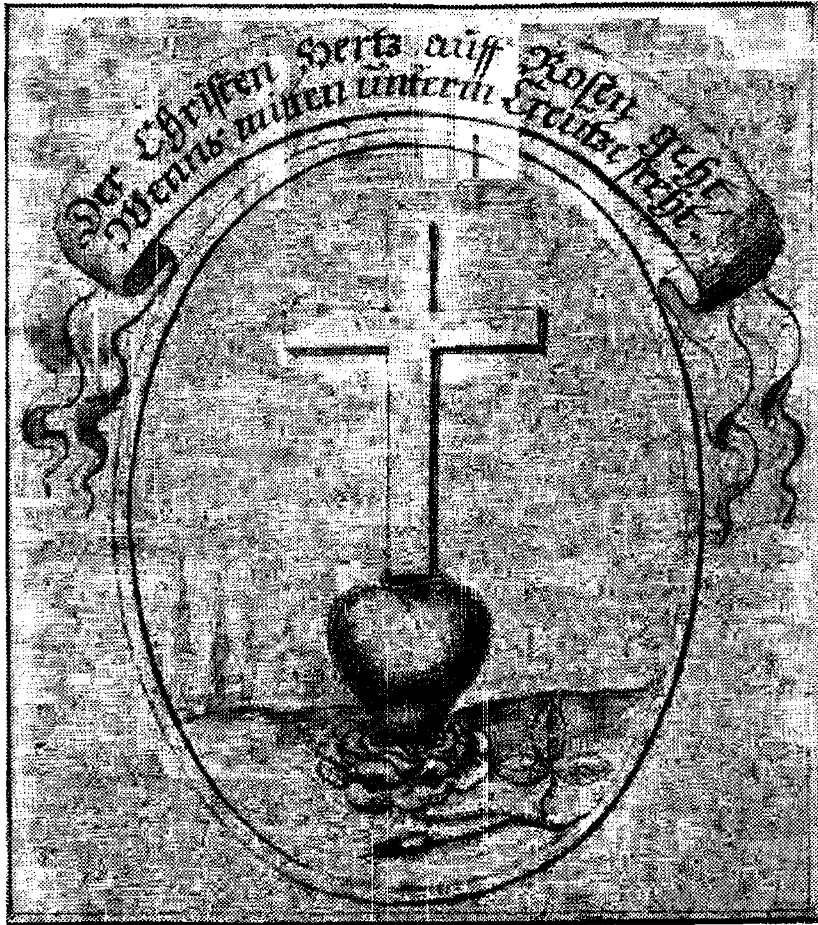
watching us. Nature is an involved complex of laws operating in us and through us.

It is not any more possible to fool nature than it is to fool our own stomach, because actually, nature is working in the intricate complexity of our own character. What we do affects us, whether anyone else knows it or not, discovers it or not; nor is there any way we can separate our action from the inevitable consequence which that action sets up in our own chemistry. Thus, it is not that we are being watched; it is that everything we do has a result of some kind, has an effect inherent in it, and that effect will have its way and will come out regardless of any effort we make to conceal it.

Today we leave this problem of internal regard largely to religion. If religion were a little more vital in its direct contact with things, it might help us to sustain an ethical character, but it is unable to achieve too much because it is hopelessly separated from the daily life of the person. Religion is a thing apart. In the United States, we have a hundred million nominally religious persons. This is a lot of people, but unfortunately it is from this same group that crime, delinquency, and domestic incompatibility arise. It is from this same group for the simple reason that religion, as a separate thing, is not strong enough. We do not give it sufficient attention. We do not devote to it the same thought and care that we devote to the pursuit of our trades and professions. We go to church to listen, but we do not act, and we have not recognized that religion is finally ethics, and ethics is finally science. We do not realize these parallels or their importance to us.

By degrees, then, by attitudes of other persons, by the very depreciation of religion in our physical way of life, we are weaned away from convictions that might have use or value; or we become offended at religion because of the conduct of persons who claim to practice it. This is also a great mistake, for religion is not a person misusing it; it is a principle which endures. The individual who misuses it, breaks faith with it; he does not represent it.

The only way we can really get at some of these problems is to go beneath the mind, which is always justifying, explaining, and trying to prove that we are right. To each individual, his mind is a sort of private defender. He has allowed it to justify his own



An original drawing associated with the early writings of Jacob Boehme. The human heart is represented rising from the heart of a rose, to signify love sustaining faith, which in turn supports the cross, the symbol of dedication to truth.

desire in almost every instance. Instead of using the mind to find out what is true, the individual uses it to find out how he can get what he wants. The mind has come under such tremendous pressure in our economic way of life, that by itself and of itself, it cannot be depended upon. Twenty-five centuries ago, Buddha was profoundly suspicious of the mind as an instrument, and after all these centuries, we are becoming more profoundly suspicious of the fact that he was right. We begin to realize that what he said was essentially true.

Behind and beneath the mind, however, is the human heart, which stands mysteriously within man as a symbol of the spiritual instrumentality of his life. In poetry, philosophy, and literature, the heart signifies the peculiar moral power that particularly dis-

tinguishes man. We say, "a good-hearted person," and we mean by this simply that the person is good. When we say that an individual has heart, we mean that he has courage. When we say that he follows the dictates of his heart, we are saying that he is a person of honor and integrity. Thus, the heart has come to be the symbol of the principal spiritual-ethical center in man's life.

How we unfold the principles of the heart will depend upon our ability to educate basic impulses. Knowing that the instinct in all human beings is basically to be kindly creatures, we must then equip this instinct to do these things that are valuable and necessary for its expression. We find that in emergencies, in tragedies and in disasters, the humanity in man moves forward into expression. We forget our prejudices and conflicts, and we work together for the period of trouble, because something in us moves out to help. We have this instinct, and yet we are constantly frustrating it or failing to permit it to manifest, lest it interfere with our ambitions or our careers. Actually, this instinct to help will advance all career, because it is the basis of our proper relationship with life.

Because of the general lack of background, opportunities, experiences, and examples, the individual today does not naturally educate his own heart. We assume that as a person grows up, he matures; but when, in the process of growing up, he dedicates his energies entirely to one purpose, that purpose being to achieve physical success, he fails to educate the rest of himself and is deprived of the skills by means of which he can accomplish his intentions.

If an individual says, "I wish I could build a house," he can keep on wishing for a long time, and still not be able to build a house. But if he has a sufficient desire to build a house, so that he studies the necessary arts, crafts, and trades, he will have the proficiency to build a house and can do it successfully. If an individual says in his heart, "I would like to be good. I would like to do good," and does nothing to equip himself for a life of constructive endeavor, he will continue to wish to his dying day that he could do something better.

Thus, it is perfectly obvious that the mind must be trained in order to use its faculties well, and it is equally true that the emo-

tions must be trained and disciplined if they are to give the individual support in positive directives. We cannot assume that it is necessary to go to school for years in order to be an accountant, but that we do not need any training in order to be well-integrated human beings; nor does the achievement of being an accountant or a jurist or a physician compensate for the lack of ethical maturity.

How, then, do we train the heart? According to Zen, and most other mystical disciplines, we cannot train the heart by an objective procedure. The mind and emotions are different instruments, and they cannot be educated in exactly the same way. The mind is educated by taking on knowledge, but the heart is educated by casting off error; and the two processes are completely opposed to each other. One of the things we have to do in order to educate the heart is to gradually relax away from those false pressures by which the heart is enslaved to the wrong goals. The mystic has always assumed that if he could attain a proper feeling of worship within himself, he would find that his heart is a kind of temple, a sanctuary—a place where the individual can come quietly and reverently into the presence of the indwelling divinity in his own nature. Those who have less religious instincts may have difficulty in conceiving that they are going to come into the presence of an internal divinity, but perhaps for these people, it is enough to feel that they are going to come into the presence of the deepest and most indwelling integrity that they will ever know.

Actually, the heart of man is very close to life. It is closer to life than the mind or the hand. The heart of the human being is the mainspring of the best part of himself, and for the most part, even under evil conditioning and unfortunate examples, the heart does retain a large degree of its basic integrity. Thus, we find that even hardened criminals can reveal an amazing emotional integrity. No individual is completely bad, and the last part of man to give up hope is the heart. We must do all we can, therefore, to preserve this instrument, so that it will not cease to believe in the good.

One way we educate the heart is to concentrate upon the justification of those better instincts that are embodied in it. We know,

for example, that we educate the heart by giving it beauty, great art. We know that we exercise and strengthen it by following pursuits of positive esthetic value. We know, also, that we give it further strength when we contemplate the essential values in things. We give it more courage if we are idealistic than if we are materialistic. We give it greater value if we have a religious instinct than if we do not have a religious instinct. Everything that causes us to love the beautiful and to serve the good will help us to strengthen the resolutions of the heart.

We also realize that as we go further into this world of the heart, we become more sensitive to the responsibilities of living. The heart naturally accepts responsibilities, while the mind makes the most of opportunities. The heart, if we permit it to, naturally opens and confers itself, naturally seeks the joy, peace and happiness of others. If it has been trained away from this point of view by adverse conditioning, then we must try to recondition it by every means within our power. This can often be done by a positive statement of belief, and by becoming more concerned with spiritual value in a material world. We increase the power of the heart by association with constructive religious movements. We also strengthen the heart by becoming better informed about the lives of other people, because information, knowledge, and insight overcome our natural tendency to criticize and condemn. Wherever we permit a negative emotional factor to go uncorrected, we are endangering our own insight and our ability to know truth. There is nothing that blocks truth as much as prejudice, and there is nothing more common in our world today than emotional prejudice.

As we go further, we also find that the heart has duties, and we have duties to the heart. One of our great duties is to set aside some part of our time to a direct effort to understand the heart, to know its meaning, to experience its desires, its purposes, and to share in the natural insight that it possesses. Buddhism points out very wisely that to the degree that we reduce the intellectual conspiracy of our lives, to that degree we permit both the natural processes of the mind and the natural instincts of the emotions to express themselves. Man actually has to develop hard-heartedness, because it is not natural to him and never will be. He has to de-

velop suspicion and hate. These are not natural instincts. It is the natural instinct of man to be normal, and the idea that normalcy must be cultivated by some artificial procedure, is wrong. What has to happen is that abnormalcy must be reduced by effort. The individual must gradually get away from his mistakes, and when he is through with these, the facts remain clear. If he will stop interfering with his own integrity, he will have that integrity. He does not have to develop it; he simply has to stop misusing it.

It is therefore our responsibility to begin to discipline our emotional center. The disciplining is simply a process of freeing it, by a definite effort, from all emotions that are not right, not justified, and not helpful. In this way, we gradually find our way back to the inner heart-consciousness, which is the only thing that can guide us and lead us to bring our conduct into harmony with good character. This psychic heart center in us is the most powerful instrument of value that we have. It is the only instrument that cuts through mentation. As the *Rig Veda* says, the mind is forever slaying the real, so that we are constantly perturbed by the mind; and the great remedy lies in the heart. The heart also gives us the courage of sacrifice, the courage to perform actions which are beyond the call of duty. It gives us the willingness to forget ourselves in the service of other things. The heart makes us unselfish if we will permit it to; and it is only when the mind corrupts this unselfishness that we begin to pervert the heart.

In quietude and in the relaxation of mind, we can gradually become aware of the doctrine of the heart, and we know that as we retire into the heart, we come nearer and nearer to life itself. Man is going out into space to explore life, but he will never find the answer there. The infinite wisdom of the universe has put all the answers that man can ever need so close to him that he does not have to walk around the block to find them. For within the heart of man there are bridges extending to the infinite in all directions. The heart is the gateway to the eternal, and those who have never explored this path, who have never attempted to open this gate, are not qualified to say that this is not true.

Down through history, there have been individuals who have explored the regions of the heart. They have sought to know what

was in this core, and wherever they have sought, they have come to identically the same discovery. They have discovered that the road into the heart is indeed the golden road that leads to everything that is right and proper for the human being; that the individual who finds his own heart, who learns to live with it, who learns to know it as a magic garden within himself—this individual comes into a world of values, and by this circumstance alone, becomes enlightened in character. He comes into experiences which are so important that he can no longer afford to sacrifice them, and has no desire to. He discovers that with all the chaos in the world, no man is further from peace than he is from his own heart.

This heart-peace in man is not a selfish peace. It is not a running away into the self in order to escape the bruises of the world. It is this peace that gives man the courage of his convictions. It gave Socrates the courage to drink hemlock rather than to compromise a principle; it gave Jesus the courage to die on the cross for man; it gave courage to the Christians in the arena of Rome. It gave courage to Washington as he knelt in the snow in Valley Forge and prayed to his eternal God. It gave courage to Mohandas Gandhi, and made him perhaps one of the greatest men in the modern world. This search for the heart in us is not, therefore, a vanity search, nor is it an effort to find some kind of security against the winds of trouble. It is the search for our real selves, for our normalcy, our happiness, and our peace of soul. It is the kind of search that makes it possible for us to be people, because actually, we are truly human only when we have found the mystery of the heart, and have discovered its tremendous contribution to the perfection of our lives.

If we go further into this realization, we come also to great strengths that we have not otherwise been able to know. As Zen points out, the discovery of the heart doctrine is not by authority, but by experience. Once we begin to move in on this, once we begin to do those things that are necessary, things happen which we can no longer deny. We discover that we can achieve to this tranquillity of spirit without sacrificing anything that is worthwhile in life. In fact, everything in life becomes more worthwhile. For every small thing we seem to lose in this process, we gain so much more.

We gain values that we will never be able to appreciate until we really experience them. Through the heart, we finally come to discover this lawful universe in which we live; and we discover that this lawful universe also has a heart, and that behind every manifestation of natural law, there is a principle which might be termed eternal love. Through our own heart, we find the heart of the world, the heart of God, and the heart of man. We also find the purpose that moves this great instrument which we call creation. We finally know that the universe, as man himself, is moved not by thought, but by love.

The universe, in its greatest love, therefore, disciplines man. It wants and demands that he shall be the fulfillment of a universal purpose. It wants for every human being that peace which man wants in his own heart. And if the universe did not have peace in its consciousness, man could not, because man is merely a part of the universe. How could man love if the universe were loveless? How could man have any emotion that is not justified by the great energies of space that sustain all emotion? Our natural emotional energies must operate in harmony with universal law. Thus, man's love is the proof of divine love; and man's love of God is the proof of God's love of man. And out of the great mystery of love come the only bridges that are real, the only ways in which we can ever become one with life.

By entering into our own hearts, therefore, we truly discover the heart of God. We truly experience the infinite security of this universe. We realize, in a strange mystical way, that it is true that every sparrow's fall is marked; that every atom dancing in the light or mingled into the structure of some creature, is known and is recorded, and has its own destiny governed by the same love that rules the universe. Gradually, out of this experience of the intimacy of a beautiful universe, comes the wonderful realization of true security.

Happiness sneaks in through a door you didn't know you had left open.

—R. L. Morris

THE ASTROLOGY OF THE HUMAN FACE

According to the philosophical teachings of the ancients, all natural forms are built up by progressive repetition of fundamental patterns. Small bodies are miniatures of great bodies, differing in quantity rather than in quality, and in appearance rather than in fact. Thus, an atom is a miniature universe, and the universe, likewise, is a great atom.

The most natural of all universal forms is the sphere—the most perfect of symmetrical solids and the ancient symbol of divine bodies. Pythagoras taught that the gods are spherical in form. Life moves from a primordial state which is spherical, to an ultimate state which is likewise spherical; but in the interval between the first and the last, organisms pass through environments of various kinds which temporarily condition, modify, and/or distort the natural spherical forms.

The human body, for example, according to the most ancient teachings of the mystical schools, was originally globe-like. The center of consciousness, being located in the midst of the globe, was equidistant from all parts of the circumference, and dominated its organism according to the most reasonable of all patterns. The processes of adjustment between evolving lives and their external physical environments, resulted in the modification of man's spherical form until it achieved its present asymmetrical proportions. The center of consciousness with man is no longer in the center of his body. This has greatly increased human susceptibility to injuries and disease. It requires a greater time for the impulse of pain to reach the brain from the extremities than from the more proximate parts. The result is a wide variety of minor injuries, such as burns, which occur before the warning impulse has been carried through the extensions of the nervous system.

The ancient teachings further emphasized that the body itself is a symbol of the consciousness evolving through it. Any important change in man's inner disposition is reflected outwardly through the quality, proportion, appearance, and function of the bodily parts. The body itself is a compound structure composed of innumerable smaller bodies, of which the cell is the common

denominator. Organs and tissues have been built up from aggregates of cells, and each of these compound structures is, in turn, a greater cell and an indispensable member in the human economy. Each of the parts is stamped with the symbol of the entirety. If we possessed the necessary knowledge, we could analyze the entire temperament and disposition of the human being from any one of the infinitely small units which make up his pattern. Research along this line has already extended some distance into the mystery. It is now claimed that a single drop of blood is sufficient for diagnosis of the health of the whole body, and from this drop it is possible even to localize the areas of the body affected by the disease. Temperament, nervous reflexes, organic structure, sexual differentiation, age, habits, and inclinations may be discovered from the examination of a single hair. More about the private life can be ascertained from an analysis of a piece of human finger nail than most people could discover from a lifetime of association. Minute discolorations set up by numerous causes in various parts of the iris of the eye are susceptible of classification and interpretation in reference to health and disease in any part of the body.

Leonardo da Vinci called the human eye a microcosm, or miniature of the whole body. A microscopic analysis of a cross-section of the human teeth will tell as much about the life of a man as tree rings will reveal about the history of trees. A single exhalation of the breath, if it could be captured in an appropriate medium, would tell the life story of the individual. The human consciousness is an exceptionally potent force. It impresses its will and purpose upon every tissue of the body which it inhabits. This is what Boehme called the *signatura rerum*, the autograph of the soul.

Aristotle referred to the human head as a heavenly world separated from the body by a slender isthmus called the neck. Every organ and system of the entire body is repeated in the brain, which is a microcosm, a kind of archetype. The remainder of the body is an extension of the brain downward toward the earth, a sort of crystallization around the vibrant thread of the spinal cord. In ancient philosophies there are numerous references to the vaulted chambers of the brain. Here are rooms and caverns, and in this palace upon the summit of the flesh are the princes and rulers of man's corporeal existence.

Always seeking to protect and preserve, nature has surrounded the sensitive centers of the brain with the heavy walls of the skull—the most complete protection accorded to any part of the body. In remote ages, during its evolutionary process, the brain caused to emerge from itself a series of sensory extensions. These sensitive extensions were clothed in organic structure suitable to their manifestation and function in the material world. The consequence of these objectified influences within the brain was the human face, which is really the medium of sensory expression plus respiration and alimentation.

As the sense perceptions bear witness to the degree of development which has been achieved by the mind, they largely dominate every phase of human activity and define the boundaries of man's ethical, moral, and reflective faculties. The sense of feeling is the only one of man's five senses that is not localized in the face, but even this system of reflexes is especially acute in the facial area.

From time immemorial, man has naturally selected the face as the most appropriate attribute to typify the character of the individual. We instinctively judge human beings according to their facial peculiarities, and have marveled at the infinite diversity of expression of which the face is capable. A famous sculptor once said that the face presents the greatest enigma in the world of art. As he expressed it, all faces are similar yet utterly and indescribably different. Eyes, noses, mouths, and ears are usually in the same relationships to each other, yet no two faces are exactly alike. In addition to the minor structural differences of size, coloring, and arrangements, there is the mysterious overtone of expression—a fleeting mystery, an ever-changing shadowing of internal impulses.

A number of astrologers, recognizing the relationship between the features and the disposition, have developed extraordinary proficiency in reading the elements of a horoscope from the human face. The process is quite reasonable and logical.

(1) By their combinations and positions, signs and planets modify dispositional qualities.

(2) The face reveals these dispositional qualities through structure and expression.

(3) Therefore, the face reveals the position and relationship of the planets.

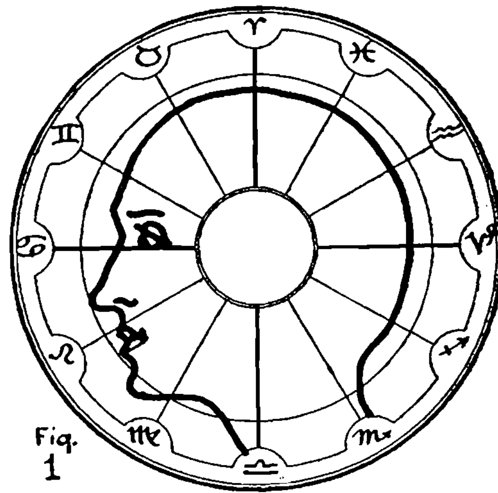


Fig. 1

Searching through old writings, and piecing together hints from the various astrological systems of the world, I have assembled a number of interesting opinions and speculations which may inspire thoughtful astrologers to a more detailed consideration of the astrology of the human face and head.

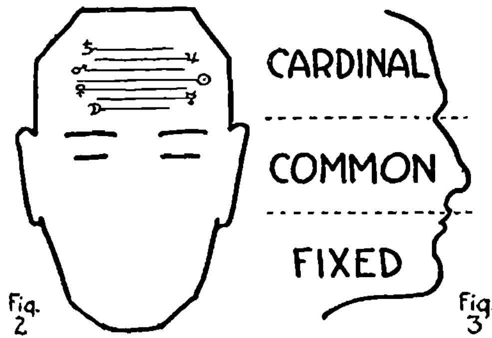
Fig. 1 shows the distribution of the head among the signs of the Zodiac according to one old savant. The signs from Aries through Virgo (known as the extroversional signs) are assigned to the face, the truly objective part of the brain. The remaining signs, Libra through Pisces (known to the ancients as the dark, or hidden, half of the zodiac) govern that part of the head in which the brain processes are entirely hidden or concealed by the skull. This arrangement does not agree exactly with phrenology, but the differences are apparent rather than real, as thoughtfulness will demonstrate. Thus, the sign Aries governs the area from the highest point of the skull forward, to approximately the hairline. With Aries (rising or Sun position) men this area is frequently marked by a form of side baldness. The hairline retires early on each side of the head in this area. A typical example is Abraham Lincoln. The hairline itself and the forehead are ruled by Taurus. Frequently, a low hairline and the so-called widow's peak are prominent in the case of Taurus natives.

The line of Gemini runs through the area which is located in what the phrenologist calls the center of individuality. The faculties of versatility, which run along above the eyebrows, and of language, at the corner of the eyebrows, are in this zone. The eyes themselves are under Mercury (ruler of Gemini) by this arrangement, but the heavy structure under the eyes and the nose come into the zone of Cancer. Leo rules the chin and the frontal section of the jaw, and these parts are usually prominent in Leo persons. Virgo, also ruled by Mercury, has dominion over the throat and voice, and Libra governs the "isthmus" connecting the head with the body. Scorpio is assigned to that back portion of the head which the phrenologist calls *philoprogenitiveness,* the reproductive and amative urge. Sagittarius governs the zone of social and pleasure reflexes, and Capricorn the zone of egocentrism and self-esteem. To Aquarius is assigned all idealism; and the line of Pisces cuts directly through the beginning of the faculty of religious veneration. It governs that part of the head which was shaven by the early monks so as to give greater facility to the release of the spiritual faculties which they believed might otherwise get tangled up in the hair.

Those signs which have no part in the facial structure—that is, Libra through Pisces—are reflected into their opposing signs if planetary dispositions give emphasis to these signs. Thus, the sign of Capricorn is released into the face through Cancer, Sagittarius through Gemini, etc. According to this pattern, heavy planetary placements will frequently result in an obvious distortion of the proportion of the parts of the face and head.

Fig. 2 shows the distribution of planetary power as indicated by the furrows, or wrinkles, on the human forehead. In elderly persons, these creases are well seated by temperamental emphasis over a period of years, but they are present in everyone. The newborn babe, wrinkling its face in displeasure, reveals the same arrangement of furrows that is more obvious in the aged man. To read these lines in a face where they are not otherwise visible, it is only necessary to raise the eyebrows, and they will immediately appear.

The early Christian mystic, Saint Hildegard of Bingen, wrote that God, in his infinite wisdom, had traced the orbits of the



planets on the human forehead, so that man might know their works. Jerome Cardan, in his rare work on physiognomy, declared that the number of horizontal lines on the forehead should be seven, and that each line is assigned to a planet in an ascending order, according to the arrangement of Claudius Ptolemy. The line nearest to the eyebrows is under the rulership of the Moon, the next under Mercury, and then follow Venus, Sun, Mars, Jupiter and Saturn.

After the pattern has been well set in the mind, it is possible to interpret these lines according to certain peculiarities. The lines may be broken, or partly or entirely absent. They may be ornamented with stars, creases, or cut by diagonal lines. They may slope or turn abruptly and bisect adjacent lines. They may be long or short, deep or shallow, near to each other or widely spaced. It is usual for that line to be most prominent or to have the most complications associated with it which agrees with the ruling planet of the horoscope. Thus, a native born under Saturn would have emphasis upon the line of Saturn; one under Mars, emphasis upon the line of Mars, and so on. The absence of one or more lines must be ascertained by proportioning the interval between the line of the Moon and the line of Saturn. Accidental marks, such as scars, moles, or blotches, upon these lines, or in the intervals between them, generally agree with unusual combinations of planets in the horoscope itself. Thus the forehead becomes a miniature of the face, and each part of the face reflects all the other parts.

In an old Chinese manuscript I found an account of the parts of the mouth ruled by the seven planets, and how these seven parts were again reflected in the structure of the lips and in the small vertical creases in the texture of the lips and the adjacent parts of the face. The nose, likewise, and the ears each have seven distinct parts under the rulership of the planetary powers. One Oriental physiognomist whom I knew explained at great length the distribution of the planets according to the structure of the jaw and how it is possible for the Chinese to discover which tooth will be most subject to decay according to the malefics in the horoscope.

Fig. 3 shows a division of the face according to the cardinal, fixed, and common signs. This division assigns the upper third of the head to the cardinal signs, which are termed *executive* and distribute the creative powers of the mentality. Weight of the cardinal signs is determinable from an analysis of the breadth and height of the head above the ridge of the nose and the top of the ears. Size should not always be regarded as indicative of power, though it may be so if other factors confirm the opinion. Proportion is more vital than size. Harmony of parts is indicative of executive ability. Organic quality, skin texture, fineness of the hair, and the direction in which the hair lies are important, as is also the artificial factor of the arrangement of the hair according to personal taste. Taste is an indication of character.

The fixed signs are assigned to the lower part of the face. It has long been a superstition that a strong jaw represents an obstinate will, and the profiles of many of our more willful personalities rather substantiates this adage. Consider the obstinate chin of Benito Mussolini, a Leo native. Fixed signs also find their expression in the size and shape of the mouth, the thinness of the lips, and the compression of the jaw. Those of fixed purpose frequently clench their teeth instinctively because of the symbolic relationship between the jaw and the power of determination. Very heavy markings extending from the sides of the nose down around the corners of the mouth are likewise valuable indices of fixed temperament.

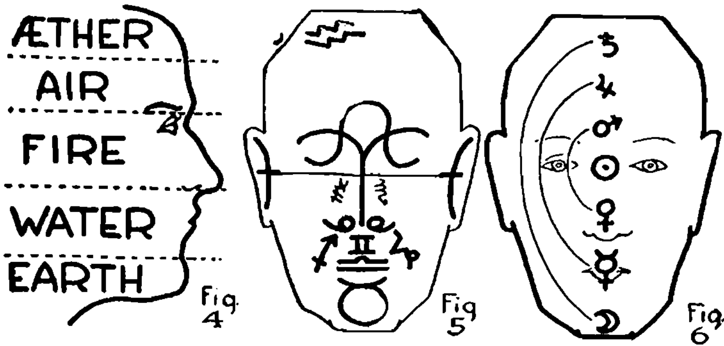
The common signs occupy the middle section of the face, including the zone of the ears and nose, the cheek bones, and the

structure under the eyes. The length of this central area is important in the intellectual face, which is only regarded as long because it gives the appearance of narrowness. The ear, by its size and the structure of its lobe, indicates versatility; the breadth of the face in the central zone reflects the adjustability of the common sign temperament. All three zones extend to the back of the head, and have their corresponding areas among the phrenological centers.

Groupings of planets in the triplicities usually result in some distortion in the corresponding section of the face. It is necessary to bear in mind, however, that any one factor has more than one interpretation, and all readings based upon physiognomy and phrenology must result from the balancing of the testimony of several factors. The successful character analyst must therefore develop an acute sense of proportion and arrangement, learning to estimate the effect of one dominant group upon another group of equal dominance. Nor must he consider an area weak because it is less in size than some adjacent area. All estimation must be based upon the radial length from the center of the brain itself.

Fig. 4 presents a different division of the face, according to the artistic canon of Michelangelo, with some slight modifications. Here the head is divided into zones according to the five elements recognized by the ancients. The highest part of the head is assigned to ether, the mysterious *quinta essentia,* or fifth essence, of medieval alchemy. The zone of ether corresponds to the area of synthesis—those parts of the brain whose duty it is to combine knowledge and to distill from it the element of spiritual "appersensitiveness." The intellectual power of the brain—that is, the objective and reflective faculties—is assigned to the element of air. We cannot but remember that the ancients believed thinking to be caused by a mysterious vapor circulating in the ventricles and orifices of the brain.

The respiratory area is assigned to fire, and this zone includes sight. The breath of life was not attributed to the element of air by the ancients, because they regarded it as a vehicle of the anima, or soul, a fiery spirit. The mouth, with its natural salivas and moisture, they assigned to water as the most ancient of all symbols of nutrition. The lower part of the jaw and throat were given



to the element of earth, because earth receives all into itself and is the proper symbol of the physical body, which supports as upon a base, the more attenuated elements and their functions.

The arrangement of these zones corresponds to the proportions of the body itself. Thus, the earth zone in the head agrees with that part of the lower body which extends from the feet to the knees. Water corresponds to the bodily zone between the knees and the diaphragm. Fire corresponds to the zone between the diaphragm and the throat, including the heart. The element of air was given general rulership over the entire zone from the throat to the center of the forehead, and ether retains only the crown of the head as its allotment. The older students of this subject believed that any mark or scar on the body would have its equivalent marking on some part of the face; also, an injury to any part of the body, as a wound, bruise, or accident would ultimately modify some part of the facial appearance or structure.

Fig. 5 shows the zodiac used in constructing the features of the human face. While such a design may appear at first fantastic, it deserves very careful consideration. The more we think about this arrangement, the more it intrigues the mind. The diagram is comparatively self-explanatory and only meditation upon its implications can reveal the meanings. It may be much more than superstition to believe that all the forms which go to make up facial and bodily structure are based upon the hieroglyphical forms of the constellations.

Fig. 6 represents the distribution of the face according to the Ptolemaic order of the planets. The Sun is given the point be-

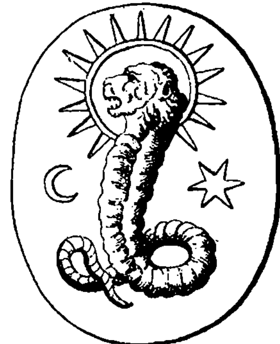
tween the eyes, which the phrenologist calls the seat of individuality. The superior planets are given the three superior zones: Mars, observation; Jupiter, reflection; and Saturn, contemplation. The lower zones of emotion (Venus), expression (Mercury), and imagination (the Moon), are in reality the lower octaves of the superior faculties. But individuality, in the midst of them, has no octave; and the Sun becomes, so to speak, the axis of the face. The observational power of Mars is reflected in the emotional nature of Venus; the reflective power of Jupiter is reflected in the expressive power of Mercury; and the imaginative faculty of the Moon is the lower octave of the contemplative faculty of Saturn.

The serious student cannot but be intrigued by these obvious relationships, and we believe that a study of them will prove both useful and profitable. Most of all, it may reveal the wonderful order and harmony present everywhere in the world and among all the parts of living things.

ASTROLOGICAL KEYWORDS

by

MANLY P. HALL



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THE "UNWORTHY" ONE

To Rest In Peace

S my acquaintance with Mr. Nakamura improved, I became ever more impressed with the many phases of the little art dealer's character. His wonderful knowledge of Oriental antiques had in no way affected the humility of his spirit. Though apparently of most serious mind, he possessed a fabulous sense of humor. He was generous to a fault, but at the same time, one of the shrewdest business men I have ever known. And with all these attributes, he was a complete sentimentalist.

There was a note from Mr. Nakamura waiting for me when I inquired for mail at the desk of my hotel. The epistle was neatly written out in English capital letters, and worded in my friend's usual crisp style. A family residing in a neighboring suburb had decided to dispose of some of the art treasures which had been collected by a deceased ancestor. My friend had left early to purchase these antiques if possible. It was a delicate transaction, and would probably require several hours. He had another appointment later in the afternoon, and hoped that I might be able to join him. Enclosed was a slip of paper with an address written in Japanese. If I would present this to a ricksha driver in front of my hotel at half past two, he would deliver me at the proper place with all promptness.

Naturally, I followed the instructions, and a few minutes after two-thirty, we were picking our way through the heavy city traffic with as much speed as the hazards permitted. Our destination proved to be a rustic Buddhist temple in the outskirts of a little village near Kyoto. The shrine faced a narrow country road lined with bamboo fences and ancient trees. A score of rickshas were

scattered around the gate leading into the temple garden, and the ricksha men in their dark-blue coats were clustered together in a shady spot talking and smoking.

A few seconds after my arrival, Mr. Nakamura hove into sight, wedged into a double ricksha which was overflowing with bundles and packages. It was evident that his shopping tour had been a success. As we walked together toward the group of buildings which comprised the temple, my Japanese friend announced solemnly, "On this occasion, Haru San, we are attending a funeral. My good friend, Mr. Okumura, is a distinguished artist, and the master of a large school of advanced pupils. He is descended from a long line of famous painters and calligraphists." As Mr. Nakamura paused, it seemed appropriate to say something, so I inquired if Mr. Okumura had passed away, and was quickly assured that such was not the case.

By this time we had climbed the steps of the temple. Leaving our shoes with a considerable array of other footgear, including a pair of high-heeled patent leather pumps, we were ushered into a large room which was evidently the principal hall of the sanctuary. On the far wall, facing the entrance, was a beautiful altar, quite ornate and wonderfully appointed. Many of the furnishings of the inner shrine were old and obviously rare. The central icon was a seated figure of Buddha. The face of the image was serene, with the slightest trace of a smile. Buddha was attended by wood-carved representations of the Bodhisattvas Monju and Miroku. The faintest aroma of burning incense sweetened the air, mingling with the fragrance of the fresh flowers arranged before the figures of the deities.

On a low table a few feet in front of the altar was a small carved teak stand supporting a slender box of unpainted wood. The box was open, and resting in it was a little writing or painting brush with a broken handle. As we stood quietly taking in the scene, Mr. Okumura, in formal Japanese attire, hastened forward and exchanged bows with Mr. Nakamura. In due time, I was introduced not only to the master, but to his favored students. Thus, I met also the American lady who belonged to the patent leather shoes.

After the introductions, my Japanese friend was able to explain to me briefly the purpose of the gathering. It seemed that among the great artist's most precious belongings was the painting brush that had descended to him from his grandfather. This brush was truly a treasure of the house, and was used only for the most delicate and critical lines of a picture. It was regarded as a thing alive, for through it, the spirit of beauty flowed onto the silk. A few days before, the brush, which was extremely fragile with age, had broken in the fingers of the painter; its life span was finished. As was customary under such conditions, a memorial service was about to be held in tribute to the soul of the brush. It was not proper that an object so loved and valued should simply be thrown away as something useless and forlorn.

Somewhere a gong sounded, and its reverberation lingered long in the quiet room. Mr. Okumura advanced and seated himself, Japanese fashion, about three feet from the stand supporting the brush. His students, numbering about twenty, sat on the floor in rows behind him. As I started to join them, a mysterious attendant appeared from somewhere and, having provided me with a low chair, vanished with a courteous gesture.

After three deep bows of homage to the brush, the assembly remained as immovable as images. A priest in full canonicals, attended by two acolytes, entered the room and stood in front of the altar, with the brush on the table before him. What followed might be likened to the mass for a dead person. The priest chanted extracts from the holy sutras, occasionally touching the broken brush with the tip of his horsehair-tailed scepter. After the readings from the sacred books, there were prayers, and what seemed to be a short sermon. At several points in the service, the artist and his students bowed in unison.

When the service in the temple had been concluded, the members of the group arose. Mr. Okumura slowly and reverently closed the lid of the little box containing the brush, wrapped the box in white silk, and placed it in a larger container. Then, preceded by the priest, who was softly intoning the mantrams for the dead, the company moved into the beautiful garden behind the temple. Here, at the foot of an ancient tree, in the midst of stone lanterns, was a tiny grave newly dug. The celebrated artist placed the

casket in the ground with his own hands, and gently closed the earth over it. There was one last prayer, and a proper marker was placed above the mound. A painter's broken brush, its mortal life finished, rested with the ages in sanctified ground.

Later, Mr. Nakamura discussed the ritual with me. How much of his explanation was actually included in the religious service, and how much was his own commentary, I do not know.

"It is a law of nature, Haru San, that all things that come into physical existence must in time pass out of physical existence. Men become aged and die; brushes grow old and are broken. Have we a right to say that objects fashioned by our own hands have no souls simply because we have made them? When the Lord Buddha first taught the Doctrine, it is said that part of his own heart went into the teachings, and they became alive with his life. When the arhats wrote down his words, they consecrated the books with their prayers and meditations, and the books became living beings because they instructed men in the way of salvation. The pure love of a little girl ensouls her doll, and the artisan, turning a crude bowl on his potter's wheel, gives something of his own life to each form he fashions out of clay. We who deal in art become especially sensitive to this aliveness of so-called inanimate objects.

"Mr. Okumura's brush was a member of his household. To him, it was a venerable person. It was a faithful friend who had served his family for three generations. When he drew a line with this brush, he felt the skill of his illustrious grandfather guiding the stroke. When he sat quietly in the presence of the brush, he was humble and receptive to instruction. In the festival of the return of the spirits, which is celebrated each year, he placed the brush before the cushions reserved for the honored dead. The ghosts of his father and his father's father would be pleased to touch with invisible hands the brush they had used and treasured. We do not keep broken implements as souvenirs; souls do not want to be tied to useless bodies. We lay them away with the honored dead after freeing their spirits with the sacred rites of our faith. It may even happen that when Mr. Okumura makes his own journey to the Western Land beyond the grave, he may find his beloved brush waiting to serve him again."

In Reply

A Department of Questions and Answers

QUESTION: *How can you become desireless and at the same time desire to live better or to do gracious things?*

ANSWER: Most of the religious-philosophical systems of the Orient and the mystical sects of Christianity emphasize the importance of freedom from desire. Buddhism makes a very strong point of the desireless life, and the concept is carried still further among the exponents of Zen. If we accept the word *desire* only in its common meaning, it is certainly possible to find a mass of contradiction between theory and practice, even in the most strict and unworldly schools of metaphysical philosophy. To begin with, therefore, let us consider the basic teachings of Buddha bearing upon this subject. This great Indian teacher clearly stated that man must transcend all of the processes of consciousness associated with the mental and emotional levels of activity. He realized, however, that the only way in which we can accomplish freedom from the limitations of the sensory functions of the personality is through a gradual process of internal sublimation of pressures and intensities. The primitive school of Buddhism took the extreme attitude that man lived either in illusion or in reality. These were irreconcilable, and the lesser had to be completely renounced in order that the greater could be attained. Thus, the Himayana monks gave up family, possessions, attachments of all kinds, and went into homelessness—that is, they became wanderers, depending only upon the charity of the devout for survival. Now comes the perti-

nent question—why? And the only answer seems to be, because they *desired* liberation.

The rise of the Mahayana School, about the 1st century B.C., amplified the mystical side of Buddhism, and divided the concept involving desire into three levels, or steps: wrong desire, right desire, and no desire. Desirelessness remained the highest attainment; but it was frankly stated that such achievement was extraordinary, was reserved for only a few highly developed persons who already had given lives (in previous embodiments) to the labor of renunciation. Those who lived by wrong desire were punished by unfavorable rebirth, which might mean embodiments similar to the present incarnation, with a mixture of fortunate and unfortunate events. Those who accomplished the condition of right desire were privileged thereby to be reborn in the Western Paradise of Amitabha, corresponding to the heaven-world of Christendom. From this region, they might be reborn as teachers of mankind in religion, philosophy, or even the sciences and arts. Mahayana discouraged extreme asceticism, or excessive renunciation. The aspiring soul unfolded its spiritual qualities by refining its appetites and cultivating cultural graces. There was still the mysterious region of no desire, beyond even the Paradise of Amitabha, but Mahayana recommended that true lack of selfishness included the renunciation of ultimate desire—that is, desire for eternal peace. Rather, the advanced soul should have the transmuted desire which would cause it to choose to return again as a bodhisattva to serve suffering mankind until all creatures became worthy of liberation.

Buddha himself permitted one desire—the desire for truth. He assumed that if this did not exist, there could be no incentive for the attainment of the ultimate enlightenment. He also indirectly revealed that right desire is not essentially selfish, inasmuch as the Buddhist disciple has already learned that the self is not permanent, and therefore it cannot be enriched by any object of desire. Desire is not for self to have, possess, or attain. Buddhistic thinking is based on this desire for a desireless state; or, perhaps more correctly, a desire for the ceasing of self as a factor in existence.

The Zen position is, of course, founded in Buddhism, though in some respects it clearly differs from the original teaching. Zen

seeks to break through the entire sensory barrier, bringing the mind into absolute suspension. The concept is based on the conviction that the state of "no mind" is equivalent to nirvana, or the cessation of conditioned existence. It would seem reasonable, then, if we do not understand the doctrine deeply enough, to assume that the Zen monk would have no interest whatsoever in the mundane universe and its diversified phenomena. Factually, however, this is not true. Zen temples, though simple and austere in design, are graceful and beautiful buildings, revealing some of the highest canons of architecture. Most of these temples have beautiful gardens, lovingly tended by the monks. One of these gardens is famous all over the world. It is entirely of combed sand, ornamented with five groupings of rocks, representing the five principal Zen sanctuaries in Japan. Sessue, one of Japan's greatest painters, was a high adept in Zen meditation, and as a philosophy, Zen has contributed a great deal to the esthetic and cultural life of Japan. Here, then, is one of the most austere, unworldly groups, which finds no conflict between detachment from all mortal concerns and the cultivation of beautiful physical objects; and the secluded bamboo grove where the sages wrote essays on various moral themes and held poetry contests was considered an exceptionally appropriate environment for contemplation. Are we to regard these people, therefore, as breaking their own rules?

Actually, neither Buddhism nor the highly specialized school of Zen denies the existence of the material world. It does not say that mountains have no existence, or that the chair you sit on is merely a mental fabrication. There is no rule that teaches us not to enjoy beautiful flowers, a fine landscape, or a delicately carved fragment of ivory. The word that Buddha uses, and which we have translated *desire,* is *tanha,* which means "thirsting after sensation." In English, the word also is most often translated *covetousness,* or the desire to possess. There is no false association between man and the works of man, unless the thirst to possess, to dominate, to control, or to destroy is present. The sages enjoyed their bamboo grove because it was there, and because they were there. It would not have occurred to them to feel the need to possess this garden, or to destroy it for some arbitrary reason. If the garden were owned by a Zen, it might be his garden; yet this does not mean

that he would feel a sense of possession. It is perfectly right for us to guard, educate, and assist our children, but this does not mean that we must possess them; and if the thirst for possession over them arises, we are injured and they are injured.

I have discussed art with members of the Zen sect. They cherish beautiful things, but they do not have the attitude toward possession which dominates in the West. They accept a rare work of art as a responsibility. They protect it because it is valuable, not in terms of money, but in terms of beauty. They know it can never be theirs, because we cannot own anything but ourselves, and few accomplish this. They receive the object from another, and in due time, it will pass to someone else. It is the duty of the present custodian to take care of a beautiful thing, so that future generations can continue to enjoy it. But one of these Zen students may give away his most precious possession without a moment's hesitation, because he feels that another person will appreciate it more. What we call desire does not enter into this pattern. There is no coveting the goods of our neighbor; there is no desperate hanging on to things that are no longer useful; there is no storing up of valuable properties simply in order that we may be rich. It is quite proper to go out and enjoy the sunrise, and the mere fact that celestial phenomena of this kind are not eternal, or are not immediately contributing to illumination of consciousness, has no bearing on the subject.

Buddha clearly pointed out that we must all grow by experience. We gain this experience through contact with the world. Without this contact, we could never discover our true relationship with existence. There is nothing wrong in the traveler enjoying his journey, if he can do so; but it is not proper for him to linger unreasonably or go off on side paths that never rejoin the main road. Zen realizes that men must eat, and food is derived from the mortal world. We should eat moderately, refraining from unhealthful foods, but if we starve, we learn, as Buddha learned, that we only destroy our own usefulness. What food is to the body, music and art and literature are to the soul. They are nutritious. They advance nobility of attitude; they help us to appreciate those intangible values which have been captured by the artistic skill of our fellow men. We would gain nothing by allowing beauty to

die in our environment while we strive desperately after detachment.

Actually, the factor of desire is measured by its karmic consequence in our own daily living. If we desire wrongly—that is, contrary to natural law—we bring misfortune upon ourselves. If we allow our thoughts or emotions to become self-centered, we must suffer from the pressures that this attitude generates. There is an old saying that we can live *in* this world, but not *of* this world. The real problem is not to be captured by worldliness. If we are so captured, however, it is not the world that is to blame; it is the worldliness in ourselves that causes the tragedy. What we have or do not have is not the secret of growth or lack of growth. It is the attitude with which we regard our possessions or the things we might want to possess. We can be surrounded by much, and possess nothing. Or we can have very little, and suffer from acute possessiveness.

To summarize the situation, it is my experience, working with Western people, that whenever we discuss a system of philosophy or religion, students are entitled to a full statement of the basic teachings of the sect or school under consideration. In comparative religion, this means that certain unreconciled, but not necessarily irreconcilable, concepts must be considered. It is assumed that the student of comparative religion is prepared to think through differences of belief, as these exist everywhere in the world, without unreasonable confusion. In the case of Buddhism and Zen, the ultimate goal of the doctrines is a condition of complete transcendence. It would be impossible to study the systems unless the nature of this ultimate condition is properly considered, for the teachings are suspended directly from this basic concept.

It is obvious that the average individual cannot pass from a state of completely uncontrolled thoughts and desires to a condition utterly beyond his comprehension, and which, at any given time, he may not even regard as desirable. These systems, especially Mahayana Buddhism, therefore set forth programs for the gradual education of desires, their refinement, and the substitution of noble and impersonal aspirations for those of lesser merit. The end is that, through right desire, the person is encouraged to turn from destructive and ignoble activities, and to surround himself with

situations and even things which constantly inspire him to loftier and more gracious sentiments. The immediate object is not to kill out desire, but to transform it into an instrument which will ultimately fulfill its own purpose and subside when that purpose is accomplished.

Frustration has little, if any, value. We therefore probe into the person in search for means of releasing that which is more commendable or more appropriate, thus lifting the level of conduct, as Confucius recommended. Desire must be fulfilled; it cannot be frustrated. But through fulfillment, unworthy desires reveal their own fallacies. This is a process of outgrowing, or developing a maturity which releases us from immature conduct. The ancients said that there were several paths that lead to the same goal. All trades and professions of this world can contribute to release if the individual matures his own attitude toward them. The great artist and the great mathematician have both become great mystics.

My policy, therefore, has been largely influenced by the Mahayana School of Buddhism, which invites a gentle and gracious growth through daily fulfillment of kindly, unselfish deeds, and the constant vigilance against negative mental and emotional attitudes and habits. This does not mean that we must live forever catering to our desires, as we now know them. But as we grow, we become less self-centered, less aggressive, less selfish, and less belligerent. Ultimately, through the refinement of desire, we achieve desirelessness. Our love becomes unselfish; our relations with other people friendly and free from intensities and pressures.

I have found much in the early writings of the Buddhist arhats to sustain the belief that they were fully aware that man must grow according to his own capacities. The laws remain the same; the goals remain the same; the methods remain the same; but the doctrine is made available to persons of every kind, in every walk of life. Instead of renouncing home to wander in the wilderness, growth is through making the home noble and beautiful. Instead of giving up one's business or profession, the emphasis is upon Buddha's rule that every man must find the means of right livelihood. Ambitions are slowly transmuted into aspiration; passions into compassion, and by degrees, man approaches the mystery of

desirelessness. But according to the old fable, the bodhisattva who has renounced all worldly things may still consecrate his existence to one last desire—the desire to be of service to all that lives. This one desire prevents him from entering nirvana, but he chooses to return as a servant to mankind because he feels that this is a larger destiny, more necessary, and more immediately valuable than the attainment of the Eternal Peace. There is no inconsistency in these ideas, because consistency and inconsistency are mental phenomena. Life unfolds like the flower of the rose. Man must inevitably achieve the end for which he was destined, but he has the right always to grow in a peaceful, kindly, and beautiful way.

QUESTION: *Please explain the relationship between crime and the law of karma.*

ANSWER: The word *karma* covers a concept held by Buddhism and several schools of Hindu philosophy. It may be defined as "ethical consequence," and when applied to human conduct, implies earned destiny. In Oriental philosophy, karma is an aspect of the law of cause and effect, but is restricted to sequences of events in the lives of creatures having mental or emotional individuality. It would therefore not be proper to refer to the karma of animals, whose actions are still controlled by the operations of natural law.

The concept of cause and effect is held by both Eastern and Western philosophic systems. In fact, it is one of the few basic ideas common to religion, philosophy, and science. Considered as a compensatory process in nature, it is taught religiously as the explanation for human happiness or misery. In the Old Testament, karma is directly implied in Job 4:8—"They that sow wickedness reap the same." The familiar statement in Paul's Epistle to the Galatians, 6:7, is one of the most quoted lines in the New Testament: "Whatsoever a man soweth, that shall he also reap." There seems to be no justification for assuming that this moral doctrine was subject to modification or compromise; yet its inevitable meaning is seldom emphasized on the theological level in Western religious philosophy.

The entire structure of Buddhism is founded upon a system of ethical psychology by which every person is completely responsi-

ble for his own condition in life. The Roman philosopher Marcus Aurelius, in his *Meditations,* writes: "That which follows forever conforms to that which went before." It is safe to say that the belief in cause and effect is held in common by most peoples of the world and by persons in every level of society. It is often affirmed not by words, but by practice. Whenever an unusual circumstance occurs, it is instinctive to inquire as to the cause thereof.

It is only fair to say that among Western scientists, there are some who object to the concept of cause and effect. They disparage this assumption of purposeful process in nature on the ground that it is the function of science to describe rather than to explain or interpret occurrences of all kinds. Some would like to substitute the idea of fortuitous juxtaposition; in other words, that one event may follow another by accident alone, and that a sequence of events should not be accepted as having moral meaning. This extreme point of view, however, is not generally held even in Western science, and what is called the principle of universal causation is applied to most event sequences brought under scientific investigation.

We make a point of the scientific belief in accidentalism as held by a few sophisticated intellectuals because it has a bearing on present moral issues. For instance, a child is not taught to read. Later that child cannot read. It would appear ridiculous to affirm that there is no valid relationship between these two circumstances. Nor do we gain much comfort or insight if we depend entirely upon description without interpretation. Let us suppose that a university is about to add a biologist to its faculty. Would it be probable that an applicant would be accepted on the mere descriptive statement—"He is a biologist"? He would certainly be required to give his educational background in full detail, the standing of the school from which he graduated, his experience as a teacher, and all other relevant qualifications. Unless the sequences of causation which prepared him for his career are adequate, it will be assumed that he is not qualified for a professorship.

A crime is an act possible only to a creature possessing the requisites of character. A criminal is a person who has broken the laws set up to protect human society. There has never been a time in history in which delinquency has not plagued mankind. We

have no right, however, to assume that crime is fortuitous. It is not an accident, nor does it arise from magic or sorcery. It is not outside of the concept of causality, but like every other phenomenon in nature, it is an effect, the cause of which must be equal to and consistent with the effect which it produces. We must consider, however, that every effect follows a cause, and that the effect itself becomes in turn a new cause, thus perpetuating the sequence. Sociologists have given us ample evidence that crime is not a spontaneous generation. It is merely a violent revelation of the negative potentials of an unbalanced and conflicting social code which has been permitted to endure without correction over countless ages.

The Eastern doctrine of karma cannot be fully explained apart from the doctrine of reincarnation, for it is the cycle of rebirth that provides the time extensions necessary to the complete outworkings of conduct sequences. It cannot be certain that in the life span of an individual any causation which he sets up can be exhausted; nor can it be assumed that all causations which affect him have their beginnings in his present embodiment. To Buddhism, birth itself is part of the cause and effect sequence. We are born because of our imperfections, and we are provided with numerous opportunities to set in motion corrective patterns of cause and effect.

Western thinkers accept part of this pattern, but have generally rejected the most important moral factor. The law of cause and effect is an instrument of justice; a lawful universe must be a just universe. When we search for the cause of a condition, we cannot afford to accept the most obvious possibility simply because it is convenient. If our explanation requires a violation of universal justice, we are mistaken in our judgment. For example, we cannot allow ourselves to assume that the cirminal is simply the victim of circumstances beyond his control. This does not mean that we deny the possible pressure of a negative environment, but we must realize that many persons living in negative environments do not become criminals. The final cause of crime is character deficiency within the individual. He may not realize this, and the world may reject this concept, but it is essentially true.

Let us assume that an individual is extremely avaricious. Buddhism would teach that when such a person dies, the avarice within

him is actually the cause of his rebirth. From childhood, therefore, he shows traces of greed and emotional intemperance. He is headstrong, difficult to discipline, and determined to have what he wants. If it happens that the home in which he is brought up is insecure, or his parents are incapable of coping with his temperament, he will continue on his headstrong way. He must then come under the control of the law of cause and effect as it applies to avarice; and because avarice is an emotional force, the law manifests as karma. The difficulties and tragedies which must naturally result from avarice descend upon the greedy person. In his effort to satisfy his own psychic pressure or to fulfill the drive which he has identified with himself, he may commit crime. Society can make it easier or more difficult for a person to become guilty of crime, but the avarice within that person is the true criminal.

In the course of time, the offender is caught and punished. Punishment becomes not only an effect dependent upon a cause; it also becomes a new causal factor. If the criminal is remorseless in his determination to gratify his own personal desires, imprisonment will have very little effect upon him, except perhaps to increase his anti-social tendencies. On the other hand, the delinquent may discover the error of his ways and, sobered by the experience of punishment, may reform and reorganize his life pattern. If he decides to reform, even this decision arises from some unsuspected causation within himself. We are all complex creatures, capable of changing our ways and improving ourselves. If it happens that we depart from this life with these sequences unfinished, we then carry them forward with their modification and such changes in them as we have effected by the exertion of will or purpose.

There seems to be a rather consistent pattern of delinquency increasing rapidly after war. We assume that it is due to environmental demoralization, but Buddhism teaches that it is internal demoralization. For example, in World War II, millions of human beings died suddenly and violently. A generation of young Nazis and fascists, trained to consider world conquest by violence or subterfuge to be entirely honorable and worthy, perished together. With them were countless non-combatants, young and old, each departing under the horror and terror of a man-made catastrophe.

If we consider World War II as having extended from approximately 1940 to 1945, we may make an interesting calculation.

Buddhism teaches that in cases of sudden, violent, irrational deaths, where the moral factors have been completely disorganized, the immense pressure of a fanatical attitude may cause these entities to be reborn almost immediately. Intensity itself takes precedence over other modifying conditions. It is about eighteen years since the close of World War II, and the entire civilized world is struggling with the problem of juvenile delinquency. These offenders were born in the five years following this war. If we say that they were influenced by the war, it will be generally assumed that this influence was through environment and heredity. Is it not also possible, however, that it is simply a matter of re-embodiment? The individual died a fanatic and a delinquent, and he is reborn with the potential of fanaticism and delinquency as the dominating pressure underlying his character.

We have tried for ages to set up in society mechanisms to prevent crime. We have failed because the cause of crime is not in society primarily, but in the individual. What we call a delinquent society is merely a mass of delinquent individuals. No collective problem can be solved until each person takes hold of his own character and corrects his own intemperances.

This may seem all very well, but how shall we apply the law of cause and effect to the victims of crimes? How can we blame the person who is robbed, beaten, or killed, for the situation which befalls him? It appears to our common sense that he has been ill treated, and that the condition is unjust and unreasonable. Actually, we have only two choices—either we must fall back upon the idea that the universe is lawless, or we must find some way to apply the principle of universal causation to this problem. Most thoughtful persons would like to believe that the universe is just and that its laws are immutable, but they are unable to reconcile justice with unexplainable violence. They may be able to understand why the criminal did what he did, but they cannot figure out why it happened to the particular victim.

Buddha was confronted with this problem twenty-five centuries ago. Had he not been able to find a reasonable answer, his philoso-

phy would not have survived. He pointed out that each one of us brings into this life a complex burden of unfinished business. In other words, many causes wait patiently within us for their proper time to exert their effects. Each of us, departing from this world in some previous life, left unfinished business in our own subconscious lives. Many folks look forward to death as the only way of escape from confusion that they have never been able to conquer. They may die, but the confusion lives on, to be re-embodied until it exhausts itself. If, therefore, someone steals from us, and we can see no reason for the action, this does not mean that the causation for this loss is not within us.

Out of the remote ages through which our desires and thoughts have descended by a long chain of births, we have brought forward a fantastically complicated pattern of personal destiny. Some of this destiny is good, and it is getting a little better every day. We have earned pleasures, privileges and opportunities; we have rights of friendship, affection, and respect; but it is not all so favorable. It is quite possible—in fact, inevitable—that causes lurk in the pattern of our karma which must work out through a wide range of apparent misfortunes. Our karma may include the fact that we have been guilty of a dozen robberies for which we have not compensated. We may have turned in violence upon many; we may have killed in war or private strife. If we sow the seed of violence, we must reap the harvest of violence. If we have deprived others of their just rewards, each of these occurrences is a cause which must work out its effects in due time.

Before we go further, let us try to block a line of thinking that may well arise. If we are robbed because we deserve to be robbed, does this change the status of the thief? If it is our destiny to go through a tragic circumstance, does this exonerate the criminal? Definitely not. The criminal's action was moved from within himself, and he is responsible for it. Our reaction is due to causes within ourselves. A situation has arisen in which two karmic patterns meet, as they must always meet, and the only way to prevent this kind of meeting is to have completely exhausted your own karma. Buddha points out that after all karmic debts are paid, we cannot suffer because we have already entered the paranirvanic state. Jesus more or less gives us the same clue in referring to the

betrayal by Judas: "It is that the son of man be betrayed, but woe unto him who doeth the deed." Thus, the inevitability of the circumstance does not lift the blame for an evil act.

For those in midstream along the way of life, whose karmic patterns are not exhausted, but whose graces of spirit are daily increasing, attitude helps greatly in facing what appears to be injustice. Thus, it is possible for us to be patient under conditions that are unfair and unjust. We can detach ourselves, to a measure, from the tragedy of loss. We may bear physical insult and abuse with understanding and inner strength. We may even face death with the full realization that it can affect only the body, and that it is a far less significant incident than we are inclined to suppose. We can also try, in every way we know, to set up new patterns of causation. Because man is an individual, he can, according to the dictates of his will and the enlightenment of his soul, start constructive sequences that will make life better for him in the future. Many of these sequences will complete themselves in a single lifetime, and there are examples of moral cause and effect in which the results of an action are almost instantaneous. There are other cycles so vast that they must endure through many lives. What we have earned, we cannot entirely escape, but we can become wiser, and thus eliminate a considerable degree of personal suffering.

Often we are hurt more by the unfairness of a situation than by the actual injury. We can certainly dispose of the unfairness factor. Once we really appreciate that attitudes must return to those who hold them, self-correction makes good sense. Even if we wish to deny the law of cause and effect, we see the immediate social advantages of living as wisely and prudently as we can. The good life protects us immediately and guards us against the hazards of an unknown future. Gradually, the great cycle of cause and effect will accomplish its ultimate end. It will exhaust the pressures which lead to intemperate attitudes and actions.

Thus, we are growing gradually better; but this growth is not immediately obvious because of our debt to the past. A man may earn a good salary, but have a small bank account if he is already heavily in debt. We cannot assume that if we make a constructive improvement in our disposition, our troubles will immediately end.

The first burden that this disposition must bear is the burden of old mistakes for which we must still pay. It is certain, however, that if we continue to improve, the debts will slowly be paid, and no similar ones will be contracted. Thus, by degrees, evil ceases, and we can establish better causes for the future. The end of punishment is not merely payment for an old debt; it is some form of moral instruction to help the person reach a higher level of honesty and integrity.

It is perfectly right, therefore, that we should do everything possible to rehabilitate criminals. This serves two useful purposes: first, the instinct to help another is good for us; and second, the criminal may develop new insight within himself as a result of new incentives to mend his ways. We cannot reform him, but we can encourage him to enlighten himself. Most of the problems involving society today are difficult to solve because there is not a real understanding of the principle of universal causality. We accept it instinctively, but not consciously. If we could ever be convinced that the universe is honest, and use this as the basis of our search for the keys to human conduct, we would make more progress in both the correcting and preventing of crime. Also, if we were constantly in search of adequate causes, we would not be deceived and would not misjudge the reasons for the difficulties we are in. An adequate cause must always fully explain every aspect of the effect involved. It cannot evade any issue or allow any element of the miraculous to enter into the compound. Our causal natures are a little like Pandora's wonderful box. When we lift the lid, there is no telling what will come out. The effects may not always be pleasant, but they will be educational; and if we live with a love of learning in our hearts, we will find that out of trouble have come some of our greatest hours.

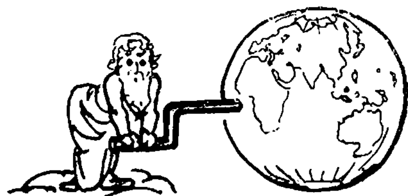
Basic Requirement

If we are to preserve civilization, we must first remain civilized.

—Louis St. Laurent

All human unhappiness comes from not knowing how to stay quietly in a room.

—Pascal



HAPPENINGS IN THE WORLD

In our annual forecast for 1963, which we gave January 6th and 13th, and a digest of which appeared in the Spring Issue of our Journal, we called special attention to Alaska. To quote: "We should also be watchful of some effort at encroachment by a foreign power." A few days before the Vernal Equinox, two Russian planes flew over Alaska, in violation of international law. No effort was made to intercept this flight, but it resulted in a complete re-appraisal of the strategic importance of Alaska in the present program of hemispheric defense. It brings this vast northern region into sharp focus, and causes considerable speculation in high places as to the motives behind this unfriendly action on the part of the Soviet Union.

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In the March 29th, 1963, issue of *Electronics*, is an unusual article under the title "ESP: Is Biological Radio Communication Possible?" As most of our readers are not likely to be subscribers to this highly technical journal, we would like to point out several interesting references. It is noted that Russian scientists have been working for years on extrasensory perception. Their researches are closely guarded. The United States government has received reports about this project that read like science fiction. It is assumed that the Soviet research project is aimed at practical applications of man's potential telepathic power as a means of influencing vast numbers of persons.

The article goes on to say that the United States Air Force is now also carrying on researches in this area. Up to the present time, the American investigators do not seem to have turned up anything that compares favorably with the Russian findings, but it is likely that work will continue in both the United States and Russia on a more or less competitive basis. We cannot afford to lag in the race for clairvoyance, precognition, or thought trans-

ference. The belief in ESP is almost universal, and there are countless records of its use and effectiveness in religious, philosophical, and historical writings. Many thoughtful people have been ridiculed or ignored when they attempted to explore this attenuated region of mental activity; but when the boys in the Kremlin get their heads together, this becomes news. If their researches produce conclusive, positive results, they may well claim to have invented extrasensory perception.

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We are being warned by many thoughtful persons that this country is pricing itself out of the foreign market. It might be well to consider that we may be pricing ourselves out of the domestic market also. The concept of fair profits is rapidly disappearing from our way of life. Not long ago we were informed that the wholesale price of an article that we buy had been raised from $2.50 to $3.50. The explanation offered was the familiar one that costs had gone up. Further inquiry revealed that the actual increase in cost had been 10c. With taxes taking an ever larger bite out of incomes, and the cost of living relentlessly increasing, the average person has ever greater difficulty in maintaining health and efficiency. Many folks in substantial income brackets are being forced to curtail their medical and legal needs, reduce their support of cultural and ethical movements, and reconsider the costs of educating their children. More and more young people are depending upon scholarships and grants from private funds to pay their way through college, a necessary but basically unsatisfactory procedure. Education should not depend upon philanthropy in a country as advanced as the United States.

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Popular indignation is rising over the Supreme Court's decision about prayer in the public schools. It is widely held that this decision disparages the place of religion in the life of a free people. It is believed that a powerful precedent has been established that will lead to further curtailment of the religious rights and convictions of a nation founded by devout persons, sustained for generations by spiritual convictions and, at the moment, in desperate need of strengthening these convictions. Religion is an important part of the American heritage. It seems a mistake to cater

to a small group of atheists and agnostics and ignore the will of the majority. The Supreme Court's interpretation of the relevant statement in the Bill of Rights is so arbitrary that it constitutes an amendment rather than an interpretation. As amendments must be taken to the people, who have the right to vote on issues profoundly affecting their lives and rights, it would appear reasonable that this curtailment of religion should be put to a popular vote. It is extremely doubtful that the court's finding would be sustained by the people; and if it is not so sustained, it is not according to the will of the people, and is therefore improper and unconstitutional.

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According to the distinguished Catholic writer, Henri Daniel-Rops, Pope John XXIII has "suppressed, in liturgical formularies, certain expressions which Moslems and Jews had found offensive, just as he is now giving consideration to setting up a subcommittee to study the relations between the Church and Israel." According to the dictionary, the word *pagan* now means a person who is neither a Christian, nor a Moslem, nor a Jew, and is therefore a heathen. While the Pope's inclination to reconcile the differences of these three groups is most commendable, he must go much further if he is to unite the power of religion in defense of the free world. There are still the "heathens," a billion and a half strong. It is time to get the negative semantic overtone out of such words as *pagan* and *heathen.* A pagan is merely a peasant, a simple person who labors in his fields. A heathen is simply a heath dweller or a man who lives in the country. Such terms should never be used to designate an honorable member of any religion or sect if we expect inter-religious compatibility. Pope John arose from humble origin, and has been referred to as a "practical peasant," with no intention to depreciate His Holiness. As the word *pagan* is synonymous with *peasant,* he might as justly be called a "practical pagan"—and this would be unthinkable. The Pope's gesture toward the reconciliation of faiths is certainly encouraging. Let us hope that this kindly man is really speaking for his Church, and not merely from the sincerity of his own "peasant" heart.

Happenings at Headquarters

Our spring quarter of lectures and classes opened on March 31st, and continues through June 23rd, with Mr. Hall speaking every Sunday morning at 11:00 a.m., except April 21st. The first of Mr. Hall's Wednesday evening seminars was a series of five classes on "The Mysticism of the Five Elements;" the second seminar, from May 22nd through June 19th, is entitled "The Five-fold Nature of the Self in Eastern and Western Psychology." During Mr. Hall's trip to San Francisco in April, Mr. Henry L. Drake gave two Wednesday evening lectures: "The New Approach to Therapy and Preventive Analysis," and "Psychology Turns to Philosophy for Insight and Guidance."

On Sunday, April 21st, the Society was pleased to present as guest speaker Mr. Richard J. Neutra, F.A.I.A., the internationally known architect. Mr. Neutra chose as his subject, "Design and Psyche in Past and Future," a theme which expresses his special interest in the psychological effects of design. He has published several books in the field, which have been translated into many languages. In recognition of his ideological and technological contributions to his profession, Mr. Neutra has been awarded 88 degrees and honorary memberships in professional organizations and international groups throughout the world. To assure the perpetuation of his work and ideas, friends and patrons have incorporated the Richard J. Neutra Foundation here, and affiliate institutes in Zurich and Vienna, which engage in research and seminar activities, serving students from many countries. Mr. Neutra was given an enthusiastic ovation in our Auditorium.

Our special Easter program this year was held on Palm Sunday (April 7th). The Friends Committee provided beautiful flower arrangements, and a delicious luncheon, prepared by the Hospitality Committee, was available in the patio after Mr. Hall's morning lecture. Mr. Hall gave a special lecture at 3:00 p.m. on "Parsifal and the Easter Mystery." The library, gift shop, and Auditorium were open from 10:00 a.m. to 4:30 p.m., with the

gift shop featuring a wide selection of Easter cards and gifts. The art department of the Friends Committee displayed a group of beautiful Oriental prints and paintings for the discriminating collector. The Library exhibit for the month featured rare Bibles and Bible leaves appropriate to the Easter Season.

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Through the generosity of the P.R.S. Birthday Club, we have been able to acquire for the permanent collection of the Society a religious antiquity of unusual importance. It is a small wooden pagoda, approximately 8-1/2 inches high, prepared for the Japanese Empress Shotoku as an act of religious merit. During her reign, a large number of these miniature towers were distributed to the principal centers of Buddhist learning, and our specimen was for centuries preserved in one of the important temples in Nara. The unusual value lies in the fact that within each of these reliquaries is a printed charm or religious formula. There are six different charms known, all from the *Vimala Nirbhasa Sutra.* These charms were printed in 770 A.D., and the one enclosed in the pagoda acquired by the Society is in a good state of preservation. These charms are the oldest examples of printing known to exist in the world. They were made more than a hundred years before the earliest recorded Chinese printing, and nearly 700 years before the appearance of the first printed book in Europe. We are grateful indeed that we now share with the British Museum and a few other great centers of learning in possessing one of these rare and treasured items. It is interesting to realize that the world's first woodblock text was issued in Japan. Several cultures combined to make this achievement possible. The text of the Sutra is in Sanskrit, a language of

East Indian origin; the actual characters used to print the inscription are in Chinese; the art was introduced into Japan from Korea; and the actual labor was performed by Japanese artisans. We hope to exhibit the Empress Shotoku's pagoda in our library next fall.

IN MEMORIAM

Ernest N. Burmester. We announce with deepest regret the passing of Mr. Ernest N. Burmester, who departed from this life on Saturday, March 30th. He was a Trustee and faculty member of our Society for many years, and gave classes at our headquarters. In addition to his teaching here, he conducted meetings with several other groups of his students throughout the Southern California area. He was admired and respected by all who knew him, and had an enthusiastic group of devoted students. His health had been failing for over a year, and the end came peacefully as a result of heart complications. Mr. Burmester was completely dedicated to philosophical and mystical ideals. His inspiring message will long be remembered.

Ray P. Creelman. We all miss the presence of this kindly friend who for many years volunteered his assistance at the Sunday morning lectures, helping in many practical ways. Mr. Creelman was a Freemason, deeply interested in comparative religion, and a serious student of philosophy. He passed on January 1st, 1963, after a prolonged illness.

Nellie C. Bowden. With the passing of Mrs. Bowden, on April 4th, 1963, we have lost a dear and faithful friend and worker, who for many years contributed most of her time to assisting in the office of our Society. She first contacted our activities in 1922, and continued her gracious services until her final illness, in her 85th year, made further labor impossible. We will ever be grateful for her wonderful help.

On Sunday afternoon, March 17th, Mrs. Eva Litchfield Hall, a former teacher in the Los Angeles schools and a world traveler, presented a most interesting motion picture in our Auditorium. Under the title "India Today," Mrs. Hall discussed many phases of Indian life and culture, with emphasis upon the present condition of the country socially and culturally. Her film included pictures of Dr. and Mrs. Bode. Mrs, Bode was shown engaged in her social work, and Dr. Bode, who is a member of our faculty, was performing a colorful Parsi wedding ceremony. This special film event was arranged by the P.R.S. Birthday Club. The Hospitality Committee served light refreshments in the patio. The lecture was very well attended, and there were many expressions of appreciation.

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Again in 1963 the Public Relations Department of the Goodwill Industries made arrangements for the loan of material from our library collection for their annual showing of religious art in their extensive galleries early in May. Etchings and engravings on religious subjects by Albrecht Durer were featured. Also included were numerous Tibetan religious pieces, such as woodblock-printed books, silk paintings from famous temples, and rare bronzes representing the Buddhist deities. The Javanese shadow dancers and related materials from Java occupied a special place, and sculptures and wood carvings from our collection were shown throughout the galleries. The entire exhibit was sponsored by The Church Federation of Los Angeles. In April our Society was invited by the Otis Art Institute to participate in the showing of "Birds" in its Wilshire Boulevard galleries. The P.R.S. material on loan for this exhibit included a Korean scroll more than 14 feet long, depicting many varieties of birds, from linnet size to handsome peacocks, and a small first edition of "Birds Over Fuji" prints by the Japanese artist Hiroshite I.

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The new edition of *Leaders in American Science* was recently published. Included in the volume is a picture of Henry L. Drake, our Vice-president, along with biographical information.

In February, there was a meeting of the California State Philosophical Psychology Association—a branch of the national body

of philosophical psychologists, which Mr. Drake helped to form. The meeting was devoted to the application of philosophy to psychology, aiming to discover preventive and curative therapy inherent in man's philosophic heritage. It was foreseen that the application of philosophy to psychology will result in broader and more profound hypotheses. It was thought this would result in the development of new scientific instruments and laboratory procedures. The meeting concluded with the election of officers. Mr. Drake was elected President.

In mid-March, Mr. Drake was one of 250 specially invited guests who attended the meeting on "Behaviorism and Phenomenology"—the central theme at the 50th Anniversary Celebration of Rice University in Houston, Texas. The meeting revealed the liberalizing forces at work within psychology, evidencing that psychology becomes more philosophic and humanistic. The iron rule of behaviorism that only observable phenomena are valid was strongly challenged, while the view that subjective knowledge and empathetic, or intuitional, knowledge do have validity was defended. Subjective knowledge is based on feelings and judgments, and such knowledge becomes objectively valid when the feelings or judgments concerning persons or events are verified by coming to pass in the experiential world. After three days of discussion, the meeting concluded with a general acceptance of the three kinds of knowledge, warning, however, that because of limited intellectual facility and fallacious reports of the senses, man must reserve judgment as regards strict scientific knowledge. What we have is not exact, final knowledge, but a very high degree of probability.

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Dr. Framroze Bode has informed us that he has returned to India after an extended tour in Iran. In his letter describing his activities, he writes that he was invited by the newly established Ancient Iran Cultural Society to be its first lecturer for three months and to help the Society in organizing its program and activities. He delivered several lectures under the auspices of the Cultural Society, the Society of Science and Medicine, the Women's Organization, the Youth Association, and the Zoroastrian Association. He then toured the important cities of Iran and gave over

thirty lectures in three weeks. In Kerman he was received by government dignitaries, and delivered four lectures under the Ministry of Education, Army Club, and Citizens and Zoroastrians. In Yazid, he visited schools and fire-temples, and lectured in fifteen neighboring villages. He also gave classes in Avesta language teaching and Gatha philosophy, and addressed the Iran-America Society. One of the highlights of Dr. Bode's tour was a private interview with the Shah of Iran, in which they discussed, among other things, education in Iran.

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Many good friends of the Society have assisted us over the years through regular or occasional donations to the various phases of our work. There is a simple and practical way in which this help can continue after the contributor has departed from this life. A number of sincere persons have told us that it gave them real and immediate satisfaction to know that they had remembered the Society in their wills. Some have suggested that we should bring this point to the attention of all who are concerned with the continuation of our program. Had it not been for occasional help of this kind in the past, it is doubtful if we could have survived the constantly rising costs of maintaining the work. There are various ways in which you can leave any sum you desire to our Society, including bequests, life insurance, and certain types of annuities. When listing us among your beneficiaries, please use the full name, The Philosophical Research Society, Inc., 3910 Los Feliz Blvd., Los Angeles, California. It is good to know that what we have will serve what we believe, and that some part of our worldly goods will be dedicated to the perpetuation of ideals and convictions which the world will need in the years that lie ahead. We hope you will give this matter your sincere consideration. Your attorney can assist you in making sure that your wishes are in proper legal form. If there are questions, we will be glad to provide you with any necessary information.

To all Bird-watchers

Great ideas come into the world as gentle as doves. Perhaps if we listen attentively we shall hear, amid the uproar of empires and nations, a faint flutter of wings, the gentle stirring of life and hope. —Albert Camus

LOCAL STUDY GROUP ACTIVITIES

It is always a pleasure to announce the formation of a new P.R.S. Local Study Group. We therefore take this opportunity to present the Mar Vista Study Group, under the leadership of Mrs. Paula Andree. Those interested in learning more about the activities of this group, or who might like to become associated with it, are invited to write Mrs. Andree at 13011 Venice Blvd., Los Angeles 66. According to schedule, meetings are planned for the first and third Thursdays of each month. There is a splendid note of enthusiasm among the group members, and we are confident that they will have profitable and enjoyable meetings. We wish a long and successful career for this new group.

We have some interesting news about the New Orleans P.R.S. Local Study Group. Their meetings are now being held on Wednesday evenings at the home of Mrs. Estelle Dell, 2422 N. Robertson Street, New Orleans. Mrs. Aimee P. Wilt, who has long been associated with this group, writes: "Our home is always open for visitors and friends who enjoy the library and recordings of Mr. Hall." She also writes enthusiastically about the interesting correspondence she has had over the years with individuals from as far as parts of China, Korea, India, as well as in the United States, as a result of the study group listing in our Journal. Mrs. Wilt comments, "It is a wonderful experience to exchange ideas in this manner."

At this time we would like to call your attention to my seminar lectures on *The Zen of the Bright Virtue,* which have just appeared in printed form and will be particularly appropriate for study group discussion material. A few years ago, Western people became aware of this important Eastern doctrine. At first the subject was involved in an unfortunate sensationalism approaching the proportions of a fad, but more serious consideration has revealed the deeper meaning of Zen and the many ways it can be

applied to the problems of practical living. It has become especially significant to the more progressive psychologists, many of whom are outspoken in their admiration for Zen theories and techniques. At a time when Western man is developing a variety of neurotic symptoms, and is revealing the inevitable negative consequences of pressure, tension, and undisciplined living, Zen has much to offer as an art or science contributing to the integration of both consciousness and conduct. This series of lectures has the advantage of being a complete course of instruction, exactly as given, and approaches the subject more deeply and technically than is possible in general lectures.

The following questions, based on material in this issue of the PRS JOURNAL, are recommended to Study Groups for discussion, and to readers in general for thought and contemplation.

Article: *THE DUTIES OF THE HEART*

1. What is the distinction between *sin* and *crime* as these words are defined on the religious level?

2. How is the symbolism of the human heart used in mysticism, and what is essentially meant by a "good-hearted" person?

3. How can the disciplining of the emotional center in man lead to personal orientation in living?

Article: *CRIME AND THE LAW OF KARMA* (*In Reply*)

1. What is the difference between the law of cause and effect and the law of karma, according to Buddhist philosophy?

2. What is the best attitude for the person who is under the stress of circumstances the meaning of which he does not fully comprehend?

3. How does the law of karma help us to build happier and more useful futures?

(Please see outside back cover for list of P.R.S. Study Groups.)

For the Man with Molecular Intelligence

An ad from a current newspaper: "Wanted: Man to work on nuclear fissionable isotope molecular reactive counters and three-phase cyclotronic uranium photo synthesizers. No experience necessary."

THE SINGING LINE

(*Conclusion*)

Recently I was fortunate enough to secure a considerable group of original brush drawings presumably designed to be cut as woodblock prints. Most of them are in the pillar print dimensions, and a number bear the signatures of the more prominent Ukiyo-e artists. The authentication of such material is a slow and difficult project, as each drawing would have to be examined by an expert on the particular artist whose name appears. Obviously, the identification of unsigned examples is even more complicated, requiring experts familiar with all the principal artists' styles. Such experts are few, even in Japan, and experience shows that even the best-qualified opinions are likely to be conflicting. One Japanese artist, who had his own school of painting in Tokyo, examined the group, but could only state that he was certain that all the drawings were by highly gifted men. For our present purpose, this is sufficient. A strong point in favor of the originality of these pictures is that most of them are incomplete. The hair is only indicated. It was up to the woodblock cutter to complete the pattern. Designs on the robes are indicated only by small sample areas to show the woodcutter the pattern desired. This procedure was not common when copying works of art for normal distribution.

The first brush drawing we will examine is not in the pillar print format, but is a charming composition depicting a young woman in the costume of a kumoso, or wandering monk. These wore large basket-like hats, such as the girl is holding, that completely covered their heads and faces. The picture carries the signature of

Young Woman in Costume of Kumoso.
Original sumi painting, signed Harushige.

Harushige, also known as Shiba Kokan, who worked in this particular style between 1770 and 1785. Careful study of this drawing is most rewarding. It immediately becomes evident that the blank paper itself is an essential part of the picture. To protect this factor, the drawing was matted and framed by a Japanese craftsman. The signature of the artist is also included in the actual composition. If you cover the three characters of the signature, the picture is immediately off balance and seems to be tipping backwards. The figure itself is placed below center, and although the dark mass of hair emphasizes the face to some degree, all parts of the design are of equal importance. The Japanese never allowed the face to dominate composition unless a portrait was intended or the face alone was represented. The young lady stands in space, but we find nothing mysterious in the circumstance. We can provide with our own mind any setting that might seem desirable.

Had this drawing been published, areas of flat color would have been introduced into the kimono and obi, and the large basket hat would have been in bright yellow to suggest straw. Actually, however, we can imagine these colors as easily as we can conjure up an appropriate background. In many cases, colors detract from the strength of the design, although they were popular with the Edoites, much as sentimental calendars in which the pretty completely dominates the beautiful among Western people. The black and white treatment of the drawing attributed to Harushige bestows quite a compliment upon the viewer. It assumes that he possesses insight and imagination. The entire design is a gentle invitation to quiet pleasure. Actually, three shades of black were used in this drawing, by means of adding small amounts of water to the ink. It is noteworthy also that due to the nature of the materials used, no alterations or corrections are possible. Each line must be exactly as the artist desires, or the entire picture is discarded and a new one prepared.

It may be interesting to introduce one of the works in the style of the early Torii masters. This bears the signature of Torii Kiyohiro, who worked about 1740 to 1760. It is about the same size as the previous drawing, but is entirely different in feeling and composition. Only the Japanese could think of the whimsical title, "A Young Lady In High Wind." The work is typical of the school, which had a tendency to be somewhat flamboyant. Perhaps the most interesting part of the composition is the tree in the background, which is derived directly from the sumi masters favored by the intelligentsia. In this work, the artist has indicated the color which he desired. The kimono is a pale dull blue, and the undergarments are pink. In his time, color process printing was restricted to two blocks in addition to the black. A third color effect was achieved in this case, however, by arranging to have the blue printed over the pink for the sash, resulting in a strange shade of dull purple. The hair is indicated, but not completed. The drawing gives an over-all impression of scatteredness, probably a device to suggest the result of the breeze which moves the elements of the design. Even the Japanese written characters in the background appear rather windblown and confused.

Young Lady in High Wind. Original painting in sumi and color, signed Torii Kiyohiro.

In this case, the tinting of the clothing has detracted from the artist's line. Here is also noticeable the difficulty common to most of these designers, who were unable to handle anatomy in a realistic way. The hands are too small, though fairly well drawn, but the legs resemble the limbs of a doll, and the body as a whole is not well integrated. Here the classical and popular schools meet without complete reconciliation, a rather common occurrence among the productions of the Torii group. Here we have charm, but a lack of supreme genius. We would like to see a work of Kiyohiro completely sumi in character—it might well be exquisite; but nothing of this nature, that can be attributed to this artist, is known.

From these three examples, it is possible to distinguish the singing line, which is so characteristic of Japanese graphic art. Perhaps no other people in the world, with the possible exception of

the Chinese, possessed this intrinsic ability to cause a brush to seem to come to life. The extraordinary skill in the control of line came to the Japanese as the result of their written language. From childhood, they were taught to gain complete control over the brush stroke. To them, writing was as great an art as painting. It is not unusual, therefore, to find a panel of writing, mounted as a scroll painting, hung in the tokonoma instead of a picture. It was comparatively easy to extend the beauties of calligraphy into the sphere of fine art. This phase of Japanese art is actually an extension of the Zen philosophy, which always emphasized self-discipline. In art, this means complete visualization of the picture before it is drawn, and the perfect obedience of the hand in following the instructions of the mind. This further established a criterion for artistic excellence in the popular mind. Even the average citizen of Edo was able to recognize and appreciate both calligraphy and draftsmanship. Probably the viewers were not even conscious of their innate discrimination. They simply expressed it by purchasing the prints that pleased them.

We shall next take up the composition of two complete pillar drawings. The first is unsigned, but suggests the work of Shigemasa, and the other bears the signature of Yeisho (Eisho), who worked between 1785 and 1800. The unsigned drawing follows, in general, a design from a scene in the Kabuki play "The Forty-Seven Faithful Ronin." The principal character is reading a lengthy scroll. In this picture, the basic form of the robe suggests a waterfall. We are in the presence of almost pure design. Everything is subordinated to this movement, but if a color print were made, the dramatic effect would be considerably obscured. We are not in the least concerned with the anatomy of this lady, and her face, with its curious coiffure, fails to hold our attention. Nothing seems meaningful except motion, and it is hardly possible to conceive that the draperies could be more carefully yet carelessly depicted. Notice also that the design is arranged in a space approximately 5 inches wide and 28 inches high. No effort has been made to fill the upper part of the paper, but most of the effect would have been lost if the picture had been trimmed slightly above the lady's head. You can prove this point easily by covering the blank area. The artist was striving for a vertical com-

Left: A Young Woman. Original pillar painting, signed Yeisho.

Right: Scene from "The Forty-Seven Faithful Ronin." Original pillar painting attributed to Shigemasa.

position, but he was wise enough to balance the rectangular shape of his field by a distinct curve in the lady's robes and by the diagonal tilt of her head. The composition is striking without compromising the artistic canon. The motion seems to suggest a degree of transiency. Everything is wonderfully fluid, even to the scroll in the picture which creates a new parallel and then a powerful diagonal.

Yeisho is a comparatively rare artist, whose pillar prints are scarce and considered highly collectable by connoisseurs. Here again, we have a blending of the high sumi technique with the principal objective of the Ukiyo-e tradition. The lady's robes are powerfully drawn, with an amazing degree of surety. The artist has suggested the fabric design which he wished to have ornament the sash. There is something incongruous about the sudden introduction of so much detail. You can imagine that when the obi is completely covered, we will be still less happy.

Here is a good opportunity to study the face favored by the Ukiyo-e masters. We have the inevitable three-quarter view, but we can understand clearly that the features are not naturalistic. The mouth, especially, suggests bad drawing. After a degree of mental patience, however, we can ask ourselves simply what other kind of mouth would be appropriate, and we are at a loss for an answer. The peculiar, expressionless, mask-like quality of all these faces faithfully depicts a characteristic of the Japanese people. In the old days, civilized human beings were not supposed to be especially expressionful. Gentility required impassiveness of features. All emotions were concealed as much as possible, lest they complicate the lives of others. If you were sad, you did not show your distress, lest it make your friends unhappy; and if you were in a gay mood, you remained expressionless because perhaps your friend was unhappy and would only envy your joy. These people were taught in childhood to live as serenely as possible, avoiding all excesses of temperament, an attitude derived from Buddhism.

One of the best-loved of the Ukiyo-e masters was Suzuki Harunobu, whose short life extended from 1730 to 1770. Three of the pillar drawings in our group are signed Harunobu or Suzuki Harunobu. His style has been said to have something of the characteristics of Botticelli or Watteau. With a few exceptions, he portrayed

Section of a pillar painting, signed Harunobu.

youthful women, gracefully posed in simple but charming robes. There is a wonderful delicacy about most of his productions, and the faces, though delineated with utmost simplicity, have a wistful and childlike quality.

Harunobu was particularly successful in designing pillar prints, and must have been quite prolific, as a comparatively large number have survived. The design of a young man carrying a falcon, reproduced herewith, is by Harunobu, although the drawing is not signed. The young man is obviously a samurai, for he carries his two swords thrust in his obi. The treatment of the falcon is almost completely Chinese, but this stylization had already become part of Japanese art. The composition is unusual, even for

Section from a pillar painting, signed Harunobu.

a pillar print. Considering the space permitted by this form, we would not have expected to have the falcon so close to the young man's face. It gives unusual breadth to a narrow design, and at first seems to recommend a wider sheet of paper. Again we have the unfinished hair, and, of course, the bird's feathers would have been intensified by the addition of color. Looking the sketch over, however, we find ourselves rather unexpectedly pleased. The design seems to improve with contemplation. We try to understand the curious detachment of the young man. His mind seems to be far away from the bird on his wrist. This is an intricate drawing, throwing a number of unusual diagonals. The overlapping kimono shown at the neck offers a geometrical pattern very different from the soft treatment of the face.

We have photographed sections from two of Harunobu's pillar sketches, so that his technique can be more easily appreciated.

As usual, the hair is incomplete, but this does not seem to damage the picture; it only adds to the ethereal quality of the over-all effect. It is said that the models for Harunobu's studies were beautiful girls who served tea in two of the principal tea houses. They were known throughout Edo for their charm and distinction, and at least one was a gifted poetess. Normally, Japanese artists did not use models. They preferred to work from memory. This was one of their ways of escaping realism, or perhaps, according to their standard, of achieving it.

One of the basic of concepts of Oriental art is that a composition, before it is actually painted, must pass through the consciousness of the artist. The Oriental painter was not interested in copying nature, but in expressing natural things in terms of his interior visualization. Even the scenic artists seldom reproduced any scene accurately. They represented it according to what it meant to their own artistic appreciation. Perhaps the happy results they obtained were also due to their Buddhist convictions. In any event, their impressions were usually bright and gracious. The world, having passed through their psychic nature, came out again and onto paper as pleasantly as it went in. If there were neurotics in the group, they concealed their frustrations admirably. Ukiyo-e is not a psychological art primarily; and this brings up a moot question. What is the proper motive behind art? Is the artist supposed to please himself, or his customer? The citizens of Edo had troubles of their own, and had no intention of spending their cash to be reminded of the miseries of mankind. They wanted something that made them feel better, and the Ukiyo-e masters were glad to oblige. The artist had no interest in leading public opinion. He could not afford to educate his customers, and as always, the buyers were not interested in being educated. Those who wanted great art could secure it from the exponents of the classical schools. There was no conflict—only specialization.

One of the most colorful of the later Ukiyo-e masters was Toyokuni I, who lived from 1769 to 1825, and is often said to have survived his own ability by a number of years. Toyokuni was the moving spirit of the Utagawa school, and had a tendency to be heavily influenced by other contemporary artists, whose styles

Left: Young Man with a Falcon. Original pillar painting in the style of Harunobu.
Right: Lady Descending Stairs. Original pillar painting, signed Toyokuni I.

he frequently copied. Even so, he was greatly loved by the large school over which he presided, and his disciples were faithful to his memory long after his death. The accompanying illustration of one of his early paintings belongs to the period when he was drawing inspiration from Utamaro, whose triptych we have already described (See Spring '63 Journal, p. 47). Utamaro, at one phase of his career, drew his figures with abnormally long, thin necks. This has caused some writers on the subject of Ukiyo-e to suggest that Utamaro had entered some phase of artistic aberration, although admirers of Archipenko would merely have considered him emancipated. In this fragment, the hair is almost complete, but the garments flow in gentle curves from an unfinished shoulder. Toyokuni bestowed a certain intelligent elegance upon his ladies of good character. They seem rather more resourceful than the delicate creatures of Harunobu.

It may already be clear that there is considerable individuality in the apparently expressionless faces drawn by the artists. We must remember that they labored over a period of more than two centuries. During this time, there were important social changes going on in Japan. This might well result in a gradually shifting attitude toward what constituted contemporary charm. Throughout the descent of Ukiyo-e, we do sense several changes in basic artistic viewpoint. The changes would have been more numerous and violent if Japan had been in contact with outside cultural motions. In fact, when the country was opened to Western influence, Ukiyo-e almost immediately perished. Several explanations have been given for this: precipitate decadence; some say the life of the people turned to other sources of entertainment; others say that imported foreign pigments, with their hard and often discordant hues, drowned the art in a bath of horrible colors.

The most probable answer is that Ukiyo-e like European traditionalism, had exhausted its resources. There were certain limitations of the woodblock which could not be overcome. The great masters had made use of every conceivable device. No new ideas were available. There was no incentive for the young men coming in. They could never surpass what had already been accomplished. When the camera was introduced, the photograph took over com-

pletely; even now, an expensive camera is one of the highest status symbols in Japan.

In the meantime, Western culture, somewhat surfeited with its own more or less monotonous experimentations in the area of artistic originality, came upon the Japanese print. It was like a breath of fresh air to the artistically weary. It had so many desirable characteristics. It was a gracious thing, even somewhat sentimental and, to some minds, extremely decorative. Here was a charming and recognizable form of art that had appealed to the large population of Edo for a long time. It was a people's art, beloved by the masses. When it reached America and Europe, however, it became a connoisseurs' art. The average citizen knew little about it, and cared less. Even now, it appeals principally to a small group of people naturally sensitive to Japanese art. Its status has completely changed. Had we lived with it for centuries, our interest might not be nearly so great, but at a critical time in our esthetic development, we have discovered something that seems congenial to our modern way of life.

Ukiyo-e prints are appropriate to the modern Western home, for our architecture, especially in the Pacific Coast area, is beginning to show considerable Japanese influence. We enjoy the "pictures of the passing world" because they fit our transient moods. We also indicate our preferences very clearly. We do appreciate gracious and pleasant pictures. We find it easy to live with the quiet charm that most of these prints seem to bestow upon the atmosphere. Ukiyo-e has vanished from its homeland, but it looks very much as though, having reached America, it is here to stay.

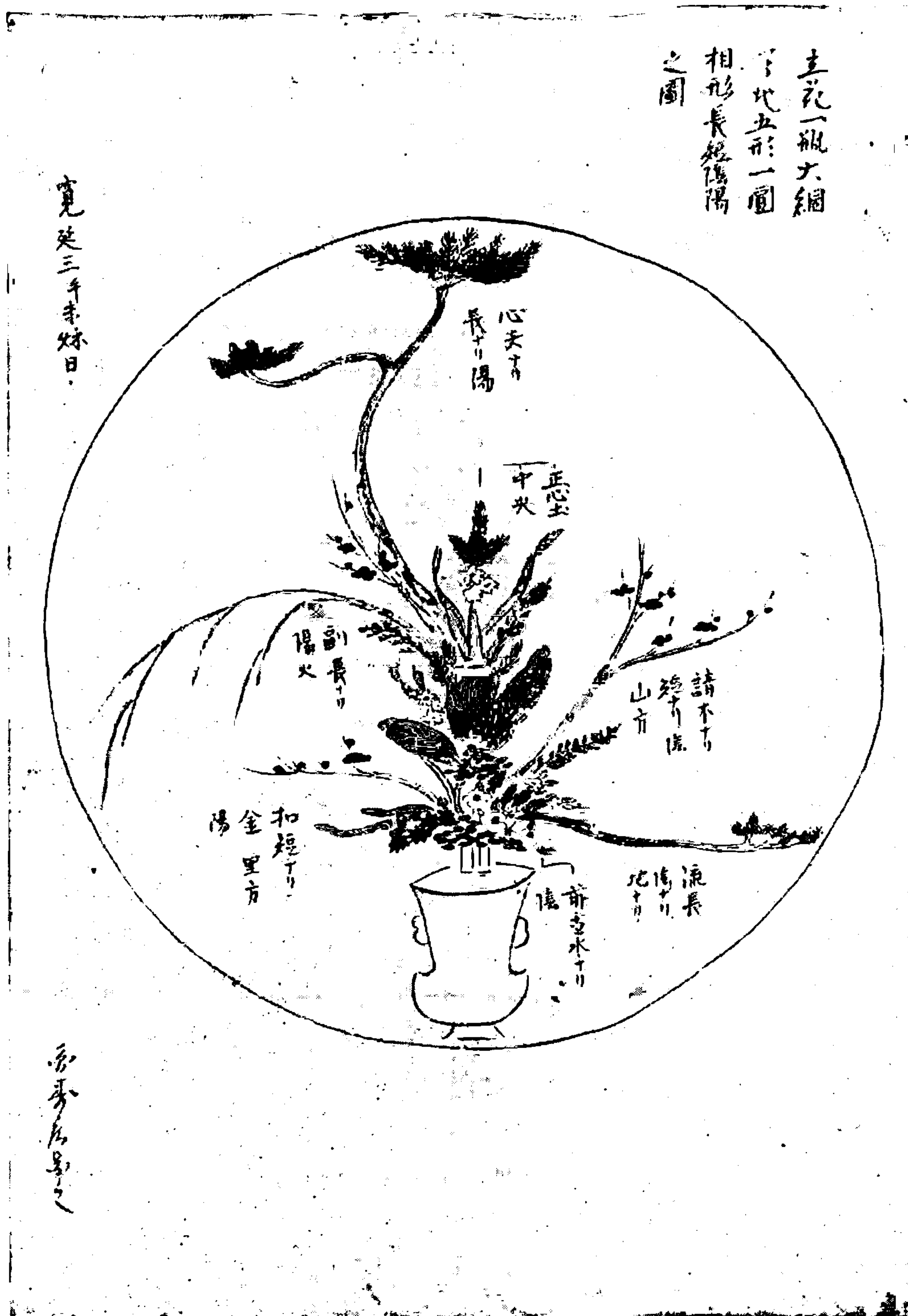
If It Could Only Cook.

In *Textus de Sphaera,* by J. de Sacrobusco, there is a treatise by Bonetus de Latis on the construction of an astronomical ring. Said ring is to be worn on the finger and it is marked with the signs of the zodiac, degrees, and twelve months, and with it one may find the position and altitude of the sun, the sign and degree that is in the ascendant, the hour of the day or night, the altitude of the stars, the positions of the planets, whether a planet is direct or retrograde, the latitude of cities, and the height of towers.

One of the most interesting phases of book collecting is the discovery of curious or unique works seldom to be found on the shelves of traditional libraries. In the course of time, eccentric authors have been inspired to break all the common rules of literary procedure and, for profit or amusement, launch unique productions upon an unsuspecting world. One patient soul, for example, managed to produce a book in which every word began with the same letter. Another cut out all the letters, so that the page resembled some kind of ancient lace, and could be read only by placing a piece of black paper behind it. There are also books and manuscripts prepared for odd purposes or under unusual circumstances where conventional materials were not available. We have a collection of small charms and religious texts in Arabic, prepared by the Moros, an Islamic tribe in the Philippine Islands. They used these crude magical figures as protection against the hazards of pearl diving. This little lot of curios came in a cover of crude leather with the fur still on. It is quite probable that ethnologists would find this matter worthy of some special consideration.

From the Batu people of Sumatra, we have a fine old book, folded in accordion style, written on the inner bark of a tree. The binding consists of a block of crude wood on each end of the manuscript. The writing is neatly done, and we are informed that the language of the Batu people is sufficiently refined to permit them to attain considerable literary standing. At the time they prepared this manuscript, they were still cannibals, and had the distinction of being the only literate group still eating human flesh. These people are said to have introduced a successful postal system, using hollow tree stumps for mail boxes.

The protocol associated with the formal study of flower arrangement in Japan required that students devote many years to mastering the art under qualified teachers who held the rank of professors. When at last they had fulfilled every requirement of the curriculum, and had been duly graduated with honors, each received a proper certificate, which was as highly treasured as any college diploma. Sometimes a teacher, in an outburst of gracious-



JAPANESE MANUSCRIPT ON FLOWER ARRANGEMENT

ness, would present a particularly apt pupil with a manuscript beautifully illuminated with colorful representations of the various floral designs peculiar to that school. On occasions, also, advanced students prepared such works as aids to memory or in order to create new designs in harmony with the ancient rules. In our library, we have a large group of such delightful books and manuscripts,

and some produced by woodblock printing and then hand-colored. Few such volumes have been prepared within the last century, and most of our examples are more than a hundred years old.

In the last few years, the art of origami, or Japanese paper-folding, has been well received in this country. Both children and adults are fascinated by the intricate designs and representations of birds, animals, fishes, and even human beings, that can be devised from simple squares of white or gaily colored paper. Paper folding is one of the gracious arts of the Japanese people. Many of the patterns have definite meaning, and are appropriate only to certain events. For example, there is still in Japan a thriving industry which makes simple folded paper designs, into each of which is incorporated a tiny piece of dried fish. When making a gift to a friend, formal custom requires that it be accompanied by one of these little paper symbols. In this case, the meaning seems to be a wish on the part of the giver that joy and prosperity will accompany the gift. We have a fine early Japanese volume in which actual models of the ceremonial paper folds are mounted on the pages. These are all formal, and do not include the popular toy folds with which we are now acquainted. The book was compiled more than a century ago. It was quite a task to prepare such a volume, for each copy contained over fifty original folded forms, some of them extremely complicated.

One of the most eccentric, and even gruesome themes that could be selected for representation in art, was the famous "Dance of Death," or "Danse Macabre." Versions of this theme will be found elaborately painted on the walls of European monasteries and churches, and several great artists, especially Holbein, did engraved versions which were published in book form, accompanied by appropriate moral sayings. The treatment is always about the same, but the quality of workmanship differs widely. A series of pictures depicts the inevitability of a final appointment with death. The Grim Reaper is usually depicted as a skeleton, sometimes in the tattered raiment of its grave cloths. In each view, Death comes to a different kind of person—the beggar, the artisan, the warrior, the merchant, the doctor, the bishop, the prince, or the king. In our collection is a fine manuscript of this series, hand-painted on vellum in beautiful and brilliant colors. Each picture is accom-

panied by German text. There is considerable whimsy in these pictures, for each victim is dragged away from his prevailing interest or activity. His reluctance, however, avails him nothing; he must join the endless procession of ghostly figures. In our version, the scene where Death comes for the doctor has a note of whimsey. It is the only instance in which the skeleton form is developed with anatomical care and thoroughness, based on the best knowledge of anatomy in the early 16th century.

Fore-edge painting has made many a worthless book quite valuable. It is a process of clamping the pages of a volume together, and painting a scene on the edge of the leaves. After the scene is completed, the edge is gilded, thus concealing the picture. If, however, the front edge of the book is slightly fanned out, so the pages are minutely spread from each other, the picture is immediately visible. Sometimes the fore-edge painting is double—a different picture appearing when the book is fanned in a reverse direction. Artists used to specialize in this technique, and there are a few who still carry on the old tradition. Fore-edge paintings can now be seen on Chinese books. The work is recent, but expertly performed. Our library has a fine copy of the first edition of Lord Bacon's *Novum Organum,* with the fore-edge painting consisting of a portrait of Bacon and symbols derived from his works. The painting was made especially for us, and we feel that it has the distinction of being one of the first to appear on a rare and important book.

Some years ago, plans were undertaken for the building of a Buddhist shrine in Japan. Various devout persons made offerings to advance the project. A woman resolved to contribute a copy of one of the basic Buddhist scriptures written in her own blood. She accomplished her purpose by opening small veins in her arm, from which she secured the necessary blood. As this congealed rapidly, she had to repeat the operation more than a hundred times. The work was finally completed, but sad to say, the shrine for which it was intended was never built. Thus, this unusual manuscript came into our possession as an extraordinary example of human piety.

Another scarce item is an example of pictoglyphic writing on birch bark by the Ojibwa tribe of American Indians. The Amerinds

of North America never perfected a written language, but were experts in depicting important incidents of tribal history by simple and effective pictures. In the case of the birch bark fragment we refer to, the designs are scratched into the surface of the bark, and represent ritual scenes of the Great Medicine Lodge of the Ojibwa tribe. This secret society was called the *Medeweiwen,* and from the accounts to be found, and the reports of the Smithsonian Institute, this mystical society practiced a form of Freemasonry. Their ceremonies are astonishingly similar to Masonic rites still practiced, but the Medeweiwen was established long before European colonization reached this hemisphere. These birch bark rolls were very sacred, and seldom passed from the keeping of the tribe.

The early years of science and medicine produced some charming and ambitious undertakings. To mention one: "*Catoptrum Microcosmicum,* dedicated to God by Johannis Remmelini." This is a study of the human body, in pretentious folio, dated 1660. It is distinguished by the presence of three elaborate mannequins, all beautifully hand engraved. These mannequins open to reveal the inner construction of the human body with its nerves, veins, arteries, and organs, and must have been an exhausting project in the time of its accomplishment. Literally hundreds of little pieces had to be assembled and matched together. Even though the scientific part wins our admiration, the theological elements that mingle with the anatomical designs, are quite unbelievable.

The first mannequin has at the top center a cloud. The middle of this lifts up, and beneath the holy name of God are an angelic form, a patriarchal figure, and a representation of the devil. The second mannequin, which represents the male figure, is accompanied by a crucifix, and one foot of the man stands upon a skull through which a serpent is crawling. The various levels of the skull lift up to reveal the inner structure of the brain, with the ductless glands on separate moving pieces, according to the theories of Vesalius. The third mannequin, which is a female figure, is partly enveloped in smoke arising from a phoenix nesting on a bed of flames. She also stands upon a skull, which opens to show the structure of the brain from the underside. There are small associated diagrams of the stomach, brain, central nervous system,

and kidneys. Several of these also open. The serpent is with us once more, this time holding the branch of forbidden fruit with reference to the tragedy in Eden. There is no doubt that the author of this work was a devout and progressive practitioner who contributed immensely to both learning and lore.

The most remarkable printed book of the 15th century is the Nuremberg Chronicle, printed by Anton Koberger of Nuremberg in 1493. When we realize that printing in Europe was only about 50 years old when this monumental work was planned and executed, we can appreciate the magnitude of the undertaking. Our copy of the Nuremberg Chronicle is approximately seventeen inches high, eleven and a half inches wide, and with the binding, three and a half inches thick. The paper, of exceptionally fine quality, was all hand made, and the typography is one of the noblest examples of hand-set type in the history of the graphic arts. This huge volume was a history of the world from the creation of the universe to the year of publication, and six blank pages were provided so that the proud owner could write in future history to the end of time.

The Chronicle is illustrated with 2250 woodcuts by the masters of Albrecht Durer, and many of these show great artistic skill and even a touch of whimsey. In addition to likenesses of the patriarchs and prophets of old, the artists have favored us with spirited representations of Helen of Troy and Cleopatra. There is also a picture of the legendary female pope, under the title "John VII," and profuse representations of earthquakes, comets, eclipses of the sun, and early councils of the Church. The map of the world is accompanied by the definite statement that the planet is a sphere, and folio 290 refers to the discovery of America. The frontispiece is a full-page engraving of God the Father enthroned, crowned, and bearing the orb of the world. Below are two blank shields, so that the fortunate possessor of the book could insert his family crest. There never has been such a book since that day, and the likes of it will probably never be seen again.

It is always interesting to have a book that got into difficulty. In 1654, a slender folio was published under the title *Astrologiae Nova Methodus,* and according to the title page, it was written by Francisci Allaei, Arabis Christiani. According to legend, Franciscus

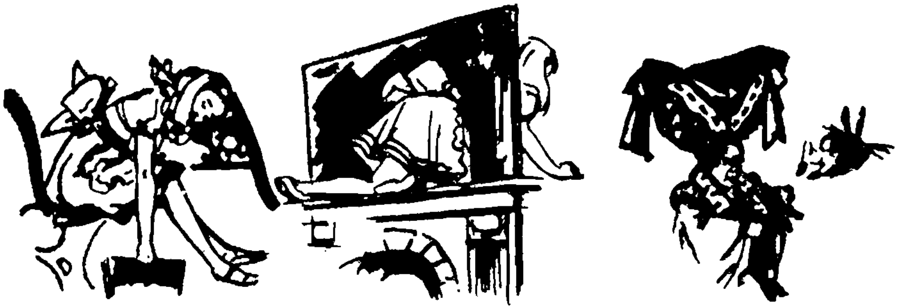
Allaeus was a Christianized Arab who became a Capuchin monk. This was all rather confusing, and made the identification of the true author impossible in his own day, which was exceedingly fortunate for him. Later, Baron von Leibnitz declared the work to have been written by a Capuchin father, Yves de Paris. Though the work is not of great length, the author describes, under the general title "Nova Methodus," a terrifying list of calamities which were to afflict Europe, basing his calculations upon the motions of the heavens.

The book contains ten diagrams of a type called volvelles, circular figures with movable parts resembling an astrolabe. The parts turn upon a central axis, so that different calculations can be made. Some of these moving diagrams are very complicated and highly ambitious. The first, for example, represents the horoscope of the universe from the day of the creative fiat. Another is the horoscope of the Christian religion. The moving parts are supposed to assist in the calculation of events for all time to come. A little more prosaic is the horoscope of France, and of unusual interest is the figure setting forth the starry destiny of Mohammed and his religion. We cannot mention all of the interesting items, but these are indicative.

In the course of his predictions, the concealed author of this book made a number of remarks which were not flattering to the reigning princes of Europe or the dignity of the Church. In fact, the whole work was regarded as in exceedingly bad taste, considering the unsettled state of the times. In due course, the book was pronounced treasonable, and owners were required to turn their copies over to the civil magistrates, and it was a major offense to conceal or withhold the book under any conditions. When all possible copies had been collected, they were publicly burned in the city square of Nantes by the public executioner. The author would probably have shared the same fate, if he had been located. Obviously, an original copy of the first edition is extremely rare, and we are fortunate to have one in our collection.

Low Humor

Man, proud man, dressed in a little brief authority, plays such fantastic tricks before high heaven as make the angels weep. —Shakespeare



Curiouser & Curiouser

A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND

ALCHEMY AND THE GOLD STANDARD

William and Mary jointly ascended the throne of England in 1689. In the first year of their reign, they repealed the act made in the fifth year of the reign of King Henry IV (1404) against the multiplying of gold and silver. The line in the statute of Henry IV that was specifically repealed was "that none from henceforth should use to multiply Gold or Silver or use the craft of multiplication, and if any the same do, they shall incur the pain of felony." By the act of William and Mary, it became lawful to extract gold or silver from other base metals by any means possible by alchemical arts, or to create such metals by artificial means, or to cause them to multiply and increase, provided that all such metals so produced would be limited entirely to the increase of the monies of the State, and would be deposited in the mint in the Tower of London. Those so depositing were to receive the full and true value of their gold and silver, regardless of how it was produced. It was therefore no longer necessary for goldmakers and other philosophic chemists to carry on their experiments in foreign countries to the detriment of the British treasury.

Relating to this subject, we have come upon a rather curious and even prophetic document bearing upon the theory of gold as a medieval exchange among nations. The work appears in a volume

entitled *The Lives of Alchemistical Philosophers,* published in London in 1815. This was issued anonymously, but it has been established beyond reasonable doubt that the author was Francis Barrett. He was a most eccentric and remarkable man, with a profound interest in alchemy, transcendental magic, and related fields, and a true descendant of the medieval magicians whose works he studied and whose ideas he promulgated. In his introduction to the alchemical treatises that comprise the second part of the aforementioned book, he writes "Of Property" and of the "Origin of Money." When we realize that Barrett's book appeared one hundred and thirty-seven years ago, when alchemy was still regarded by many as a practical art, and chemistry had already begun to scoff at the pretensions of the gold-makers, the ideas set forth are startlingly practical and factual. From his essay, therefore, we have selected a number of brief extracts which will indicate the direction of Mr. Barrett's thinking.

"Property is LAND, and *the productions of land,* because MAN is maintained by the earth. The indispensable support of the human race, is food, raiment, lodging; and these are only to be permanently derived from land."

"Mankind, in entering into the social state, and living together in towns, must have found it convenient to have artisans, set apart, for supplying each particular want: before this, the head of each family had supplied his household from the land about him. . . . Until it was found, that to arrive at perfection each branch of business should be professed by those who would do nothing else for their support, and hence arose *barter* and the necessity of removing the difficulties of barter by *money.* . . . In all civilized nations, gold and silver have, by universal consent, obtained this honorable preeminence, and in various coins, devised by Governments, are REPRESENTATIVES OF PROPERTY."

"The extension of trade and commerce, has produced various *representatives of money,* to avoid the carriage and risk of a ponderous metal, in large masses. The first and most substantial of the paper securities, is the bond of a land-owner, under a tenure of life or perpetuity, as the *land* becomes the debtor."

"The most prominent disadvantage of the present system of a metallic representation of property and a paper representation

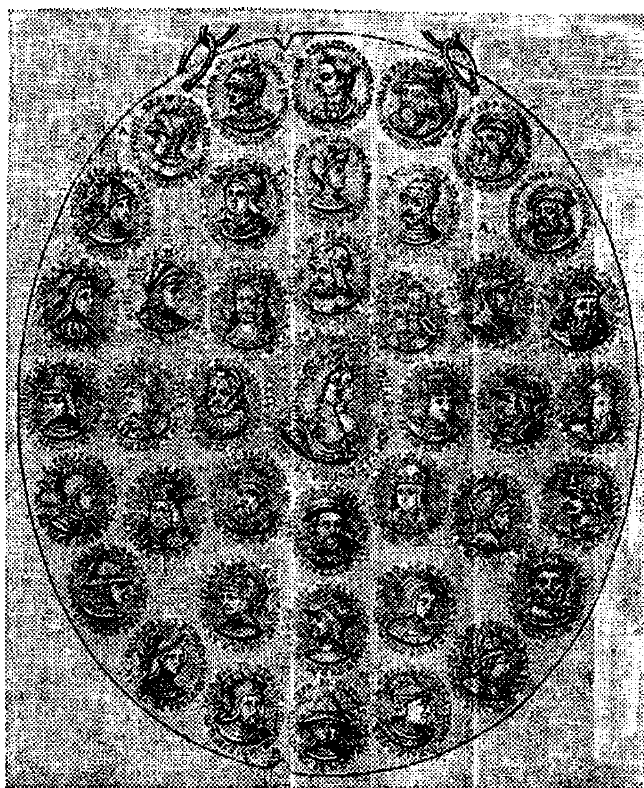
of the metal money, is the present instance in this country, of the necessity of restricting the National Bank from issuing gold, and making the Notes a legal payment for property."

"A judicial interference, by adding to or taking from the floating currency on these accounts, may have an injurious effect. To keep prices from fluctuating, by a fluctuating in the mass of floating currency; the channels through the representatives of property disappear, and the inlets through which they may increase, are to be watched."

"The progress of commerce, and the convenience or necessities of nature, have made paper supercede in nine parts out of ten, the use of gold money. Paper is the representative of gold coin; the thing represented is not equivalent in sum to that which represents it. Paper is founded on gold coin; the superstructure is too great for the foundation, and the grand desideratum, is to discover a better foundation for the paper, which is now identified with the habits of mankind in Bankers.Notes and Bills of Exchange. The abolition of the present system of gold coin, would be no loss to the Royal Treasury, as the specific price of it as bullion, is nearly equal to the current value as coin; and cannot be otherwise, as they will always find one level throughout the civilized world."

"To indulge a proper alchemical dream, we must suppose the Royal coin of the present system abolished. Paper Bank Notes, and gold, silver, or copper Bank Tokens, the direct representatives of real estate, which is ready to be conveyed to the holder of a certain large sum on demand. A Nation that takes the lead in this regulation, repeals the penal necessity that proscribes the adept. A profusion of gold will only supply materials to the goldsmiths proportionate to the wants of their trade, and transmutation will stop at the point where other metals are more useful."

It becomes more obvious with every passing day that in many ways, the gold standard as we know it is obsolete. It is no longer a convenience to advance the course of business, but a psychological restriction upon the progress of human enterprise. We have become more and more completely enslaved by a concept of value based not upon the productivity of man, but the arbitrary, man-imposed value of metal. Like most archaisms which burden modern liv-



THE MEDAL OF COUNT LEOPOLD HOFFMAN

Long preserved in the Imperial Treasure Chamber in Vienna, this medal is regarded as one of the strongest evidences of the actual transmutation of metals. The medal, originally silver, was dipped into the transmuting agent, and about two thirds of it was transformed into pure gold. The notches in the edge were made to remove metal for testing and assaying.

ing, the gold standard is so deeply entrenched in our traditional thinking that only major changes in man's consciousness of values can correct the situation.

Let us turn for a moment to the dictionary, and consider a term generally associated with the art of alchemy. The word *transmutation,* in this sense, means the conversion of base metals into gold or silver. For nearly two thousand years, such transmutation was believed to be possible, and many alchemists claimed to have accomplished such transmutation. One of the last of the reputable scientists of the old school who claimed to have actually transmuted base metal into gold, was John Baptiste van Helmont, (1577-1644). From his time until the opening years of the 20th century, the whole theory of alchemy was relegated to Limbo by the rising school of physical chemists. Our dictionary now gives another definition for *transmutation.* In chemistry and physics,

the word now denotes the conversion of one element or isotope into another, either naturally or artificially.

The word *artificially* gives pause for further thought. Gold is an element, and so were most of the other substances used by the medieval alchemists in their transmutation processes. We know today that the structure of an element can be artificially changed. To quote from the Encyclopedia Britannica, "Since the early years of the 20th century, however, the possibility of transmutation of elements has entered upon a new phase (*See* 'Radioactivity; Transmutation of the Elements')."

In recent years, there have been several reports of the creation of artificial gold, or perhaps more correctly, means of multiplying or increasing the amount of gold by complicated scientific procedure. It has generally been assumed, however, that the process is too costly to be commercially practical. Considering the present lack of progress in various fields of chemistry and physics, it is almost inevitable that the time will come when gold can be derived in large quantities from unsuspected sources, or at least undeveloped resources, including both sea water and the atmosphere around us.

If science exerted as much effort upon the production of gold and silver as it has devoted to the advancement of nuclear fission, it is very unlikely that these metals would still be practical as symbols of national or world wealth. In all probability, modern alchemy will be a by-product of other research, but the time will certainly come when the value of so-called precious metals will be greatly reduced. This was the substance of Mr. Barrett's thinking, but he wrote much too early to be able to support his ideas with physical, scientific testimony. We cannot change part of a way of life without ultimately altering the entire pattern. We can look forward with Mr. Barrett to those times to come when we will have a better way of determining the values of human beings, their productions and creations, the strength of their nations, and the degree of their solvency, than by what we have long referred to as "the gold standard."

The Perfect Disguise

A fool is like other men as long as he be silent.

Library Notes

By A. J. Howie

A ROUNDABOUT EXCURSION INTO ZEN

Part II: A Subjective Approach

"Bull" sessions are lively affairs. The discussions are spontaneous, unburdened by the ponderosity, elaborate dignity, and absolute logic that characterize debate. A relaxed informality is possible that permits the assumption of an omniscience that resolves any problem. Politics, religion, philosophy, mysticism, psychology are favorite subjects, and in recent years, Zen has received its share of attention. There is vitality in the questions, opinions, information offered in these symposiums. Skeptics and doubters may depart unconvinced, but these same ones return again and again to doubt and resist convincing.

Such settings are congenial for Zen discussions. The bubbles of egotism are impersonally punctured. Faulty logic or information may be challenged or unceremoniously dismissed. New ideas get a hearing. And there is every reason to think that if Zen has a new cycle of work to come, there will be a number of ready recruits among the non-monastic idealists that enliven group discussions.

Many of the questions raised in regard to Zen are subjective. This is reasonable because in Christian communities salvation is a personal matter. Also, success is a material, tangible phenomenon.

Sometimes the challenge is raised: Why should I be interested in Zen? A Zen master would likely snort and ignore such a question. A fellow-reader in Zen certainly should answer that there is no reason why anybody should be "interested" in Zen. There is no indication in Zen literature that there was ever any move to proselytize, to develop a propaganda of the faith, to win converts.

There were periods in the Zen tradition when the ancient origins had to be restated and the transmission remain wordless, unanalyzed, unexplained. Personal experience was, and is, the only testimony; doubters were never convinced by argument or debate.

Although "interest" may be the term usually used, the implication is "believe," "drawn to," "attracted by," and similar extensions of meaning. Possibly the thought behind the question is—what can Zen do to influence my thought and action? And this is a very pertinent question. Zen will affect any student of its disciplines in every phase of his being. Satori, the dramatic climax of Zen discipline, is the colorful highlight in Zen anecdotes; but those who have achieved, did so only after years of preparation and effort and discouragement. As Dr. Suzuki explains: "If there were no philosophical antecedent or religious aspiration or spiritual unrest, the experience could take place merely as a fact of consciousness." Zen is an experience which cannot be simulated, nor has anyone been able to describe it in precise terms.

How will a study of Zen help one to succeed in a 20th-century way of life? It will not. The purposes of Zen are foreign to any material concept of values and success. Should we enumerate the symbols of what is generally considered success? Money, possessions, lands, power, physical vitality—if one devotes his life and energy to achieving one or all of them, how will they weigh in at the judgment day against love, good deeds, simplicity of desires, and the constant dedication to the supreme enlightenment of all sentient beings?

There is an avoidance of emotion, ecstasy, exaltation in the Zen method. For the science student, there are no Zen formulas or tables; nor are there Zen syllogisms for the student of logic; nor does Zen postulate a Deity for the theologian. Yet some "light" apparently has been transmitted during the centuries since Gautama Buddha's "illumination" that has built the body of tradition that is Zen. There is room for lively argument as to whether this is an unwarranted and unproved opinion or conclusion, an enthusiasm not founded in fact. A Zen student is not concerned whether or not you, or you, or you believe it. He is content to follow his own urges and work constantly toward the personal experience, a living proof, the only proof, that something has happened.

Do such statements imply that Zen is a better religion than Christianity? Zen literature does not draw such comparisons. Nor is Zen a religion in the sense that Christianity is. There has been no deification of the person who gave the initial impetus to what has become Buddhism. There has been no canonizing of saints or clinging to ritual in Zen.

Is Zen suitable for urban-bred bodies? Why not? Zen is not radical in its disciplines. Simplicity of diet and living can harm no one—even in the most cosmopolitan of cities.

What has Zen to offer students of higher learning, scientists? The question suggests that Zen can be institutionalized, staffed, and taught the same as engineering, theology, or art. Readers of Zen literature can easily become intrigued with thoughts of transplanting zendo, master, and a roster of monks into a modern setting, reproducing the picture described by Dr. Suzuki. This would be contrary to the way Zen was introduced into China and Japan. Bodhidharma was the lone traveller in an eastward direction from India, bearing the wordless transmission of the doctrine of supreme enlightenment. Those who became his legitimate successors were Chinese, each of whom achieved satori in a Chinese environment by Chinese methods of thinking. It took centuries for Zen to become even loosely formulated around the koans into the body of tradition described by Suzuki.

It is unlikely that an American Zen would be geared to a university level, to the intelligentsia, the avant garde, or the materialist. Very likely it would follow the same pattern as in China; it would draw disciples from the various walks of life, with little rationale to explain the individual urges or attractions. Zen should offer no direct conflict with exact science. Zen transcends the probing of the laws of nature with the purpose of harnessing them, of duplicating their effects in a laboratory. Zen emphasizes life in experience, not in the test tube. Zen would not expect to command the respect of the scientifically minded who can enumerate many reasons why their work is important to man's progress. Zen seems to exhibit no need for a *raison d'etre* as far as it is concerned.

In speculating about Zen in our own environment, a conscious effort has to be made to avoid thinking in terms of contrasts be-

tween Eastern versus Western, Oriental versus Occidental. All-the-time-Zen is just as hard to maintain in metropolitan Tokyo or Osaka today as it would be in New York, Chicago, or Los Angeles. Solving a koan as one drives along a busy freeway in America, or among the newly speed-conscious Japanese who are just becoming acquainted with mass-produced autos, should be equally difficult. Where can one be free of the distractions of telephone, television, jazz music, accelerated living in every activity? Individuals no longer treasure the luxury of several books, but devour numberless paperbacks, magazines, newspapers, consciously striving to increase the speed of reading, to skip unessentials, to retain encyclopedic information. This is not Zen in the East or the West. The Zen fact is found in experience. Even in the complexity of modern living the Zen methods have a rugged strength, virility, integrity that are useful outside of the zendo.

Work. The Zen way of life is not for the lazy or self-indulgent person, nor for the escapist. "A day of no work is a day of no eating." Zen dignifies all work in a democratic fashion as an essential part of its discipline. The Zen student pursues his discipline as part of his daily duties and responsibilities. Thus there is no need to think of escaping, after eight hours at the office or on the job, to some ivory tower of retreat. Releasing the tensions on the job is just as important as in the deepest meditation.

Simplicity. Most of us dissipate our energies under tension, pressure, haste, impatience, dispersion of interest. Zen can tend to help focus the direction of your effort to a constructive end, using every activity of your life to arrive. This will bring about a unity in your total activity.

I have found nothing puritanical in the Zen teachings; nor have I seen anything said that would condone or promote indulgence of the appetites or passions. Neither austerity nor luxury is recommended. Personal possessions are reduced to a minimum. The Zen student is kept busy with positive action. Virtue is achieved effortlessly.

Zen is a vast unknown for anyone who has begun to doubt his own hereditary background of faith. From infancy, most of us have been conditioned to an image of the security of home and family. We become easily attached to people, things. Ambition

is applauded, and the status of power and wealth assumes undue proportions. Kindly parents exert themselves to see that their children have the things they lacked or desired. It takes considerable courage and a powerful motive to deny all of this background to become a lone explorer into a vague, indescribable, endless beyond where strange terminology fades into wordless meaning.

In breaking away from the known, the familiar, the conventional, there have been many instances of individuals following some will-o-the-wisp dream, deserting duty, responsibility, and opportunity to do good, to pursue some whimsical idea of personal development. This was not the way of Zen in the past, nor is it likely to be the way of Zen in the future. There is no reason why the disciplines of Zen, as they may be interpreted from the past, should be overlooked in helping to improve the quality of performance of students from any walk of life. There is no panacea, no magic, no miracle in Zen; Zen is personal experience which has everything in common with the mystical experience described in the various faiths of the world.

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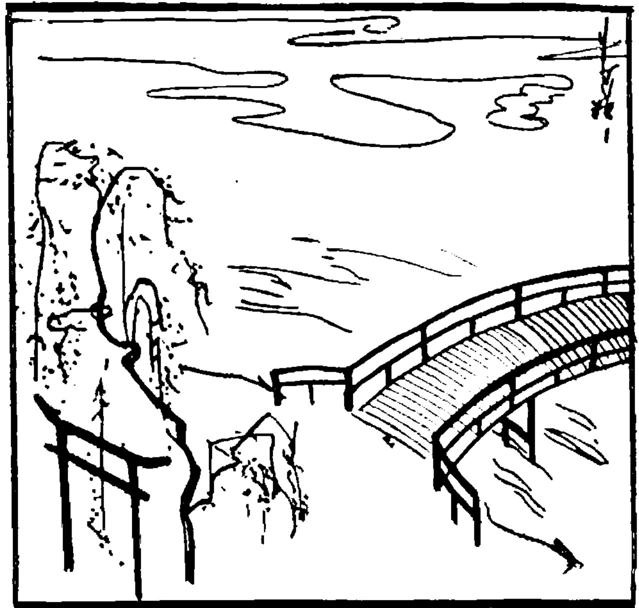
THE ZEN OF THE BRIGHT VIRTUE



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