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THE EDITOR'S POINT OF VIEW

WHAT IS PEACE?

Human beings all over the world are seeking to restate their spiritual convictions in a manner appropriate to their present needs. This motion, which is breaking through religious and racial barriers everywhere, bears witness to the essential integrity in human nature and man's natural desire to cultivate the more constructive aspects of his inner life. More than this, the present trend is a direct statement of abiding faith in the ultimate victory of good over evil, of truth over error, and of faith over fear. We are seeking not only for personal security but for the happiness and well-being of that social commonwealth of which we are all parts and members. In resolute determination to restore the dignity of living, we are not only examining the accumulative wisdom of the human race but also exploring the sources of peace and understanding within ourselves.

What, then, is inner peace? Is it really the end of conflict, individual or collective, or is it a positive reality in itself, a state of being possible to man if he will seek it with the same sincerity of purpose which he has bestowed upon less significant endeavors? Is peace to be found in the world, and can it be attained through reform and legislation? Many have hoped that constructive leadership would result in a common accord among nations through such agencies as the Hague Conference, the League of Nations, and the United Nations Organization. It is now obvious that such endeavors have been insufficient, and that we must turn elsewhere for that better time we hope for.

Peace is a very difficult word to define. Like all the great intangibles of life, it has been interpreted in countless ways. Religion has always assumed that a peaceful person is one who lives in perfect harmony with the will of God. Those who transgress the divine plan are "cast out" of the eternal grace to wander in a world of conflict and contention. Philosophy takes the position that peace is to be found through the cultivation of wisdom. According to this concept, wisdom is not intellectualism. A wise man is not one who knows all but through understanding has come to realize that the end of knowledge is the ability to live well every day. Courage, incidentally, is that internal stamina to obey the principles which we firmly believe to be true. Psychology seeks to reduce the pressures within a disturbed person so that a harmonious relationship can be established between the discordant factors of the personality. In other words, therapy is to restore inner quietude through improvement of character.

The physical body is also deeply involved in the process of peace. A large part of illness results from the disturbance of bodily functions through some type of stress. The human being restores peace to physical functions through sleep. All tension causes obstruction to the natural flow of the vital energies which sustain health. In this instance man's corporeal structure is amoral. Regardless of the motives which cause tension, damage follows. Even religious practices, if they cause intolerance or condemnation, become the psychosomatic causes of chronic ailments.

Environmental peace is the principal objective of organized human society. All governments strive to keep the peace by laws administered by a policing arm. Prosperity, security, and the right to advance moderate private interests depend upon friendly cooperative relations between social classes, racial groups, and political factions. The word civilization actually means courtesy, and where this fails the community develops collective neuroses. The moment harmony fails, barbarism sets in. Plato pointed out that the form of government is of very little significance: all depends upon the integrities of the governing and the governed and the protection of the social virtues. When these are protected, the commonwealth abides in peace.

A society or a nation free from war is said to be in a state of

peace, but by this definition comparatively little harmony has been recorded among men. Not counting protohistory there are records of more than eight thousand wars. The two nations that have maintained the longest periods of peace since the beginning of the Christian era were the Mayan Empire, which was entirely free of war for six hundred years; and Japan, which had 250 years of freedom from military strife under the Tokugawa Shoguns. In both cases peace was a direct result of isolation. There seems to be a tendency for homogeneous social structures to be less militant than heterogeneous societies. Perhaps it is a matter of kinship or the presence of a dominant religion.

When a period of warfare comes to an end, there is first a truce, and then if all goes well, a "lasting peace." In the psychic integration of the human being, peace is usually regarded as "normal," though difficult to maintain. There is a parallel between peace in the nation and health in the physical body. Paracelsus affirmed health to be natural and sickness to be artificial, but according to modern experience this concept seems unrealistic.

In early Christianity, ordination included the transmission of the Apostolic Succession by the laying on of hands. When Christ declared that he bestowed peace as a priceless gift upon his apostles, this was also perpetuated by "the kiss of peace," with which prelates sealed the bond of God's love and applied purity of heart and purpose to all relations with each other.

These various specialized aspects have a common denominator—friendship. This is the one indispensable ingredient of cultural maintenance, for it signifies an amity, not based upon blood, race, or creed, but transcending such institutions as have a tendency to segment society. Most systems of human thought that have sought the improvement of mankind have assumed that misunderstandings, great and small, are simply due to ignorance. By prayerful insight, thoughtful contemplation, and a kindly outlook, we discover that a happy life begins with a peaceful heart.

Many people believe—in fact have come to know—that they cannot be good citizens, wise parents, sincere friends, and truly successful human beings unless they are motivated by the basic convictions within themselves. All the works to which man dedicates his skill and ability must fail unless he bestows upon them

some part of his own internal vision of what is right and proper. The future of us all depends upon the basic goodness of human character, for our moral aspirations are rays or sparks of an eternal power which is at the source or root of man's conscious existence.

Today, it is assumed that everyone has the right to annoy his neighbors with impunity. We are one big unhappy family, nursing grievances and perpetuating perverse allegiances. Is a person selfish, inconsiderate, or socially immature because he would like to dwell with his fellowmen? Is he guilty of a misdemeanor or worse if he decides to search within himself for securities which the world cannot or will not provide? If he attains a state of tranquility, is he selfishly indifferent to the common woe; and is he putting his own good above his duties to his misery-ridden environment? Actually, can we contribute to real happiness for anyone else if we have none in ourselves? Can we even instruct others wisely if we have never attempted to practice what we preach? Because we have overlooked our own shortcomings or denied them, we have accepted without reservation that the sincerity in each of us mingles with similar weaknesses in our cultural complex, and there is nothing left for us to do but suffer with as good grace as possible.

Prejudice plays a large part in the perpetuation of our troubles. Some folks have assumed that the cultivation of inner peace is a peculiar Oriental doctrine. Somewhere on the other side of the world, there are Sufi mystics, Hindu yogis, and Chinese Taoists who have renounced the blessedness of industrial progress to sit under a tree somewhere and meditate upon the transcendent wonders of the cosmos. These are assumed to be the ones for whom Rudyard Kipling coined the phrase, "the heathen in his ignorance." To relax for a moment is not only to betray our Western heritage but also to align ourselves with strange mysteries of Oriental esotericism. Our religious brethren will resent us for following after false gods, and our materialistic relatives will be disgruntled because we are following after gods of *any* kind.

In the meantime, rapidly developing Eastern nations have taken a hard look at our way of life and have recommended more and better meditation as their answer to our problems. Actually the East-West controversy is mostly an excuse. The crux of the matter is that Western man has never learned to control himself and is

not even remotely interested in this type of education. He has never really experienced the benefits of civilization and has gone on from century to century in a state of genteel barbarism. The Bible has said that the person who controls himself is greater than the one who captures a city, but on this point both the Church and State have kept a discreet silence.

We have troubled folks coming to us frequently who are little better than nervous wrecks. They cannot live with themselves or anyone else, and the future offers little more than isolation for them. If you suggest to such sufferers that they should straighten out their own lives, they are insulted, aggrieved, and astonished. This is no part of their philosophy of life: they were taught from childhood to gratify their mortal ambitions and appetites, leaving their immortal souls to the tender mercies of God. Many have told me that as their way of life closed in upon them, they were very disappointed in God and were thinking of taking their business elsewhere.

There are some who say that nature has ordained men to live by struggle and conflict and that internal peace is an acknowledgment of defeatism and will certainly damage an economic career. This type of thinker often turns to the animal kingdom for moral support. After all, the creatures of the jungle survive by eating each other. This obviously justifies almost any degree of competition that man can envision. All we are really saying is that man confesses himself to be a predator, often without the redeeming graces of an honest animal. We must not forget, however, that the human being has been endowed with faculties and perceptions different than and superior to those of his four-footed brethren. Animals do not write poetry, paint pictures, or dream of utopias, but perhaps in their own worlds they are nobler than men. However we view it, the human being has been given dominion over the earth. He can create beauty, and he can destroy beautiful things. Within himself are emotions which can ennoble character so that he truly dwells "twixt heaven and earth, dominion wielding." With such rich endowments, why should man attempt to excuse his own weaknesses simply on the ground that he is akin to a beast? One of the Neoplatonists said that an evil man is a beast in the world of men, and a good man is a man in a world of beasts.

Some insist that it is their moral duty to sit in solemn judgment upon the behavior of their associates. Those who criticize must expect to be criticized in return, and the result is unnecessary discord. One person who came to me heavily burdened by his own antagonisms was obviously in need of some simple advice, so I pointed out that St. Paul had recommended that whenever possible we should agree with our adversaries. I was promptly accused of "preaching." My miserable visitor flatly stated that if St. Paul had said anything like that, he was both uninspired and misinformed. According to prevailing practice, the real solution is to talk louder and faster than your adversary and then never speak to him again.

Peace does not result from being catered to or by winning an argument but arises from the transmuting power resident in human consciousness. Everything depends upon our basic convictions about living. The moment we fall victims to our own impulse to self-pity or an unrighteous determination to force our conclusions upon others, the possibilities of a peaceful life are destroyed. Again, we are reminded of a statement of St. Paul in II Corinthians: "Love suffereth long and is kind." These beautiful words are admired by most members of the human race but practiced by a very small minority. If we can accept unto ourselves the unkindness which offends our spirit and allow the hurt to be transformed into acceptance without an instinct to retaliation, we will be far happier and healthier. When nations do the same thing there will be few wars. According to the old dispensation, justice demanded "an eye for an eye and a tooth for a tooth," but Christ taught his followers to "love ye one another," and "do good to them that despitefully use you." I discussed this once with the head of a large mental hospital, and he told me very frankly that the Sermon on the Mount was the best mental therapy ever given to the world.

The concept that peace can be based upon insight is worth consideration. Small children are often cruel, but parents pass over the incidents lightly, assuming that the very young do not know any better. Why not realize that many grownups are still children inside? These perpetual adolescents will never understand how much they hurt others and actually do not care. If we cannot save these overgrown children from the lessons that they must eventually learn,

we can certainly recognize the facts involved and protect our hearts and minds from useless pain.

The idealist is convinced that each person is capable of "dreaming true." He can build a solid foundation of reason and logic to support a beautiful dream. The materialist must limit his utopian hopes to a physical commonwealth with improvement restricted to material change. For him, therefore, the solution of social problems is all-important. This type of thinking is found in the writings of Karl Marx, Schopenhauer, and Nietzsche and from it also emerged the super-Aryan of Nazi anthropological ideology.

Buddhism has always been skeptical about physical utopias. It assumes that men come into embodiment because of their defects, and depart forever when these defects have been corrected. The mortal world is always a school, and the abode of the blessed is in a distant region.

The nearest we can come to the experience of peace is a quiet adjustment with reality. This does not mean that we have solved all the mysteries or untangled all the doubts with which mortals afflict themselves. It only implies that we have resolved to live as harmlessly as possible, making no unreasonable demands upon life and expecting no unusual privileges. There is a certain democracy in this point of view. We are born potentially free and equal, but we must earn the right to enjoy the blessings of a well-adjusted career. If we abuse our privileges, we will lose them, as any honorable person would normally expect.

Some have sought peace by retiring into the wilderness, others by entering holy orders, and still others by forgetting themselves in some all-consuming enterprise. Confucius reminded his disciples that proper education strengthens consciousness in its resolution to attain contentment. He meant what we call a "liberal education," not intense specialization. The Chinese sage advocated the cultivation of arts and activities. He liked to ride horseback and excelled as both an archer and a musician.

The true sage walks the countryside, enjoying communion with villagers and children; and sitting quietly by a waterfall he may exchange poems with the old men and preserve some especially captivating scene in Sumi ink on a small square of silk. He is frugal in his tastes, free of debt, and in perfect control of his habits.

He never raises his voice in anger and is far too busy contemplating the beauties of living to be over-influenced by the doleful pronouncements of pessimists. The superior man will not descend to an inferior action, holding honor dearer than life. Add to these cultural attainments familiarity with the *Odes* and *Analects*, moderate samplings of the sciences, and acquaintance with the duties of public servants, and you have a liberal education. You are liberal without compromise, seeking to attain progress through wisdom rather than through violence.

When we realize how much there is to know, we are not likely to be obsessed by our own sense of self-importance. Obviously, we cannot accomplish all these things under the circumstances in which we must function today. We can try a little, however, and have immediate benefits from even a small endeavor. Every time we remain calm when others lose their poise there is a little more peace in our day, a subtle alchemy taking place within ourselves which leads to what the Chinese call "the experience of the transcendent being." By the very process of outgrowing smallness we become greater. We discover a nobility within ourselves which has been obscured by ignorance or superstition. The transcendent being is human character come of age; it is a timeless maturity. There is nothing miraculous about growth. The real question is why have we neglected our inner resources for so long a time?

The transcendent being symbolizes the full statement of man's humanity, and in archetypal symbolism is often identified with the concept of the world savior. We have naturally admired our spiritual heroes. We have felt that what they have accomplished is also possible for us. Psychology recognizes the archetypal teacher as part of our own psychic integration. There is a heroic self transcending both the limitations and the inconstancies that afflict the mortal mind. To experience this archetype is not an impossible dream, for the state of inner peace is built into the compound of our mental-emotional complex. Peace is not something that we can create. It is eternal in its own substance, to be discovered by those resolved to escape from the conspiracy of their own phobias and psychoses.

World teachers have revealed some of the ingredients of that internal contentment which must become eternal. There is a gentle

faith in good and the ability to discover that evil is a shadow cast upon the surface of space by our own ignorance. Peace is love—of parent for child, of man and woman, of brethren, and of friends. Peace is love of beauty, love of God, and love of truth. Peace is a little garden in the midst of nature. It is the bamboo grove where we write our poems. Peace is the sunrise and the sunset, two old men drinking tea, and little children chasing butterflies. Peace comes after our desperate efforts to fulfill our ambitions have subsided. In the twilight of our years we can free ourselves from the concept of a future filled with stress and all regrets of the past. We live in an eternal Now, realizing that all other dimensions of time are simply burdens upon the soul. We learn that kindly acceptance is what Claude Bragdon, the architect, called “the beautiful necessity.”

Sufi mystics wrote extravagant poems about secret gardens where birds sang forever and flowers never ceased to bloom. The sultan, weary with the labors of the day, retired to the garden of his soul to commune with the green-turbaned saints of Islam. The Troubadors also had their secret garden. It was the peaceful heart, the primordial Eden from which man was cast for disobedience and to which he can return only through the mystical experience.

The search for peace is a symbolic pilgrimage, and we must finally come to realize that tranquility can only be found within ourselves. This is the mysterious road leading to the innermost that every person must travel. We will be faced with this realization once in each embodiment.

Peace, then, is a byproduct of self-realization. When we truly examine our own natures we will discover the failings and weaknesses which damage disposition. By straight thinking, we come to live in an honest universe governed by proper laws and moving under universal guidance to its appointed end. When we are ready to accept with dignity the consequences of our own mistakes and face life with grace and sincerity, we will find that peace is attainable. Like everything else that is worthwhile, it must be earned; and those who are not willing to sacrifice their own miseries have no right to either health or happiness.



THE *TABLET* OF CEBES

Thomas Stanley, in *The History of Philosophy*, refers briefly to Cebes as a disciple of Socrates (470?-399 B.C.). The *Tablet* is the only writing of Cebes which has survived, although it is known that he prepared other works, including one dealing with the infernal world. Unlike several of the more prominent members of the Socratic School, Cebes did not found a sect of his own and is therefore entitled to be regarded as a true Socratic. It is recorded that Cebes was one of that small group of intimate followers who were present at the death of Socrates.

Cebes is said to have been a citizen of Thebes, and Xenophon ranks him among those close friends of Socrates who lived pure and noble lives. Plato mentions Cebes as a friendly and thoughtful person and characterizes him in the *Phaedo* as a sagacious investigator of truth, never yielding his ascent without convincing reason, (see Whitney's *Choice of Emblems*, 1586).

The *Tablet* attributed to Cebes is described as early as 400 B.C., but actual pictures setting forth the details of the composition did not appear until a much later date. Between 1497 and 1910 there were numerous editions and translations of the original Greek text, with Latin and Arabic renditions and later English versions. Included herewith is one of the best illustrations of the *Tablet*, done by the celebrated Dutch engraver, Romyn de Hooghe. Substantially, the *Tablet* was originally a votive picture which remained for many years in the temple of Kronus. The location of this particular temple is not indicated, but it was probably in Athens or Thebes. Pictorial representations are based upon the description in Cebes' dialogue. It is believed that the panoramic theme deals with the pageantry of human life. Inspired by the writings of Pythagoras, the *Tablet* sets forth clearly the two paths of existence, one leading to tragedy and the other bringing the soul to the mansions of blessedness.

The engraving of Romyn de Hooghe shows the scene arranged like a mandala. In the center is the Realm of the Immortals on the crest of a mountain, the summit of which is obscured by clouds.



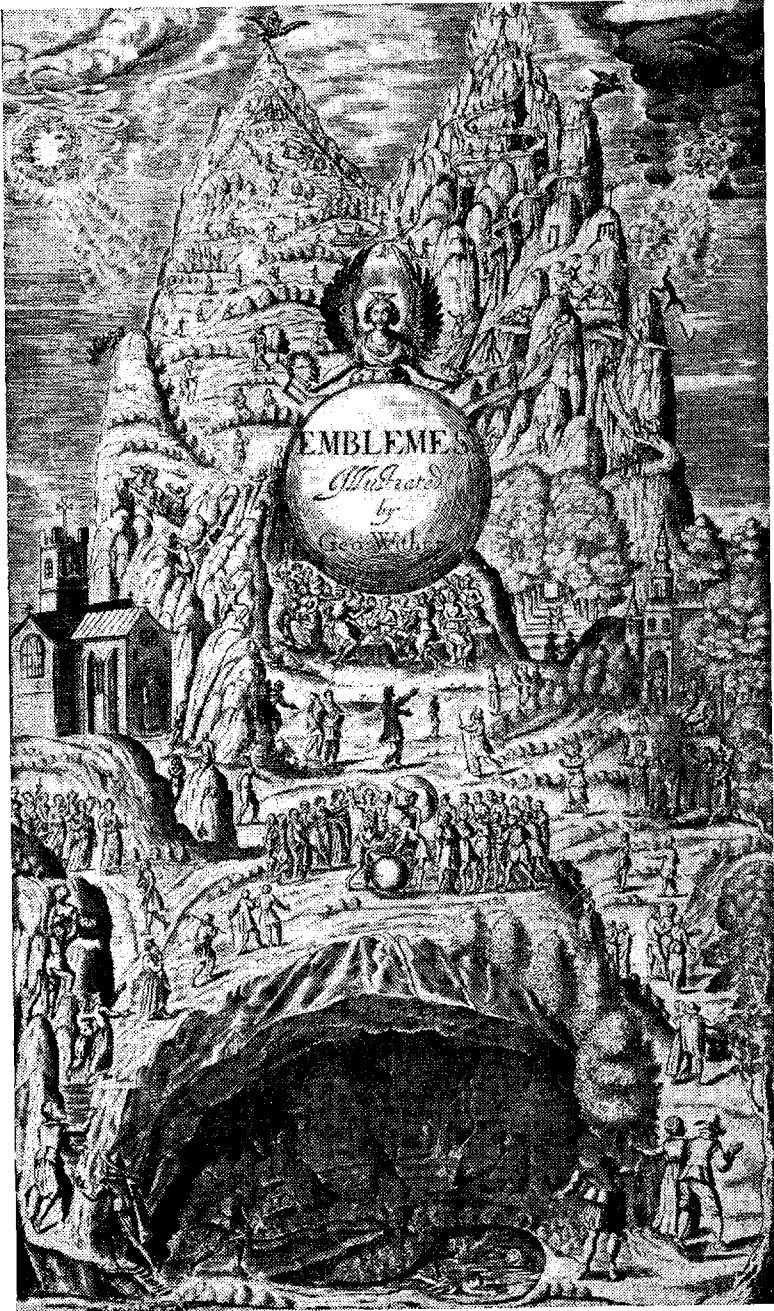
The Tablet of Cebes, from an original engraving by Romyn de Hooghe.

Deity is represented as a human eye with radiation and circled by a serpent. The lower part of the mountain is precipitous, and the heights can be reached only by narrow and dangerous paths. The mountain itself is surrounded by two concentric circles populated with a motley throng variously occupied.

For comparison, we add here the title page from *Emblems* by George Wither, (London, 1635). This is one of the books involved in the Bacon-Shakespeare controversy, but no actual description of the emblematic frontispiece is given by Wither. There are minor variations in the design, of course, but the similarities cannot be ignored. At the bottom is a Trophonian Den, a kind of underworld which also occurs in many of the illustrations of Cebes' *Tablet*. It is from here that souls come into physical birth, and is therefore the earth-womb. Figures ascending from this region meet on a broad plane which is bordered on one side by a church and on the other side by a palace. Between these the road continues upward to the Parnassian Crest, where Apollo is seated as a musician in the midst of the Muses and other bright spirits of Helicon. Beyond this point the path obviously divides. At the right is a pleasant road leading upward but ending in destruction. On the left is a tortuous and precipitous climb ending with human regeneration which is symbolized by the Phoenix on the highest peak.

One day when he visited the temple of Kronus, Cebes observed a strange pictorial tablet representing, not a city but a vast region formed of three concentric walled enclosures. While he was contemplating the picture, an old man approached him and explained that the tablet was of foreign origin, having been placed in the temple by one following the disciplines of Pythagoras or perhaps Parmenides. When questioned by Cebes, the old man described the design according to the account given by the original artist.

Outside the gate in the right foreground, groups of children are emerging from a dark cavern under the watchful gaze of a reclining female figure signifying nature—the mother of all living. At the left of the gate is a handsomely dressed lady holding a goblet from which the children are drinking. In Greek mythology this cup is said to be filled with the Water of Lethe, which causes those who partake of it to forget the divine regions from whence they came. The figure holding the goblet is called Delusion, and all who



The engraved frontispiece of Wither's *Emblems*.

enter the mortal state are to some degree under her influence. Near the center of the picture is an elderly man denominated Genius, in this case signifying a being possessing transcendent wisdom and who acts as a guardian angel or archetypal teacher. He is also a personification of the moral and ethical traditions which guide those not yet able to direct their own lives.

Above the gate is the letter A, which occurs frequently in Baconian and Rosicrucian symbolism. Here, it may represent Alpha, the beginning of mortal existence, and can also stand for Adam, the progenitor of humanity. Those passing through this ancient and ruinous doorway enter the region of sensuous confusion. They are in bondage to appetites, ambitions, and desires; and they flock about the figure of Fortune. Fortune, or "Fama," was a favorite subject of fifteenth to eighteenth century artists, who usually depicted her carrying an urn for the ashes of the dead and a horse's halter and bit to indicate bondage to possessions. In the engraving by Romyn de Hooghe, Fortune is tossing a crown to her votaries, most of whom are abandoned to pleasure or grief. Fortune stands upon a globe which signifies insecurity, and what she gives with one hand she takes away with the other. Those who are favored immediately excite the cupidity of the less fortunate, who then covet her gifts and will commit all manner of crimes to secure them.

Within the next circle are gathered a number of scholars who are seeking to cultivate the different types of learning to which they are especially addicted. They are the custodians of enlightenment and are assumed to have acquired aesthetic maturity. At this point it is interesting to quote a few lines from the ancient text accompanying the tablet. Of the intelligencia, it states:

Some are poets; some, so-called orators; some are reasoners; others are musicians, mathematicians, geometricians, astronomers, critics, Aristipian pleasure-seekers, or Aristotelian peripatetic scientists.

The wise old man then describes the fate of these scholars:

That portion which they received from Delusion remains active in them; so also ignorance, senselessness, prejudice, and other badnesses. None of this fades out from them till they leave false culture, enter on the right road, and drink the purifying medicants. Through this purification, having sloughed off all their evils, such as prejudice and ignorance; then and not before shall they be saved . . . nor shall they be released from a single evil merely because of any science.

Among these scientists, one is looking at the stars, several are discoursing; and there also appears among them a large cask which might symbolize the barrel of Diogenes, which was his residence in the Athenian forum for a number of years.

There is no escape from the journey represented by the *Tablet* of Cebes. Each living person must pass through each of the interludes suggested by the departments of the picture. Having survived all temptations and preserved the mind from that sophistication which is its own most dangerous ailment, the truth-seeker continues on his difficult journey. Before him rises a steep and lofty peak, and those who approach it must be strengthened by faith alone, for they cannot see the summit toward which they climb. In Wither's version, the various paths are more clearly defined, and on the right near the top, ambition is being cast down by heavenly fire.

The mountain may be considered as representing Olympus, but in poetic allegories it is more often described as Parnassus, the abode of the Muses. It is on the steep side of Parnassus that Pegasus, the winged horse, stamped upon the earth with his foot and brought forth the ever-flowing fountain of Helican. The waters of this fountain are streams of inspiration which make this world a place of beauty and nourish the aspiring human soul.

The parallel between Parnassus and Meru, the sacred mountain of Asia, is close and obvious. In Buddhist philosophy, Meru is a terrestrial paradise, the abode of glorious spirits who guard and guide the souls of humankind. Those who inwardly attain communion with beings inhabiting paradise were called Heroes by the Greeks and Arhats by the northern Buddhists. The wanderings of Odysseus returning from the Trojan War is a fable of the return of consciousness to "its own far-distant native land." The wanderings of Sindbad the Sailor are derived directly from Homer's fable.

Thus we trace the course of human life through the three conditions which correspond with the degrees of the initiation rites of primitive people. The psychic nature locked within the physical body develops through clearly defined stages, of which the lowest is imagination; the second, intellectualism; and the third, intuitive

cognition. Each level must exhaust its lessons before the truth-seeker can proceed on his journey to enlightenment. Emotionally, he is plagued with many miseries. He is jealous and the victim of his own jealousy. He hates and is destroyed by his own hatred. His ambitions become excessive, and he is finally torn down by the ruthless avarice of his associates.

At this point, disillusioned, he seeks to escape by passing into the second circle, hoping that his mind can solve his dilemma. He then discovers the discord of intellectuals. There is little true fraternity among them since each has his own explanations which he tries to force upon his confreres. Most of all, factors are established through the observations of natural phenomena; but the interpretations are according to the fashions of the day—the certainties of the moment may be among the absurdities of the future. Finding all instruction deficient in true insight, the wanderer continues his way, finally realizing that before he can climb the rugged slopes of the central mountain, he must discipline his own character. Even as he approaches his goal, he may falter, or through some compromise of character, fall from the steep cliffs back into the misty realms of self-deceit.

If he can reach the summit, he comes to a pleasant region where he is welcomed by the Muses, or spirits of wisdom; and the Graces, or archetypes of beauty. He is then given the sacred drink of the gods—the Water of Mnemosyne, or the Forever-remembering. He now knows who and what he was before he was born, why it was necessary for him to journey along the mystical pattern set forth in the *Tablet* of Cebes and what lies beyond him after he has achieved victory over the ignorance and selfishness in himself. At this point he dwells within the light of his own consciousness.

Asked if learning helps man to attain liberation from the perils of the world, the old interpreter of the tablet replied Socratically. He explained that little is to be gained by intellectual improvement unless the disciple prepares himself for honest study. As Heraclitus observed, "Opinionism is a falling sickness of the reason." Until the mind disciplines itself against the intensities of its own attitudes, there is no escape from pain. When opinions are wrong, the person can only free himself through repentance, for without this few can achieve salvation. Those who attempt to maintain their

own intensive prejudices and still press forward to a life of wisdom must arrive in the end at failure and confusion.

People come into this world with naturally curious minds and an awareness of their own ignorance. Gradually, however, they are taught the opinions of their associates and are urged to become opinionated in turn. By the time they have graduated from school, young people have lost the facility to contemplate realities without prejudice. They no longer live to grow in wisdom and grace but devote their attention to the accumulation of wealth and the advancement of career. In later years most of them discover the vanity of worldly fame but are no longer able to break away from the habits that now have come to dominate them. Finally, these troubled souls depart from mortal life into that strange world of sleep, only to be reborn again through the same gate they entered in previous lifetimes.

Most editions of the *Tablet* have a kind of appendix bearing upon the subject of good and evil. This is probably a later addition, and Dr. Guthrie, who published the translation of the *Tablet* in 1910, considers that it was derived from the Stoics. This section can be summarized in a series of brief statements: If a man lives badly, it will appear to him that life is evil. But another who lives well decides that life is good. As life cannot be both good and evil but is essentially of the nature of good because it is necessary, the answer is obvious. It is not life but man himself who determines his fortune or misfortune. For the good man, life is good; for the evil man, it is evil. It follows that the solution does not lie in changing life but in the improvement of living so that each will prosper in a benevolent environment appropriate to his own nature.



To see a world in a grain of sand and heaven in a wild flower, hold infinity in the palm of your hand, and eternity in an hour.

—William Blake

THREE SECRETS OF ESOTERIC BUDDHISM

Until recent years, the term "Esoteric Buddhism" was applied mainly to the Western interpretation of Buddhist teachings. Even today, very few realize that in many parts of Asia, the East Indian descent of Buddhist philosophy, called the Mahayana School, can be properly designated as Esoteric Buddhism. This is because it deals primarily with the invisible mysteries of man's inner life and has gradually accumulated an elaborate symbolical ritualism based upon tantric transcendentalism. This system reached its most extravagant form in Tibet and Nepal and to some degree influenced Chinese learning. More recently, the trend has been toward devotional worship similar in many respects to mystical Christianity. The old esoteric practices are now limited to the Shingon and Tendai sects, and even these are beginning to emphasize congregational worship.

It is difficult for some students of Buddhism to reconcile the mysticism of northern Buddhism with the severity of the southern, or Theravada School. It should be understood, however, that all Buddhist sects have the same basic concepts of life. The differences are those of interpretation, but in no case is the interpretation permitted to violate the essential teachings of the Sanga, or confraternity of the religious orders. Buddhism is essentially a discipline to release the inner life of man from the tyranny of his own mental processes. It is not a case of the unreality of matter but rather of the impermanence of temporality. In Buddhism, that which is eternal takes precedence, and this is contrary to the mental attitudes of most persons. Even though Western man may honor an absolute authority in space, he seldom permits the hypothesis of divinity to interfere with the expedience of an occasion. The Buddhist solves the dilemma without falling into the theological pitfall of escapism. Like Caesar's penny, the common coinage of mortal relationships bears upon one side of the symbol of mortal authority and on the other the mark of divine purpose. How can the average person serve two masters? How can he be completely absorbed in the complications of a business career and at the same time give proper honor to those universal laws without which

neither heaven nor earth can endure? This gives us a clue to the first of the three secrets of the path that leads to enlightenment.

There is an Indian fable about four blind philosophers trying to determine the appearance of an elephant. One groped to the front end and got hold of the trunk. He then solemnly declared that an elephant was a huge serpent. The second sage felt his way around the front leg of the elephant and announced with a note of finality that elephants were built like trees. The third climbed on top and decided that the creature resembled a mountain or an island. The fourth approached the pachyderm from behind, and, grasping the tail, insisted that it was some kind of a monster shaped like a piece of rope. Obviously, all of the descriptions contained a modicum of truth and were defensible; but even when they were added together they gave no idea of the true appearance of the elephant. In the same way, those who are blind to the invisible parts of the universe can arrive at a variety of concepts, and for these each will be willing to suffer and die. It is in this sense that Buddhism denies the validity of our popular explanation of universal procedure.

No one can deny the beauty of a landscape or the charm of a handsome tree growing on the side of a rocky hill. The tree is certainly there and so is the hill, but these facts are strangely devoid of meaning. We are reminded of the immortal words of Gertrude Stein: "A rose is a rose is a rose." We are so constituted that we are seldom willing to contemplate any scene visible to the eye without trying to interpret it in some way. A tree must have significance, and our first approach is the study of trees based upon the best available texts. We may even become so addicted to these noble forms that we devote our lives to tree surgery; yet in the end all we have explored is the physical structure. We still know nothing of the reason for a tree or how its rudimentary nature has enabled it to flourish for centuries or furnish shade to tired farmers.

Socrates also felt the pressure of this type of dilemma. Holding an onion in his hand, he asked one of his disciples a number of pertinent questions. "What is this?" asked Socrates. "It is an onion," replied the disciple. "What is an onion?" inquired the master. "It is a vegetable," answered the disciple. "What kind of a vegetable?" pressed Socrates. "An onion," replied the disciple. Socrates smiled

broadly, remarking, "Excellent! Now my ignorance is complete!" All this sounds facetious, but there is a valuable lesson concealed behind the story, whether it is true or apocryphal. The mind, moving in a cycle of words, defines one word with another, but the whole sequence is merely one way of concealing ignorance. Dr. Hayakawa, the celebrated semanticist, gave us another example when he asked a student why a pig is called a pig and received the immediate answer, "Because it is such a dirty little animal."

Locked within a world of arbitrary meanings which have accumulated through the ages, we have become slaves to a dictionary, even though it has been acknowledged from the beginning that no dictionary can convey meaning; it can only tell its usage. We might long ago have explored the higher dimensions of possible meaning had we not been satisfied to perpetuate usage. The child graduates from school, not because he understands the atom, but because he has memorized certain words that are supposed to describe and define the atom. Buddhism, naturally, does not devote itself to problems of semantics, but it does emphasize that we live in a world which we have almost completely intellectualized. The mind makes our laws and must multiply them in an effort to preserve social institutions. The mind tells us what is right and wrong without insight about either, and morality as a result is constantly changing according to the pressures of the hour.

We also think in words, identifying our concepts by naming them. In the course of time, words have taken precedence over their own meanings, and we have forgotten that ideas are living things and words only bodies for the transmission of expressions of consciousness. The word-bound person therefore is essentially materialistic, accepting verbal forms instead of the principles that they are intended to convey. We have always identified persons by their names or their appearances, assuming that the human being is what he appears to be—merely an animated image.

In an effort to free the inner life from this prison of sounds and appearances, Buddhism developed meditational disciplines, of which the most familiar to Westerners is Zen. This is based on the concept of non-verbal transmission. The esoteric sects have substituted symbols for personifications and have also assumed all

personifications to be symbols. In a further effort to purify the mind from its image-building tendency, the Shingon sect has substituted Sanskrit spell-letters with their ritual sounds in order to protect its followers from the tendency to idolatry. The simplest way to escape from bondage to word imagery is to be constantly aware that all visible objects, animate or inanimate, are diagrammatic. They are mandalas, carrying within them the truth that must be discovered by human contemplation and the continuing unfoldment of extrasensory insight.

The second secret is concerned with the objectives of personal life in this world. Unless present conditions are meaningful and contribute to the ultimate enlightenment of the individual, there is no valid reason for personal existence. Buddhism has never been willing to accept the idea that the human being is merely a biological accident. Humanity is a collective entity moving through spheres of manifestation as a stream flows from its source and finally mingles its waters with the ocean. The present life is considered to be a single bead on the rosary of the Eternal Buddha. The thread passing through the beads and tying them together is an energy founded in willpower. It is the will of the mental complex to continue to exist as an embodied being. Therefore, when one body is exhausted, it fashions another. We assume that to be embodied is to be alive and to be unembodied is to be dead. This concept is simple but unfortunately incorrect. Buddhism takes the exact opposite point of view and in this shares the convictions of such Western thinkers as Pythagoras, Socrates, and Plato. All three stated in one way or another the fundamental thought that the body is the sepulcher of the soul.

Actually, to be embodied is only a disaster when the mind begins to misunderstand the meaning of incarnation. It is the mind that dooms us to death the day we are born and is always able to prove that we are fragile creatures living continuously in the shadow of tragedy. The reasoning of the mind is unnecessarily fatalistic. When a person leaves this world, all that remains is a body, which will ultimately disintegrate. The sensory perceptions would incline to be the belief that the being perishes with the house that it occupied. Western religion has done very little to make the after-death state attractive to the living. It has been

regarded as a place of punishment or reward, and very few feel that their virtues assure them a blessed future.

When the Buddhist stands firmly upon the conviction that we are all part of a process which must end in perfect enlightenment and that death is only an interlude between incarnations, the mind takes hold of this thought and elaborates it into a complex philosophical teaching. Here again, thinking becomes excessive, and beliefs are circulated which are not acceptable to the reasoning power of the soul. Buddhism brings out an interesting point here, namely, that reincarnation depends upon the law of karma. One way of putting this is that man is not here to directly cultivate his virtues; rather, he is born to correct his mistakes. Because these mistakes include nearly every attitude with which he is familiar and every policy popular in society, it becomes evident that man must find some way to lighten the load of his own ignorance if he is to discover the true meaning of himself. As trouble originates in ignorance and is multiplied by selfishness, we have built a world in which these factors predominate. To escape from suffering we must break the vicious circle of trying to build a career by the cultivation of pressures which can only end in self-destruction. The destruction of the body, however, does not result in the sublimation or termination of pressures. They go on and impel to further reimpodiment. This is one of the reasons why headstrong children run into early troubles. They are streams of pressure building new receptacles which in time the pressure will again destroy.

Buddhism recommends the cultivation of tranquility because it reduces the intensities which cause suffering in this life, and the perpetuation of this suffering itself in future incarnations. Primarily, it is not a person who goes on, but a syndrome of psychological pressures we call the personality.

Many have felt that it is ironic that a man's reputation can survive him or that he can build a chair which will be in good condition centuries after he has departed from this life. It would seem that we fade away and the things we do survive us. This is another statement of the pattern which involves karma and rebirth. A man builds a bad disposition. He lives with it and inflicts it upon others. In time, he goes to sleep in the grave, and it is assumed that his inconsistencies end there. Actually, he does sleep with his an-

cestors (unless they have become reimpodified) but his disposition survives him, forming a new body in which he will again be imprisoned by his own temperament until he learns the errors of his ways. The lesson here is to so regulate our living that we leave this world at peace with ourselves, free from all regrets and certain that we have caused no misery to those who survive us. If we attain this condition, we are spiritually healthy, and from the Buddhist point of view, truly normal.

The third secret which we will examine has to do with the maturing of our emotional content. Love has always been a very mysterious power of the human soul. It may be said of love, as of God, that when defined it is defiled. Unfortunately, we cannot understand our own emotional pressures any better than we can estimate our mental proclivities. Feelings, like the sacred lotus flower, rise from the depths of the unconscious and unfold when they reach the surface. Unfortunately, all of our emotions are not beautiful or good. But they are ours and we are resolved to express them at all costs. In the enchanted garden of man's inner life, affections are described as beautiful plants with poisonous serpents twisted around their stems. This may be considered an excessive simile, but counselors are well aware of the desperate situations which can result from undisciplined emotions.

Modern Buddhism does not believe in frustrating normal feelings. Buddha himself stated firmly that love takes precedence over wisdom in the attainment of enlightenment. He also pointed out, however, that the emotions are part of the psychic content which contributes to man's redemption. Since emotions are stronger than the mind, they often overwhelm useful mental decisions, until finally thought is used to justify emotional purposes. It is not possible for the human being to sublimate his emotions by exertion of his willpower or through the frustration of his natural instincts and attitudes. Where a person is overinfluenced by others or held too tightly in the grip of his own restraints, he will certainly become a neurotic. Buddhism, therefore, seeks to liberate affections from ulterior motives. If this can be accomplished, the troublemaking factor can be eliminated. It is not necessary that love should be overpossessive and tyrannical or childishly immature.

The Platonists regarded love as one of the eight powers of the

soul which they symbolized by the octahedron, a symmetrical solid with eight similar surfaces. The Neoplatonists classified affections in terms of their objectives, recognizing essential differences in quality between love for God and love for one's children. There might be a deep devotion to country and also to parents. Each is proper if not excessive, but affection that does not accept responsibility is deficient. In Buddhism there is love of truth, and certainly in most Buddhist countries there is love of beauty. Emotions become gentle and kindly when one sits quietly in a lovely garden or stands in the presence of some personification of universal benevolence. Buddhists have created the term "compassion" as the safest of all emotional attitudes. Compassion is an almost parental feeling. It is a tender solicitude for a person whom we deeply regard. It has within it no basic self-centeredness. Not seeking to hold, it releases, and by releasing, holds most securely.

The goal of human evolution in mystical Buddhist sects is the Bodhisattva state. Actually, a Bodhisattva personifies the release of compassion through our own hearts and lives—unselfish love incarnate in the truly mature individual. Romantic overtones are not destroyed, but rather ennobled. There is no unreasonable restraint upon any expression of affection—mental, emotional, or physical. But there is a gracious honesty ever mindful of the Scriptural words, "love suffereth long and is kind." The martyred sages of the world are symbols of love suffering long. In Buddhism, the coming world teacher perfects the concept of kindness, for the word "Maitreya" means kindness. It is this teacher who brings the message of the brotherhood of all that lives.

A Buddhist may take the attitude that we should not think of what the world can do for us but rather what we can do for ourselves by sincere effort. Such a philosophy is built upon the conviction that inner peace must be earned by a victory of realities over illusions. Troubles are themselves illusions rooted in the "grande illusion" about the meaning of life. Never, however, is the process of liberation a terrible struggle with a formidable adversary. There is nothing opposing us except our own ignorance. We are not born into a vale of tears, but if we are naturally despondent, our entire journey through life will be saddened.

Material life is a school and each embodiment is a day of instruction. What we learn from our studies we must apply to the conduct of our affairs. Education is only important to the degree that it liberates us from mistakes originating in ignorance. Education for its own sake is nothing; but when applied to its legitimate purposes, it is a wonderful aid to self-improvement. It is regrettable that most of those who believe they are born to have a good time are unable to prove their point. This is because happiness must always be a byproduct. If we keep the rules of living and grow a little every day, we will be reasonably happy. If, however, we strive desperately to satisfy ambitions and desires, there is a good chance that we will be miserable to the end. Our troubles are of our own making, and what we have caused we must cure.

In the old demonology of Europe, Prince Beelzebub, Generalissimo of the Army of Fallen Angels, comes into the presence of the sorcerer who has placed a five-pointed star on the threshold of his door. The demon had no difficulty in entering because two points of the star faced him. But when he tried to leave, he was confronted by the single point and could not make his exit. The magician then asked, "Why do you not leave by the chimney, which is unguarded?" The evil spirit replied that for gods and demons there is a law stating that they must depart by the door wherein they came, and in the fullness of time they must undo all the ills that they have done. The devil in this case is a good personification of self-will in rebellion against Infinite Will, which is the substance of the legend of the fall of Lucifer. Man himself—that proud spirit of negation—must also undo all the ill that he has done. There is no other way that he can escape from the wheel of rebirth.

The three objectives emphasized in Buddhist thought are: (1) to release thought from imprisonment in words; (2) to discover a purposeful pattern for physical living; and (3) to make right use of emotional potentials. If we bear in mind the three points described we shall have a working foundation in the Esoteric Buddhist tradition. This can be understood only by those who live its principles, and for the rest it is an unscrutable mystery.



ART AS AESTHETIC DISCIPLINE

PART II

Increasing contact between the United States and Japan has opened a new world of aesthetic appreciation to the disillusioned Occidental. Many Americans are now taking a serious, almost devout, interest in Japanese gardens, flower arrangements, the tea ceremony, Zen meditation discipline, and Shoji Screens. The folk arts and crafts which flourish in old Japan are being revived and adapted to contemporary tastes. In spite of the amount of artistic material which has left Japan in the last twenty years, the supply appears to be inexhaustible. Japan is not as large as the state of California; yet hundreds of volumes have been published covering the aesthetic history of the country and the incredible craftsmanship which it has produced. There is hardly a field of art in which the Japanese people have not excelled. It has been reported, however, that until very recently they had slight facility in oil painting.

For discriminating collectors, Japanese art offers a variety of stimulating adventures. A fair supply of important pieces is still available at prices within the range of persons of moderate means. Real bargains can be found now and then when old estates are sold under the auctioneer's hammer. Valuable paintings by artists whose names cannot be deciphered or are unknown in the West are frequently offered at prices determined by the fickle mood of a thrifty shopkeeper or the prevailing weather.

Sometimes an art collector will be asked why he is willing to struggle and sacrifice to accumulate works of art when he can gaze upon the greatest masterpieces of all time in museums or galleries. The "I-can-enjoy-it-without-owning-it" attitude satisfies the person who has never experienced the psychic need for intimate association with objects of beauty. The real art lover is not merely a tourist in the realms of the beautiful—today the Louvre, tomorrow the Luxemburg—because for him the inspired productions of his fellowmen are wonderful mysteries that must unfold their secrets by degree. These works of art are friends to be cultivated,



Set of antique Buddhist images. In the center is Gautama Buddha. On the viewer's left, Daruma, founder of Zen; and on the right, Dogen, a famous early Zen priest. This set represents better material that can be found in old Japanese shops.

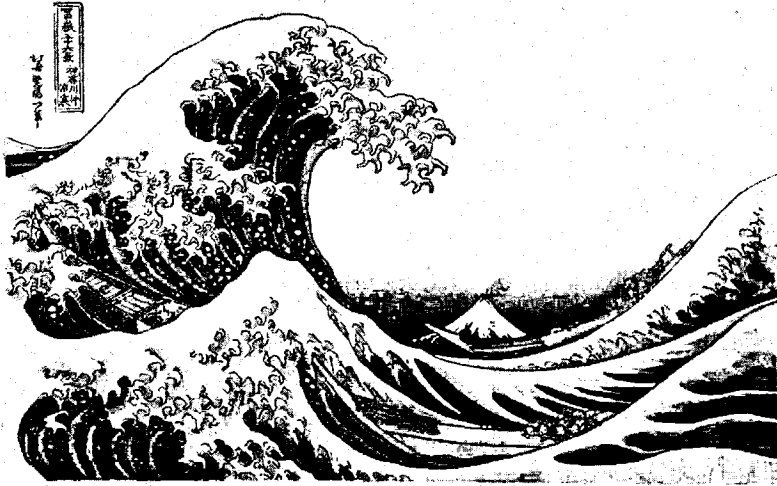
to be enjoyed at leisure, available in special moments when we long for the companionship of congenial souls. The great picture or the good book is a very present help in time of trouble. Some people are born to create beauty and others to value the beautiful. Without both types, most of the lovely things men have fashioned would have perished long ago.

Those following the safer course for amateurs and purchasing only from reputable dealers specializing in Japanese art may also find themselves pleasantly surprised. Prices of significant items are lower than work of equal merit originating in Europe. While the true art lover is not primarily concerned with monetary matters, present world conditions force him to a measure of practical thinking. He may find it expedient to justify his expenditures to other members of his family or even to himself. As the works of the Japanese masters become better known in the West—and this knowledge is broadening daily—fine examples are increasingly difficult to secure for the demand is already in excess of the sup-

ply. As fine old pieces will not be allowed to leave Japan in the years ahead, we must soon be satisfied to purchase skillful reproductions.

Speaking of reproductions, a fantastic situation is developing in America. Many stores specializing in expensive decorations for modern homes are featuring, not fine copies of Eastern and Western art treasures, but the crude American imitations cast in plaster and painted every conceivable color. These copies are a triumph in mass production but completely devoid of artistic or financial value. The prices charged for these aesthetic annoyances cause one to shudder. A plaster of paris copy of a small Siamese head of Buddha is priced at \$37.50! I remember a dealer who had three genuine examples nearly two hundred years old which he was delighted to part with for \$25.00 each. Anyone who contemplates paying from \$50.00 to \$300.00 for a plaster or reinforced concrete object d'art will do well to pause and consider. His plaster elephant was worthless when he bought it and has been declining in value ever since. Lithographic copies of Japanese paintings and prints have a ready market but are not true collectors' items. If the reproductions are accurate they are valuable to students who have slight hope of ever seeing or examining the original, and no one can deny that such prints are decorative. They are worth the few dollars asked for them, but there is no justification for putting such a picture in an ornate frame and selling it to the unwary for \$69.75. You would be amazed at the lovely authentic pieces you could buy if you were to take this amount of money to a reliable dealer. If your purse limits you to copies, the dealer will assist you in collecting examples which favorably compare with the original and will hold their value in terms of the purchase price.

Illustrious names do not necessarily mean high prices. Original wood-block prints such as "The Great Wave" by Hokusai and "The Monkey Bridge" by Hiroshige are expensive, if they can be found at all. But less famous prints by the same artists cost little more than we are now accustomed to pay for a lithograph by some contemporary artist of limited ability. The purpose of art is not to encourage lovers of beauty to wasteful extravagance. This



The Great Wave by Hokusai. This famous Japanese print is said to have been inspired by the Chinese Taoist philosophy, with its yin-yang symbolism. This is a modern copy printed from wooden blocks like the original and available at a reasonable price in many Japanese art shops.

is why there is an increasing tendency to seek original works by dedicated modern craftsmen. Folk art fits this requirement and protects the buyer from the often dubious practices common in formal galleries.

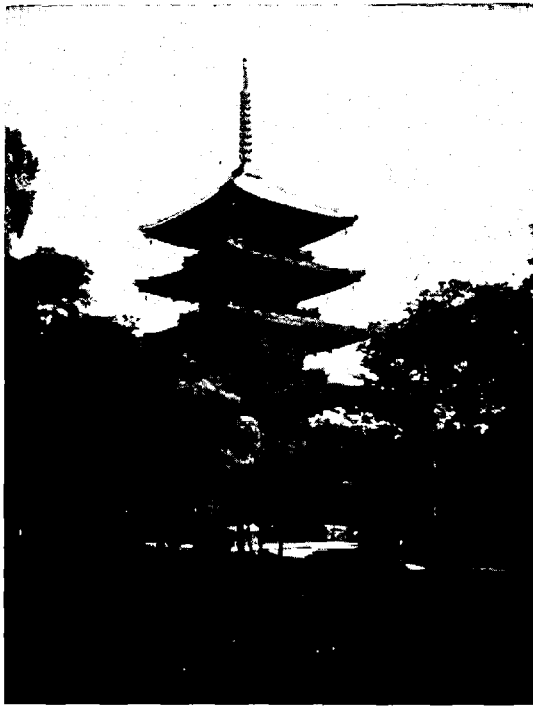
Like most Asiatic nations, Japan has laws restricting the export of National Treasures even though the items may be in private collections. This rule has been suspended in a few cases, and recognized world museums have been allowed to purchase valuable property held by individuals or temples. There is still the possibility that a Japanese item of very high quality may slip through customs unrecognized by either the seller or the buyer. Even in Japan dealers are buying from each other, and prices have risen more rapidly than is probably justified. Even so, good things are offered, in many cases substantially below their true value.

When Oriental art was first available to Western collectors, a small group of highly opinionated specialists arbitrarily decided what was collectable and what was not collectable. They depreciated Japanese art on the assumption that it was copied from Chinese originals. Younger men now coming up in the world of art are modifying this judgment and are fully aware that while Japan was strongly influenced by Chinese culture, it has a valid art tradition of its own and adapted Chinese designs without descending to slavish imitation.

In recent years, Japanese antique dealers have tried to replenish their stocks by going into remote districts and picking up curios and curiosities from small stores and private families. This is becoming more difficult, and even dealers' auctions contain very little desirable material. Considering the small size of the country, it is amazing that anything remains for dealers to discover. This is due to the fact that in older times the entire life of Japan was centered in its crafts and arts, and interesting items were produced in very large quantities.

Until 1970 a flea market was held every month at the Toji Temple in Kyoto. I once visited this sale and found the courtyard and extensive grounds of the temple filled with temporary stalls where a variety of goods were displayed, including food and soft drinks. A friend who was aware of the shortage of artistic material told me that if I hoped to find anything worthwhile at the Toji flea market, I would have to get there by five o'clock in the morning. If I waited until six o'clock, it would be useless to attend the sale. So desperate is the state of affairs that prominent Japanese antique dealers are sending their buyers to the United States, England, and France in an effort to buy back Japanese rarities. Every day, fine pieces are returning to the land of their origin, and unless some catastrophe occurs, the best of them will not again leave the country.

A great many amateur collectors are influenced by the factor of age. Works of art have come to be considered desirable in terms of their antiquity. A painting three hundred years old commands



Five-Story Pagoda at Toji. It is in the extensive grounds of this temple that open-air markets for the sale of art goods were held regularly until about three years ago. They have now been discontinued.

a higher price than a picture of equal merit that is only one hundred years old. This veneration for age probably originated in the Orient and strongly influences both native and foreign buyers. A collector purchasing a work of art, the price of which has been enhanced by its age, must be an expert or secure the assistance of a qualified appraiser.

In both China and Japan, the copying of masterpieces has never been regarded as dishonorable. It was ethically proper for a student copying the work of his master to add the signature of the original artist. After all, credit should be given to the teacher. Even the greatest museums of the world have been deceived by splendid copies of old works, and even perfectly honorable dealers can be

wrong. The customer's only protection is a proper certification given by a reputable merchant and supported by a money-back guarantee.

To a degree, that which applies to painting and statuary is also applicable to architecture. Fortunately, old buildings are not for sale, so they present no problems to tourists. A certain temple, however, built in the ninth century was burned down in the eleventh century, and the replacement erected in the thirteenth century was demolished by an earthquake. By the pious efforts of its abbot, the temple was again rebuilt but was completely destroyed as the result of civil war. The last reconstruction, by popular funds, occurred in 1840, but the building is now regarded as original in all its parts and is listed as one of the few surviving examples of ninth century craftsmanship. This is partly due to the fact that each rebuilding was accurate to the smallest detail.

In Japan, it is safe to say that with certain exceptions, price is largely determined by whether the item was made before or after the beginning of the Edo period. In round terms, this period extended from A.D. 1615 to the coronation of the emperor Meiji in 1868. It is assumed that earlier pieces are either locked away in the treasuries of temples and museums or are in poor condition due to the ravages of time and circumstance. Even so, the pre-Edo items are greatly admired and are especially favored by the Japanese connoisseur. It is true that many of the earlier paintings and sculpturings reveal creative integrity which transcends the powers of most contemporary artists. There is a reason that they are rare and highly valued, but productions of the Kamakura period or earlier are beyond the reach of the casual purchaser.

Many exquisite early treasures were copied during the Edo period, and some of these copies are extremely beautiful. In the area of religious works, they provide all the information necessary to the religious historian concerned with the imageries of the different Buddhist sects. After the consolidation of Japan under Meiji, creditable reproductions continued to appear, but early in the twentieth century, marked deterioration of skill is noticeable. In



Benten. A hand-colored woodblock print showing the blending of the Shinto divinity with the Buddhist deity, Kannon. Late eighteenth century.



Man with Rooster. Japanese netsuke of a European gentleman as he appeared to the wondering eyes of early Japanese. This is a recent copy of an older piece.

the last ten years, however, some excellent artists have arisen to carry on the old traditional procedures.

A practical way of classifying Japanese art is based upon the present policy of native dealers. A work of art that has been finished within the last five years should properly be called "new." If it has some age and may have been produced in the last fifty years, it can be referred to as "recent." If it is from fifty to one hundred years old, it is proper to refer to it as "old." A work of art that can be proven to be over one hundred years old can be legitimately termed "antique."

Among the most popular collectors' items today in the field of Japanese art are small toggles called *netsuke*. These are miniature

carvings or castings of ivory, bone, wood, metal, or ceramics usually measuring approximately one and one-half by three inches and sometimes considerably less. They clearly reveal the extraordinary skill of Japanese craftsmen in making small articles. Netsuke were used principally during the Edo period, perhaps a little earlier. The primitive ones are quite crude and have not been especially appreciated by collectors. Folk netsuke are gaining in popularity. After the introduction of Western clothing, Japanese gentlemen gave up their native costumes. When they no longer wore *obi* (sashes) to support their swords and inro, netsuke fell into disuse. But as the local demand for these charming little carvings decreased, foreigners became enamored of them and purchased netsuke in huge quantities.

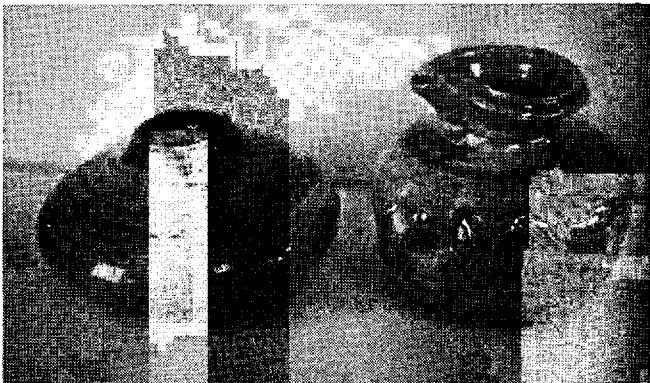
Between 1890 and 1910, many netsuke reached America and Europe, where they became popular collectors' items. In those days, the going price for a good ivory netsuke was from fifty cents to three dollars. This may explain why many of the finest collections in Western countries were assembled at that time. In the course of years, the Japanese gradually recovered from their veneration for Occidental manners and customs and began to revive interest in their own arts. Prices of netsuke rose sharply, and according to the records in English auction houses a rare specimen of exceptional quality may bring \$1,000.00 today. In spite of rising prices, netsuke continue to leave Japan at an astonishing rate, and in another ten or fifteen years, old examples may be almost unobtainable. Is it fair to say that a netsuke is only valuable because the carver has been dead for two or three centuries? What about the excellent ivory- and wood-carvers alive today whose work is equal to any of the older and more venerated masters? As the supply of antiques dwindles, is there any good reason why those who enjoy these miniature figures with their gay and whimsical themes should not be perfectly content with fine hand-carved pieces which are the original work of modern craftsmen?

Progress has led to another interesting complication. An excellent modern netsuke carver expects to make a fair living with his skill. When he produces an outstanding original work, he signs it with

his name and places it in a high-grade shop for sale. He assumes that he will be paid for the time, skill, and originality which have contributed to his miniature masterpiece. If a collector wishes to order such a netsuke from an artist of this caliber, he may select his theme, pay for the work in advance, and wait several months for delivery.

The Japanese are faced with the same difficulty that confronts American craftsmen. If skilled workers in a high tradition cannot make a fair living, they will leave their trade and seek employment in industry. If such a procedure becomes general, the good quality of artistry will cease, and the netsuke of the future may be conveniently cast in plastic. As there is no longer any practical purpose for the use of these toggles, we must assume that netsuke are on the list of endangered products.

We should also give a little attention to the labors of humble potters. Good teabowls by distinguished families of ceramic workers were greatly prized in ancient times. They were usually purchased by nobility and are now very expensive. Early Portuguese travelers reported that Japanese nobles preferred the gift of a good teabowl to the annexation of a large tract of land. The Japanese



Modern Seto Ware. The old pottery kiln at Seto has been making folk ceramics for more than 150 years. The designs are delightful, and the colors are harmonious like the shades of autumn leaves. Such items are obtainable in the stalls leading up to temples in Kyoto and Nagoya.

collector of teabowls has no competitor; he understands the value of the old bowls and will seldom allow a fine one to leave the country. It is hard to estimate the value of such bowls, especially famous ones which have descended for several generations in an illustrious family and which may cost thousands of dollars. The most prized bowls are consistently crude in appearance and are often misshapen, but each has some extraordinary peculiarity which places it in the *shibui* classification. Such bowls have special names by which they are referred in the family records.

Most authorities on Japanese folk art have lamented the dying out of the old skills; but as the standard of living in Japan rises, creative talent is being rewarded rather handsomely. Modern potters working in the old tradition with some contemporary innovations get good prices for their work, and the supply is never equal to the demand. Artisans in a number of fields have been designated "living cultural assets," and this recognition by the government has been most beneficial to all concerned.

Because these conditions prevail in many fields of Japanese art and in other countries where old crafts are perpetuated, modern collectors should be realistic. They must pay very high prices for the few antiques that are available from time to time or they must take into serious account the works of contemporary artists of ability and integrity. The buyer of the newer works will not suffer investment-wise. Even recent material of outstanding quality is advancing in price, and there are more purchasers in the countries where these arts are practiced. Actually, value must be based upon the intrinsic merit of the product and the creativity which it reveals. While age is still a consideration, the inevitable deterioration brought by time or use will take its toll of the older works. This means that the ownership of a rare and genuine antiquity is more of a responsibility than some like to assume. It is the duty of the owner of any precious thing to pass it on for the future in as good condition as he himself received it.

It is a mistake to bring into this country a great work of Oriental art which is most certainly fragile, unless the owner has proper



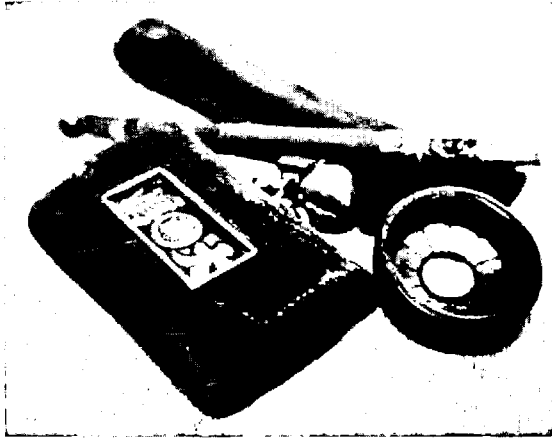
Oni-no-nembutsu. A modern Otsu-style painting by Shozan Takahashi, a descendant of an old Otsu-e artist. Pictures of this type can be purchased at the shop of the artist in the town of Otsu.

facilities for its preservation. Otherwise, it may be damaged by excessive temperature, humidity changes, carelessness, and even vandalism. I have seen a number of fine Oriental artifacts in Japanese homes which have been preserved in perfect condition for several centuries but were reduced to utter worthlessness within a year after they had passed to a foreign land. No one intends to be careless, but it is poor practice to place a rare piece of antique lacquer on a radiator. Nor can one afford to put a fine and fragile silk Japanese screen in a room with small children and playful pets. Nearly all old wood and ivory will crack if the air becomes too dry.

In the West, we have a tendency to feel that everything should

be *functional*. A choice old netsuke is useful on the pull-cord of a modern lamp. Holes are drilled in the bottoms of priceless Chinese vases so that they can be wired as lighting fixtures. Reproductions would be just as satisfactory for those of utilitarian minds. Rare scrolls have actually been glued down as wallpaper, old brocades cut up to make doilies, and priceless teabowls have ended their careers as ashtrays. Many people are also opposed to the natural signs of age. They love to polish the patina off old bronze, forgetful that the consummate artistry of aging put it there. Old images are sometimes repainted to match the decor. Valuing our own opinions above the judgment of the ages, we cheerfully destroy beauty that we cannot comprehend. A good case in point is the person who paid over \$1,000.00 for a magnificent antique Chinese teakwood bed. It was unfashionably high, so the new owner cheerfully cut off the long legs. It was too ornate, so a large sum was spent having it redesigned and finally painted antique white! Later, when impelled to redecorate his home, this vandal was insulted when no reputable dealer would offer \$25.00 for the mutilated bed. It was sad indeed that a fine piece of furniture that had survived fires, wars, and earthquakes should have been reduced to junk by a well-intended ignoramus. Perhaps this is why the aristocratic Chinese preferred to have their belongings buried with them.

Among items which can still be purchased at reasonable prices are Japanese religious antiques, which are less understood and therefore not so highly appreciated in the West. The popular wood-block prints produced during the Edo period, during the colorful era of the Kabuki theatre, are much favored today. But religious prints called *ofuda*, some of them three or four hundred years old and very satisfying to art lovers, can still be collected inexpensively. The trend is already toward somewhat higher prices, but there are still bargains to be found. Other interesting items include old chests and boxes, ships' safes, small cabinets with old hand-forged hardware, and a variety of handmade baskets. Fans—sometimes referred to by the Japanese as “funs”—have not come into their own, and fragments of ancient brocades—some dating back nearly one thousand years—offer a fascinating field for research. Handmade tobacco pouches, sometimes carved from wood,



Tobacco set, suitable for a prosperous merchant. There is a pipe, pipe case, netsuke, ojime, and tobacco pouch with ornate clasp. There is increasing interest in examples of this quality.

are quite interesting, especially those from the Ainu people of Hokkaido.

Another neglected group of folk art is the *Ema*, or small votive tablet hung in Shinto shrines. These tablets combine the charm of old Otsu pictures and other primitive types of Japanese peasant artistry. *Ema* pictures are of various sizes, painted on wood, and the most interesting measure about five by seven inches. Here is a wonderful field for those interested in religious folk art and who have found Greek icons rather too expensive.

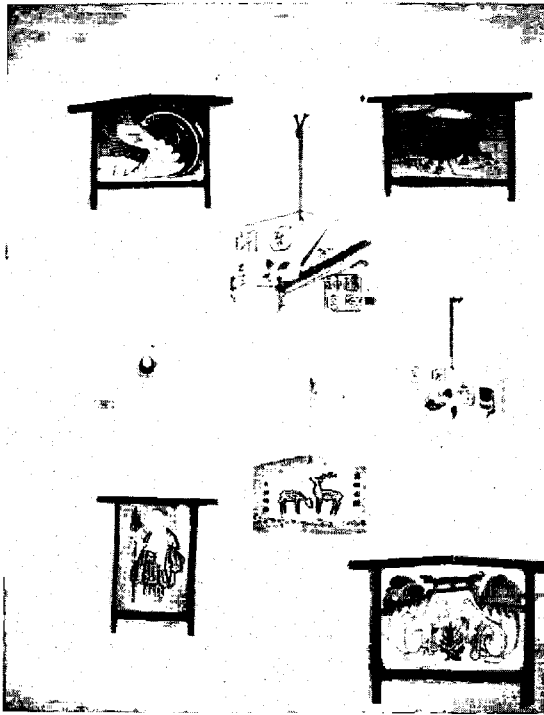
Tourists with natural collecting instincts can assemble groups of inexpensive novelties that are great conversation pieces when the visitor returns to his own land. Nearly all temples and shrines sell small souvenirs. One sanctuary may feature charms for each sign of the zodiac, certain to bring good fortune. Another might issue what appear to be large gold coins based upon the Daimyo coinage of centuries past. Those given at the temple are only plated, but have special religious inscriptions added and come in attractive little boxes. At the Phoenix Hall in Uji, you can buy an interesting decorated replica of one of the heavy studs that ornament the prin-



Door ornament from Uji. Replicas of these ornaments in metal and attractively antiqued are popular souvenirs that can be purchased at the Phoenix Hall. They are inexpensive, and a collection of such material will bring back many happy memories.

cipal doors, and this makes a delightful paperweight. Sometimes there are charms written on paper or small models of the principal image enshrined at the temple. By securing some memento in each place visited and carefully noting the circumstances under which the item was secured, an unusual record may be kept of strange places visited. These souvenirs seldom cost more than a few cents, but they cannot be bought outside the temple precinct.

The Oriental collector differs considerably from his Western brother in his motivations for purchasing a work of art. The Easterner is not likely to be much concerned about what we call "decorative quality." As the Eastern home is almost bare of furniture, it is of little interest whether or not a painting matches the wallpaper or blends with the upholstery. The main concern is the presence of a mysterious and superlative quality which distinguishes the item under consideration. The buyer is an informed and en-



Small Ema Pictures. These votive paintings are used in Shinto shrines, and modern ones are still made. At the top row are the rooster, hen, and ox. Below is a design of a toy for the year of the rat. In the next row is another rat design, and to the right, another design for the year of the ox. Right below, the Kasuga Deer, and at the bottom left, Jizo, with the foxes of Inari to the right.

lightened person himself and seeks to understand the spiritual insight of the artist. He wants to discover through the picture itself the degree of self-discipline and mystical exaltation which the painter has attained. The purchaser actually wishes to be inspired and instructed by a work of art which is superior to himself. Because of these requirements of his own nature, he may choose a scroll which consists only of decorative writing, because in his judgment, exquisite calligraphy is as beautiful as any picture. If the work of a contemporary artist is equal in merit to an earlier paint-

ing, it will command the same respect. No one can contribute more to the future of art than the discriminating collector who recognizes contemporary ability and supports it with his patronage.

In summary, Oriental art is the greatest challenge in the world of modern aesthetics, and it contributes immeasurably to the improvement of Western art by restoring the dignity of meaning. Classical Eastern art is never used for propaganda purposes, such as the advancement of social causes or perpetuation of class antagonisms. It is not supposed to shock, amaze, bewilder, or simply annoy the viewer. A good Japanese painting has many levels of interpretation and may be just as acceptable to a young housewife as to an old Zen patriarch. Art must ennoble the house where it is placed and bring to its temporary proprietor a more harmonious relationship with universal beauty and the laws governing human conduct. Also, there is often a sly humor which reminds us not to take ourselves or our world too seriously.

Small art objects on shelves and in cabinets can be enjoyed year after year. The subtle idealism in Oriental art sustains constructive interest in life and helps to restore our faith in human nature. We all need a certain amount of beauty in our immediate environment, and we may find that the study of Oriental art will open a new universe of mature values, contributing in many ways to peace of mind and personal happiness.

SPECIAL NOTE

Recent developments in the Oriental art market require thoughtful consideration. The devaluation of the dollar is bound to result in a sharp increase in the cost of the desirable material. This will affect Japan and the countries which were discussed in the spring 1973 issue of our Journal. A practical example is the unfavorable rate of exchange in terms of Japanese currency. A little over a year ago the rate of exchange was 360 Japanese yen for one American dollar. In 1972 the dollar weakened, and the exchange was set at 300 yen to the dollar. The recent ten percent reduction in the value of the dollar sets the value of the yen at 265 to the dollar. This

is equivalent to almost twenty-five percent loss in buying power of the dollar in the past year and will inevitably result in a major rise in the cost of all artistic imports from Japan. This is not the whole story, however, for in the past two or three years Japanese dealers have raised prices due to scarcity of older items and the rapidly rising cost of labor and material. This means that those who purchased before this deflation of the dollar will find that their holdings are increasing considerably in value.

The situation is worse with European material. Consistently, European works of art have brought much higher prices than articles of similar value originating in Asia. Most European antiques are now prohibitive, and many modern goods are of indifferent quality—decorative rather than meaningful. Even with all the economic instability, artistic art is still selling substantially below value. From the standpoint of distinction, the Japanese painter Sesshu is equivalent to Western artists such as El Greco or Leonardo da Vinci. Sesshu paintings are held in high esteem, but when one becomes available the price is far below that of a Western masterpiece.

Oriental craftsmen are generally more conscientious and painstaking in their work, and there is an atmosphere of creative integrity which is rapidly fading away in Europe. Even though the supply of better grade Oriental material is dwindling, those interested can still assemble unusual groups of paintings, ceramics, and carvings without worrying about inflated prices.



The secret of life is in art.

—Oscar Wilde

The temple of art is built of words. Painting and sculpture and music are but the blazon of its windows, borrowing all their significance from the light, and suggestive only of the temple's uses.

—J. G. Holland



In Reply

A Department of Questions and Answers

QUESTION: *Is it a good idea for elderly people to consider disposing of their possessions while still alive?*

ANSWER: Persons with whom I have discussed this matter are not in agreement as to the motives which have impelled them to dispose of their possessions. Also, attitudes have changed considerably in recent years due to such considerations as pension plans, retirement programs, and social security benefits. We can discuss several points of view which may be equally valid.

In nineteenth century America the average citizen expected to provide his own retirement funds. On the authority of Benjamin Franklin's famous statement, "A penny saved is a penny earned," our forebears expected to live frugally and build up reserves against rainy days. Thrift was not as difficult for them, as there were fewer temptations to extravagance. Styles changed slowly, and many luxuries which we deem necessities were not available in the mail order catalogs. In the true Christian spirit, elders expected their belongings to pass to their children who would also maintain the same policy in money matters. Possessions, therefore, were basic essentials, and sentimental bequests were mostly family heirlooms. One lady I know inherited her mother's wedding dress, an album of ancestral portraits, and several pieces of jewelry which had been in the family for five generations. In those days it was generally known that these treasured keepsakes would be divided among the children at the appropriate time.

A few years ago I visited a small midwestern community where the old way of life was still perpetuated. The principal house was

an architectural masterpiece of the 1870's. It was well kept up, and its original bric-a-brackery was dimly noticeable under twelve or fifteen coats of paint. The distinguished family firmly settled in this mansion would not leave it under any circumstances. To modernize it would have been an act of treason against the neighborhood and the ancestral ghosts. There were no expensive changes to deplete the purse, no redecorating or refurnishing, and a minimum of maintenance. Money that we would waste on such a house was tucked away in the local bank, which was still functioning with equipment installed shortly after the Civil War. However, if the house passed to an eldest son today, I suspect that he would sell it within a month.

It was in the early twenties that Henry Ford made some depreciatory remarks against thrift and economy. He felt that the automobile ended an old way of life. When he finally reduced the price of his Model T to less than four hundred dollars, people found many new ways of spending money. Incomes were still comparatively low, and available luxuries were not expensive. Soon, however, we began to hear about the high cost of living, and shortly thereafter, the cost of high living.

There were also other changes. Educational facilities improved, culture began to reach out into the villages and farms, and the middle class discovered that nothing separated it from the upper class except limitation of funds. By the turn of the twentieth century, social horizons had broadened to the degree that nearly everyone was developing expensive taste. The depression of 1929 was a setback, but the country recovered; and as government became more paternalistic most folks decided that they could continue to humor their extravagancies. About this time also, the phrase "keeping up with the Joneses" was heard throughout the land. Priceless family furnishings were cast aside in favor of Grand Rapids furniture. Old houses were simply *passee*, styles of clothing changed rapidly, and more costly interests and avocations were status symbols. No one realized that the old house would become a national monument, the old chairs and tables priceless antiques, and discarded knick-knacks valuable curios.

In many ways, however, new possessions complicate living. With

rapidly changing tastes, things lovingly assembled might be regarded as junk by our descendants. Accumulating assorted curiosities became habit-forming. Tastes determined specialization, but every house began to take on the appearance of a curiosity shop. Still later, the serious collector of moderate means found time and funds available to indulge his hobbies. In the beginning the accumulator was largely motivated by a desire to possess things, but later he found mental and emotional pleasure in understanding and appreciating the items he had purchased. When this type of accumulation had devotees throughout the nation, antiques advanced rapidly in price, together with countless fakes and reproductions.

In the last twenty years the human being has so complicated his existence that his pleasures have become burdens upon his spirit. He spends beyond his means and often with poor discrimination. Freed from the responsibility to provide for his own future, he finds himself heavily in debt and the willing victim of every type of high-pressure merchandising. Perhaps he will outlive most of his purchases, but an "estate" will still accumulate.

Hobbyists today are usually individualistic in their tastes. A large family may have one member who likes fine books, another who specializes in expensive cameras, and a third who has assembled an impressive group of vintage cars. To those not naturally hobbyists, all such accumulations are symbols of feeble-mindedness. Many times the presumptive heirs have developed a lasting hatred for the very items which they are likely to inherit. One lady I know burned her husband's stamp collection the afternoon after his funeral. A few weeks later, one of his friends offered the widow twenty-five thousand dollars for the collection. When Sir Richard Burton died, his wife burned all his papers, manuscripts, and diaries. A short time afterwards a London publisher said he would gladly have paid fifty thousand pounds for the destroyed material. Under such conditions, which are rather well publicized, it is understandable that collectors who have a deep and sincere fondness for treasures which have brought them inspiration and peace for many years begin to think of the best way to dispose of their belongings.

Self-interest can also be a factor. If no one is going to appreciate the lovely things we have so fondly assembled we might

as well decide their future fate without waiting for acts of Providence. One great book collector left in his will specific instructions that his library was to be put up at public auction in single volumes or sets at the earliest possible date. He said that he wanted others of his own mind and taste to have the same joy in securing rare volumes as he had experienced. A collector of seventeenth century etchings decided to present them personally to the county museum where they would be cared for by experts. A third bypassed his immediate family and while of sound and bestowing mind left a fine group of ship models to a distant relative. He felt that it was not only his privilege but his responsibility to see that his belongings were properly "placed."

The possibility of selling collections of valuable art or curios for which the family has no interest offers many people immediate financial advantage. An individual reaching retirement age may find his income considerably reduced. By selling some of his belongings or gaining tax relief by presenting them to nonprofit organizations, he may add considerably to his immediate security and freedom from worry. It is no longer a moral duty to finance the future of one's descendants. Family ties have weakened, and children are scattered and building new ways of life for themselves with the various protections offered by industry, insurance, and retirement programs.

The psychological point of view is also worth considering. Carl Jung pointed out that in the motion of human consciousness through the years of its physical life there are distinct periods of mental and emotional change. Personality begins to unfold between infancy and childhood, and there is a further growth as childhood drifts into adolescence. The adolescent reaching maturity modifies many earlier attitudes, and after middle life there is a growing tendency to detach oneself from physical belongings. Possessions become more of a burden as energy resources diminish. To continue the search for treasures that would have brought gladness to our hearts in earlier days is too much of an effort. Those who retire into more compact living quarters may not have room for our various accumulations. In a moment of mental weakness it may seem better to "simplify" our possessions and spend our

declining years watching antique movies on television. As many will learn too late, this can be a terrible mistake.

People should maintain a wide diversity of interests as long as possible, for such avocations can contribute many happy years to life expectancy. What most should do is to become more discriminating and begin to consolidate our holdings. If one has a large library, he might sell less important items and secure a few outstanding rarities. These he will continue to cherish, and they will be excellent conversation pieces. By bringing hobbies to realistic proportions but never giving them up entirely, the octagenarian can preserve the enthusiasm of his younger days.

Among collectors, a note of futility also has a tendency to dampen ardor. In the evening of life there will be less time and opportunity to seek further treasures. This is not important, however, because it is the moment of acquisition that provides the greatest thrill.

One adversary more difficult to overcome is physical infirmity. Failing eyesight is especially hard for the art dealer. Yet my old friend Mr. A. Livingston Gump of San Francisco, an internationally famous dealer, was virtually blind for a number of years but enjoyed the wonders of his establishment to the very end. One day he caressingly held out to me a beautifully carved ivory cup, remarking, "This belonged to Richard the Lion-hearted, and incredible as it may seem it was given to me by one of my own customers."

Many collectors today have been disillusioned by unscrupulous merchants. Prices have become exorbitantly high, and the hobbyist finds the things that he likes inflated out of his reach. A revulsion may set in impelling him to dispose of his own belongings and find other outlets for his collection interests. There is also some question as to whether overpriced art is a good investment. The collector must now think in terms of his own personal aesthetic needs. If beauty is essential to his life, a work of art may be worth its price. For that matter, so-called practical spending gives little heed to future value. The term *practical* is highly relative. We feel perfectly justified in buying an automobile that will lose half its value in the first two years. Friends, however, may consider us hopelessly impractical if we buy a fine painting which may increase five hundred percent in the next twenty years.

Experience and observation have an effect on our distribution

of personal belongings. We know that while we are alive we can control our own possessions, giving them when and as we please. If we want Uncle Harry to have something, we can see that he gets it and may also have the pleasure of his enjoyment and appreciation. There is no problem about wrangling legatees and litigations which may wipe out most of the assets. Holographic wills can conveniently disappear, and last-minute requests are frequently forgotten or ignored. I remember one little old lady who was deeply saddened by an unhappy incident in her family. For many years she had been promised her mother's wedding ring. When the time came, however, the ring mysteriously vanished, along with the rest of her mother's jewelry. Things of sentimental value are best distributed while you are alive, whereas heirs will probably not share your sentiments.

Factors operating within our own mental-emotional integration may impel us to settle our estates while we can control the procedure. Inheritance taxes also exercise a sobering influence. Pressures of modern living limit enjoyment at almost any period in life, and the socialistic atmosphere seems to make the accumulation of possessions a psychological misdemeanor. It remains true, however, that we cannot share our goods in common if our interests are highly specialized.

Altogether we face major decisions about things we own or, perhaps more correctly, possessions we have on long-term lease. In this world, no one owns anything, but we have life tenure. We have the right to serve beauty by taking care of it over a span of years, after which it will pass to others. It is a holden duty that we protect the future of irreplaceable works of art. If we fear that our ecological misdemeanors will prevent our great-grandchildren from seeing a pelican or a herd of buffalo, why should we leave the future of fine art to someone who will neither appreciate it nor have the wit to sell it to another collector? One day a man came to me and said, "My father left a large collection of fine books on religion, philosophy, and art. I have never been interested in these things, so I packed the books in cartons and stored them in my garage. They have been there for some ten years. We have recently sold the house, and would you like the books?" I assured him that they would be appreciated, so he sent me the lot. However, during

the years of storage the roof of the garage had leaked many times, and the books were little better than distintegrating pulp. Not half a dozen of them could even be read. Looking over the wreckage, however, it was obvious to me that the library had originally contained a number of rare items for which there will always be long waiting lists.

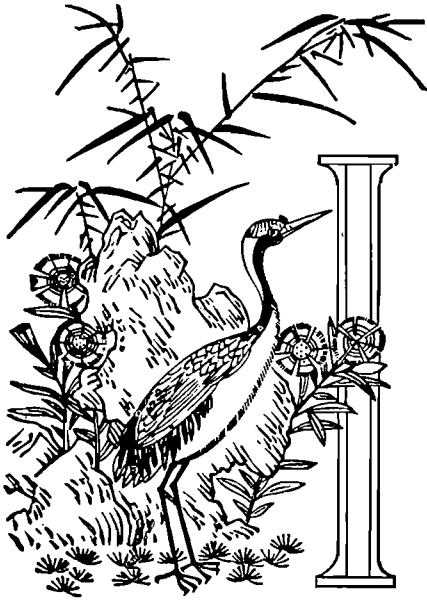
Experiences like this might incline the thoughtful person toward making an early disposition of his estate. I do not think that such a decision is due to melancholic expectation of early demise. We feel a certain concern for our belongings. We want them to serve something or someone, and we also remember that those who would journey far should travel lightly. Possessions are less meaningful as we contemplate the universal plan, the inevitable changes which arise in the affairs of mortals. Normally we grow more detached with age. This does not mean that we are giving up something that we cherish, but rather that our tastes have changed. We prize the simplicity which gives us freedom to mature the inner convictions of our minds. I firmly believe, however, that we should be surrounded with things that we love as long as we love them, and that to the very end we should live as far as possible in the midst of beauty. At the same time, we can begin a proper program of making sure that we have been good and faithful servants to those things which have been entrusted to our keeping.

We are told that those who are good and faithful servants unto little things will be made masters over greater things. It is part of our spiritual experience to respect the tastes of others and to fulfill within proper boundary the needs of our own inner lives. The love of art separates the civilized man from the savage. Even the primitive human being traced pictures on the walls of caves, decked his body with trinkets ornamented the posts of his house, and fashioned cups and bowls with ornaments that pleased him. We all have a right to that nutrition on which the Neoplatonists wrote, "As food nourishes the body, so beauty nourishes the soul."



THE "UNWORTHY" ONE

THE DOG MEN



It was exactly 1:15 p.m. when I arrived at the Kyoto terminal of the Kechi Railway Station. As instructed by my Japanese friend, I carried a medium-sized suitcase which was nearly empty. Mr. Nakamura appeared a few seconds later and led me to the platform where the train was waiting to take us to a remote country village. My friend was wearing his homburg hat and carrying a small bundle wrapped in a silk cloth.

Although it was a monoclasse train, there were few passengers, and we were soon seated comfortably on the shady side. Mr. Nakamura then outlined our program, explaining that a fine mountain temple was having its annual celebration. It was customary on this occasion for antique dealers from surrounding towns and also private citizens with curios or handicrafts for sale to hold a bazaar along the outer approaches of the sanctuary and in the adjacent park. Often, unusual items could be found in the stalls and stands which had been temporarily erected by optimistic merchants. My half-empty suitcase might come in very convenient, and if the acquisitions were too numerous, Mr. Nakamura had a number of wrapping cloths.

The bazaar always opened at sunrise, and most of the choice items would be sold by eight or nine o'clock. Therefore, we should be among the early arrivals. As the train service was slightly inefficient, Mr. Nakamura had planned for us to go the day before and spend the night in a Japanese inn well located about a quarter

of a mile from the temple. The accommodations were excellent, and the management most hospitable.

The trip was uneventful and by late afternoon we arrived at the ryokan. We were still some distance from the door when the paper panels opened and several maids appeared, smiling and bowing and indicating that we should enter with all speed. At the strategic moment, the innkeeper's wife emerged, greeting us with extreme formality. As soon as we reached the lowest step, our shoes were literally removed from under us, and our baggage disappeared along with Mr. Nakamura's homburg. The bowing and gesticulating continued until we were safely lodged in the Wisteria Room. The rooms in our inn were not numbered, and each room was identified by a flower. The little art dealer was obviously a frequent visitor, and his every desire was promptly anticipated. Tea was served on small trays, and it was formally announced that the bath was ready. Mr. Nakamura removed his garments, piled them neatly on the floor, and donning the blue and white cotton kimono provided by the establishment, vanished in the direction of the steaming tub. Returning in due time, he remarked, "Now it is your turn, Haru san, and through the special courtesy of the inn, you may bathe in private during the next half-hour." Soon, wearing a rather oversized kimono, I departed in search of refreshment, and upon my return found that all our clothes had disappeared. My wallet, keys, passport, and other essentials, were arranged in a row on the spotless woven mat. We had supper in the rooms, for in Japan etiquette requires that you eat in private and bathe in public.

Sleeping on the floor was an experience, but the smiling maid had piled three mattresses on each other for my convenience. Soon after we awoke the next morning one of the paper panels mysteriously opened, and our clothes were returned in immaculate condition.

Dawn was just breaking as we started out to the temple, and considerable traffic was already moving in that direction. Even sanctuaries with few subscribers are well attended on the special day that celebrates the birth of their founder or other significant events. We spent several hours exploring the displays of trinkets

and merchandise, and Mr. Nakamura pointed out several articles that he considered worthy of my attention. These I promptly bought.

The bazaar included many types of food, with cookies and sweetmeats appropriate for the hundreds of children who thronged the area. The aroma of soba noodles was most inviting, and a specialist in sushi was doing a thriving business. Several types of entertainment, including fortune tellers, acrobats, trained animals, and peep shows, provided excitement for young and old. It was soon evident, as my friend pointed out, that several of the visiting dealers were buying from each other so that sales were brisk, even though prices were low.

Mr. Nakamura called my attention to a large and pompous-looking Japanese who might have been a retired sumo wrestler but wore a costume similar to that of a priest. "He is a very great dealer," murmured my friend. "He has a shop in Yokohama and another in Nagoya. He is distinctly eccentric; he always attends temple bazaars, never buys anything, and never sells anything. For him, a trip like this is a kind of business vacation."

The temple was a massive structure with a gleaming blue tile roof, an excellent pagoda with golden rings and a handsome drum tower. Steps led up from the parkway to a massive two-story gate with a balcony on the front. Within this gate was the inner court reserved for religious purposes. We stood for some time admiring the setting. The building stood on a promontory which extended out over a pleasant valley. The nearby town was at the foot of a rugged cliff resembling one of the paintings of Sesshu. A trained bird had just told my fortune by picking a strip of folded paper from a basket and handing it to me.

At that moment it happened.

The huge temple drum boomed out like a clap of thunder, and the sound was re-echoed from the surrounding hills. Again and again, the vibrations filled the air, even swaying the tops of the trees. The happy, cheerful throng suddenly became silent, and all looked around in consternation. Then someone pointed to the balcony of the temple gate, and an old man standing near us drew in his breath and half-whispered,

"Hayabato!"

On the balcony stood three strange figures dressed entirely in white robes such as those favored by the Imperial Court nearly one thousand years before. Each wore the mask of a dog, and the central figure carried a gilded baton with the precious jewel of Buddhism at its upper end. The crowd gathered in the outer courtyard fell on their knees, and those who had rosaries began running the beads through their fingers.

Suddenly the three men wearing the dog masks started to howl, and the sound was exactly like hounds baying at the moon. Forming a close group, they barked and growled, taking postures suggestive of some primitive dance. After a few minutes, the central figure stepped forward and pointed his baton toward the rugged mountains behind the temple. Turning, he made a circular motion with the gilded staff, which seemed to include the precincts of the temple within its radius. Then the three men turned and disappeared into the treasury of the temple, which was located on the upper floor of the great gate.

A moment later, the venerable sojo accompanied by two acolytes came out of the temple and stood at the top of a broad flight of steps. Holding up his hands for silence, the bishop spoke solemnly. "Go to your homes immediately. Gather your family and household goods and return here. Remain in the courtyard until I give you instructions to leave. We have received an important warning that must not be ignored. May Buddha be with you."

With a hurried gesture, Mr. Nakamura consulted his large gold watch. "I think, Haru san, we have just time to catch the afternoon train. It will be a brisk walk, but I suggest that we make all possible haste." We were early at the station, but a few others, including the massive dealer from Osaka, had already arrived. As we sat on a bench waiting for the only possible means of transportation, Mr. Nakamura provided some fascinating information.

"Many centuries ago," he explained, "the Japanese emperor had a strange bodyguard made up of Hayabato, or 'dog-faced' men. Their original function was to precede the emperor wherever he traveled, and if any hazard stood in the Imperial Way, they barked and howled. Often in times of danger, these Hayabato would

leave the road and go into forests or villages to seek out enemies or spies. If anything was wrong, they barked furiously with a peculiar cadence which carried the alarm to the soldiery. In time the Hayabato were presumably disbanded and vanished from public attention. However, I have heard that the organization has been revived, but this is the first time I have ever seen them and very few others have had the opportunity."

"But why should they appear on the occasion of a temple festival and engage in such a strange performance?"

The little art dealer shrugged his shoulders. "There is a popular belief, Haru san, because of which I recommended that we leave the area quickly. The men wearing the dog masks believe themselves to be possessed by the spirits of these animals. They go into trances and receive messages from the kami, or invisible beings. On a few occasions they have predicted future events with amazing accuracy. The Hayabato practice strange rites which may have originated in Mongolia. They conceal their identity completely and are sworn to absolute secrecy. Perhaps they are like the prophets that are mentioned in your Bible.

"You noticed that the man in the center pointed first upward with his wand and then seemed to draw a magic circle around the temple. Because we are Japanese, we understand his symbolism quite naturally. Some danger threatens, but the temple will be safe because it is under the protection of the spirits and their messengers. You probably noticed, as we walked along toward the station, that a number of villagers hurried by. They were going to their houses to gather up their families and most valuable possessions and bring them to the temple courtyard. We can only wait and see, but I suspect that some type of disaster will occur."

* * *

The ride back on the narrow gauged railway was unusually quiet for a Japanese train. The passengers were silent, and several appeared to be deeply worried.

The following morning I secured a copy of the English newspaper, *The Japan Chronicle*, and after reading one of the headlines, hastened over to Mr. Nakamura's shop. He was leaning on the counter, wrapped in his own thoughts, when I entered.

“You were right. Here it is on the front page: ‘During the annual festival at the temple, a dangerous landslide caused extensive damage, destroying more than half of the nearby town. Fortunately, however, most of the inhabitants were at the sanctuary, and so far as is known there have been no casualties. The damage is estimated at 250,000 yen.’”

Mr. Nakamura nodded his head, murmuring, “A factual and conservative account of the event. In this the press is above reproach.”

“But why did they not mention the masked men who certainly saved a number of lives in a most curious and remarkable way?”

Mr. Nakamura smiled. “Such details would have been unsuitable for foreign readers. We would be accused of superstition, and it is the policy of Japan to be progressive in every respect.”



I live between perils, abandoned by friends,
Like an ant on a fire-stick lit at both ends.

—Betel Nuts

Without doubt I can teach crowing, for I gobble.

—Edmond Rostand, *Chanticleer*

Politeness is like an air cushion; although there is apparently nothing in it, it nevertheless alleviates considerably the shocks of life.

—Hanau



Curiouser & Curiouser

A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND

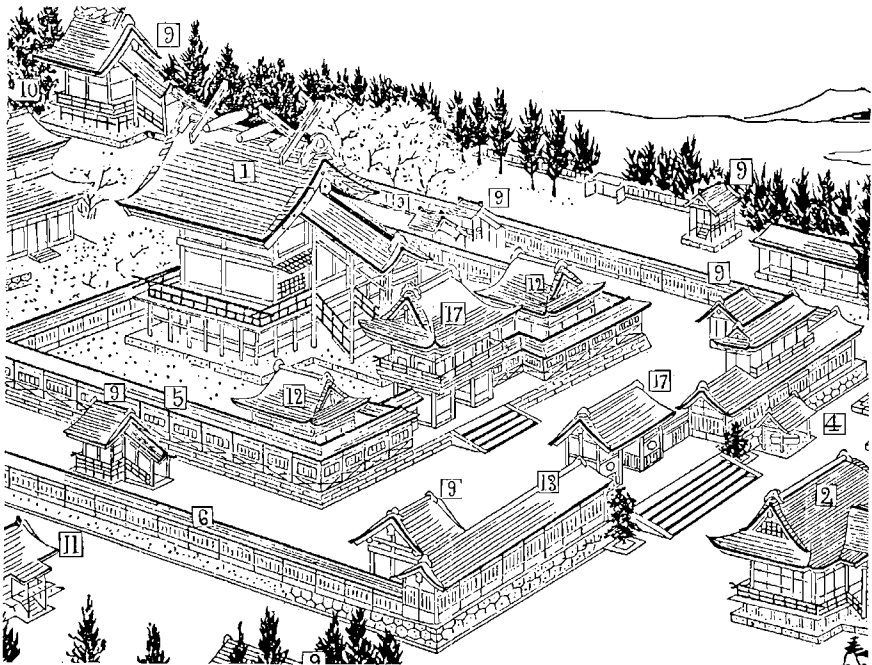
THE GODLESS MONTH

The great Shrine of Izumo is located almost due west of Kyoto near the city of Matsue on the Sea of Japan. It is one of the most sacred centers of the Shinto religion and shares honors with the Grand Shrines of Ise. According to Shinto mythology, the Izumo Shrine is dedicated to the mythological deity Okuninushi no kami. By local account, this sanctuary is the oldest surviving shrine of the indigenous religion of Japan. While the present buildings only date back to 1881, they are said to be an exact reproduction of a structure that stood on the same site in A.D. 655. The approach to the temple is guarded by tall and impressive torii, handsome lanterns, and a lofty gate. It has been estimated that about 200,000 pilgrims still visit Izumo annually. Lafcadio Hearn was the first foreigner to enter the inner precincts of the Izumo Shrine.

Within the confine of Izumo is a long shed-like building which is set aside for the entertainment of visiting gods and godlings. Once a year, all the principal kami (Shinto deities) assemble at Izumo for a number of important purposes—not the least of which is to answer the prayers of unmarried maidens looking for suitable husbands. The accompanying triptych by Toyokuni III (Kunisada I) shows the Celestial Senate of kami in full session at Izumo. Several familiar personages are in attendance, including Daikoku and his brother Ebisu, who are especially mindful of the needs of merchants and fisherfolks. It is a quaint and extremely whimsical



Triptych by Toyokuni III showing the Celestial Senate of Kami in full session at Izumo.



The Shrine of Izumo. Shown here is the inner court and the main shrine, (mark number one). This picture was taken from Basil Hall Chamberlain's *Handbook for Travelers in Japan*.

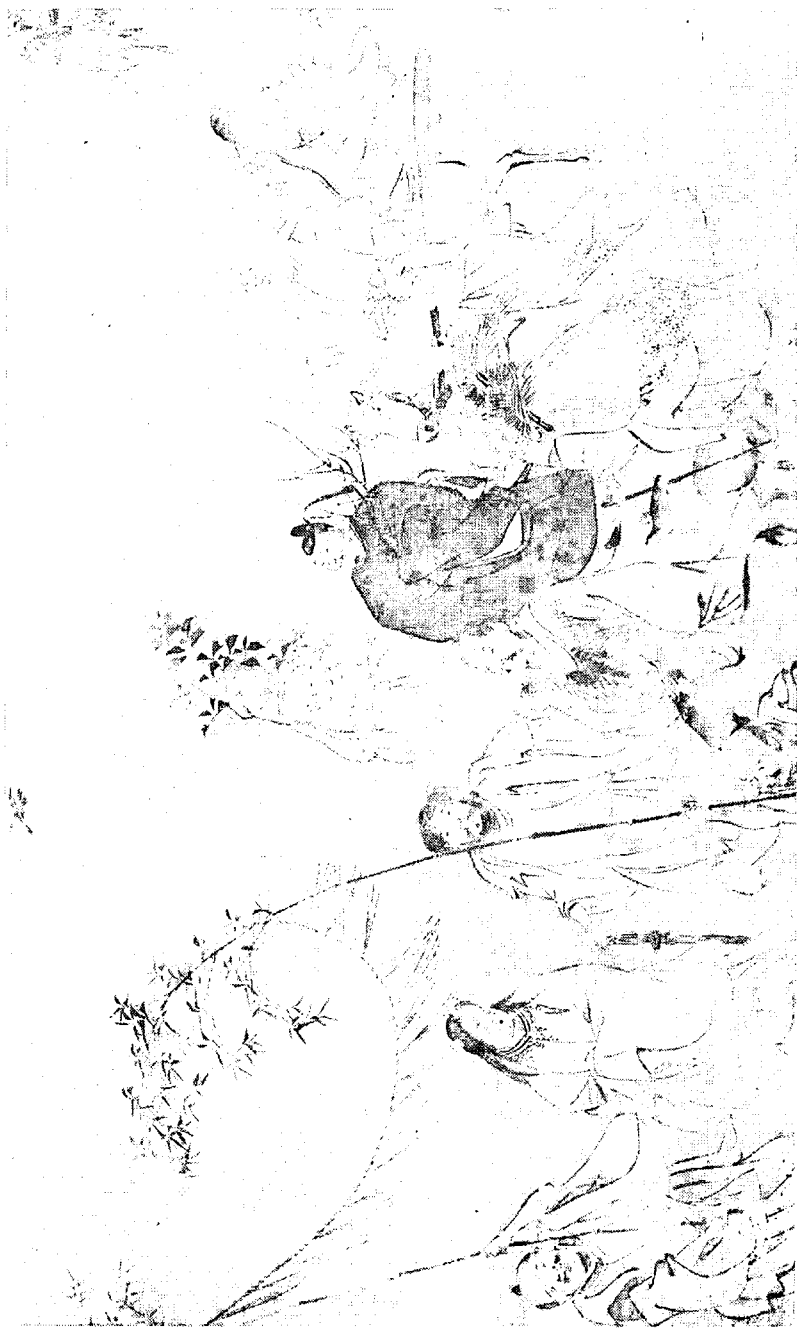
assemblage, and even now, when the belief in kami is not as strong as in past centuries, it is not considered advisable to show disrespect for the old guardians of the land.

In Izumo, October is called *kami-ari-kuti*, or the Month with the Gods. Throughout the rest of Japan, however, the month of October is called *Kami-no-zuki*, or the Godless Month. It is at that time that the great God of Izumo Taishi respectfully requests the pleasure of his fellow deities to partake in rest, refreshment, and urgent matters. As the Godless Month approaches, girls everywhere intensify their search for a marriage partner. This is not limited entirely to the female sex: eligible young men convinced that the gods will bless the union press their courtships with all appropriate formalities.

There are two points of view as to the functions of the Shinto deities around October. According to one group, a strenuous effort is made to arrange a marriage before the deities leave the local sanctuary for their vacation. The other school goes as far as to recommend a pilgrimage to Izumo in October, when a petition can be heard by all the kami at the same time. Everything possible is done when the godlings leave their local shrines to insure that the spirits will depart in good humor and return home to a grateful community. Actually, while they are sent off in high style, nothing special is done when they return. Some are dilatory and may not be back until the following spring.

Sake plays a large part in Shinto ritualism. Unpleasant realists have suggested that the whole story originated with the sake industry. October is the month when new sake is made, but it is hard to understand why this annual labor should have suggested that the Shinto gods hie themselves to the ancient fane at Izumo. It has been suggested that the Godless Month was a beautiful gesture on the part of the grateful citizenry. The harvest had been duly gathered, the new sake was in its wooden tubs, and the town could get along without divine assistance for a short time.

The noted shijo painter, Maekawa Gorei (1806-1876) did a delightful scene showing the kami hastening to the Izumo conclave. Led by two elemental spirits carrying a symbolic gateway, the scene unfolds with delightful naivete. First comes Jimmu Tenno, the first emperor directly descended from the sun goddess,



Procession of Japanese Shinto gods to Izumo.

Detail from a vertical scroll painting on silk by the noted Shijo painter, Maekawa Gorei (1806-1876). An excellent work of art in original box with the date "New Year's, Kaei III (1850)." Signed and healed by the painter, the same date, also in the artist's hand.

Amaterasu. He wears the ancient tribal costume, and above his head circles a golden hawk. Behind him, Kasuga hurries along accompanied by the beautiful deer that is his special symbol. He is an aristocrat among the godlings, and the great Kasuga Shrine at Nara is his proper abode. Izumo himself rides a magic fox and bears sheaves of rice straw on a longpole. Sometimes Izumo is represented as a beautiful maiden, but no one seems to know why, and it is doubtful if anyone cares. The note of dignity is maintained by Michizane (Tenjin), the faithful courtier who was betrayed by a jealous nobleman. Michizane is robed in courtly black and is of most dignified proportions. His specialty is to answer the prayers of children who find schooling difficult, but he is not above assisting young lovers in distress. Kompira guards those who go out to sea in ships. A little shrine to him will be found on most vessels and is located at the foot of the main mast. In the background, Hachiman in full armor and riding a handsome horse protects the brave and inspires patriotism. And so it goes. Each of the characteristics which dominate the Japanese heart and mind has its appropriate kami.

There are special festivals between May 14th and 16th of each year, and at this time the most ancient rites are celebrated. The priests wear curious costumes, and the ceremonies are reminiscent of the ritualism of the ancient British Druids. If one remains for a time in the atmosphere of Izumo, listens to the old lore, and observes the extraordinary dignity of the chief priest and his entourage, it is not difficult to imagine that strange happenings take place in the invisible atmosphere of the Izumo Sanctuary. As Lafcadio Hearn points out, the high priest of the Izumo sanctuary actually traces his lineage back to Amaterasu, and the dynasty of pontiffs now exceeds eighty. Having been touched by the magic of the early legends there seems no valid reason why the gods should not give their full attention to the prayers and supplications of young ladies whose principal objective at the moment happens to be matrimony.





Happenings at Headquarters



The Philosophical Research Society recently received a very pleasant surprise when Mr. Rokuro Fuse visited our Headquarters. On tour with a group from Japan, Mr. Fuse came to see Mr. Hall and delighted him with more unique stone paintings of Daruma. Mr. Hall first met Mr. Fuse in Japan in 1967, and at that time became exposed to these charming works.

“Happenings at Headquarters” in the Summer 1968 *Journal* mentions that Mr. Fuse’s little images have resulted in a totally new art form. The natural form of the stones used have not been altered in any way, and their oval and pear shapes actually enhance the visual concept of the grim-faced and rotund Daruma. Mr. Fuse does not paint Daruma as a commercial venture, however. Ranging in size from pebbles to stones five inches in height, these figures are specifically fashioned as religious votives in memory of the Zen Master.



Left: Mr. Rokuro Fuse in the Library of The Philosophical Research Society.

Right: Daruma painted on a stone, showing actual size of figure.

In deference to a recent television program which stirred up considerable interest on the subject, Mr. Hall opened the Spring Quarter Lecture Activities with "*Chariots of the Gods?—A Consideration of the Recent Book by Erich Von Daniken*" April 1st. On April 8th, Pir Vilayat Khan, our first guest speaker of the series, presented "*Mysteries of the Kabbala—The Secret Doctrine in Israel.*" "The Seven Seals of *The Book of Revelation of St. John—A Study in Christian Mandalas,*" was Mr. Hall's topic for April 22nd; and on April 29th Dr. Drake discussed "*Growth Patterns of the New Age—The Meaning and Future of Man.*" Our old friend and faculty member, Dr. Framroze A. Bode, returned May 6th to lecture on "*Fundamental Affirmations of Life—The Voice of Symbolism, the Imperativeness of Science, Insights from the Evolutionary Goal,*" and Mr. Hall returned to the podium May 13th for "*Zen and Heart Disease—The Cultivation of Inner Serenity*"; and "*The Inner Lives of Animals, Plants, and Minerals—Other Dimensions of the Divine Plan*" on May 20th. We are happy to welcome back Dr. Marcus Bach, a Trustee of the Society, on June 3rd for his lecture, "*Eastern Influence on Western Thought,*" after which Mr. Hall will return to talk on "*The Karmic Factor in Parenthood—Universal Laws Operating in Family Relations,*" and "*To Sleep the Sleep of the Just—The Wonders of the Realm of Rest,*" on June 10th and June 17th respectively. Our Spring Quarter Sunday Lectures will conclude Sunday, June 24th with Dr. Robert Constat's presentation of "*Meditation and Full Moons—The Three Festivals of Aries, Taurus, and Gemini.*"

* * * * *

Ralph Sterling returned to The Philosophical Research Society Monday evenings for another of his interesting astrological lecture series. Entitled "*An Introduction to Esoteric Astrology,*" the series began with "*Astrology—The Master Key to Past Lives?*" April 9th; and on the following April Mondays he presented "*Ascendants and Decanates—How Astrology Works for You,*" "*The Meaning of Aspects—The Sun in the Houses,*" and "*Spiritual Significance of the Moon—Is the Moon an Incarnation of Earth?*" On May 7th, Mr. Sterling talked on "*Esoteric Mercury in the Signs and*

Houses," which was followed by "The Part of Astrology in Matters of Life—Venus and Mars Around the Wheel" on May 14th and "Jupiter and the Great Life Wave—Jupiter, a Key to Personality" on May 21st. Following Memorial Day, Mr. Sterling will present our lectures, terminating with "Astro-Portrait of Edgar Cayce—'The Sleeping Prophet'" on June 25th.

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On Tuesday evenings during May of the Spring Quarter, Dr. Framroze A. Bode presented a series of five lectures under the general heading of "Studies for Improvement of Man." The subject was introduced May 1st in the lecture entitled "Death as a Fallacy—Life Beyond as Recorded in *The Tibetan Book of the Dead*," and was followed May 8th with "The Revolutionary Contributions of Buddha's Illumination—Mankind Looks Anew to His Own Growth Patterns." On May 22nd, Dr. Bode presented "The Emergency of the Personal, Transpersonal, and Global Consciousness," and concluded the series with "How Idealistic Philosophy and Wholistic Psychology Contribute to Man's Well-Being," on May 29th.

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Three people lectured on the Wednesday evenings of this quarter, beginning with Byron Bird, the leader of the PRS Headquarters' Study Group. Mr. Bird presented "Truth Seeking in Modern Times—The Significant Contributions of Judge Thomas Troward" April 4th, and "A Dweller on Two Planets—Scriptural Revelation Brought Up to Date," April 11th. Dr. Stephan Hoeller then gave a series of lectures on "Highlights of Jungian Psychology," beginning April 18th with "Between Good and Evil—Jung's Concept of the Duality of the Psyche." "Symbols of Transformation—Dynamism of the Quest for Wholeness" was the topic for April 25th, and the triad concluded with "Individuation—Attainment of the Maturity of Soul" May 2nd. Manly P. Hall then presented a seminar on "The Psychic Entity in Man," with the first lecture May 9th entitled "How the Soul is Created." This was followed by "The Soul as the Good Shepherd" May 16th and ended with "The Soul as the 'Immortal Mortal'" May 23rd. Dr. Hoeller returned to us to lecture on "Human Character According to C. G. Jung," beginning May 30th with "Introvert and

Extrovert—The Two Orientations of Personality.” The four lectures during the month of June will begin with “Sensation—Consciousness Directed by Sense Perception” June 6th and will conclude on June 27th with “Intuition—The Mysterious Force of Insight”

* * * * *

Six Saturday seminars were presented during the Spring Quarter, and opening this series was Pir Vilayat Khan talking April 7th on “Hermetism and Alchemy.” The morning session dealt with the foundations of Hermetic philosophy in Egypt, and in the afternoon an investigation of alchemy was pursued.

“Poetry as a Way to Awareness” was the title of a lecture-workshop on poetry therapy presented by Dr. Arthur Lerner on the afternoon of April 14th. Dr. Lerner, a pioneer in poetry therapy, conducted this workshop as an introduction to poetry as a growth experience and the therapeutic value of poetic interaction.

On Saturday, April 14th, Pearl Thomas presented another of her ever-popular seminars on the research library of The Philosophical Research Society. This workshop placed special emphasis on alchemy, freemasonry, metaphysics, and theosophy, utilizing slides and displaying choice items from the vault. Two members of former workshops presented talks on subjects of interest, and participants in the workshop were allowed to investigate the many fascinating volumes in the PRS collection.

Joen Gladich and Gisele Dallan, both members of the American Association of Handwriting Analysis, gave an intensive workshop May 19th on “Graphology—Change your Handwriting, Change your Image.” Frequent lecturers at the Society, Mrs. Gladich and Mrs. Dallan affirm that handwriting provides an image of the personality, and so by modifying one’s handwriting one may also be able to modify certain feelings and ways of thinking.

Hsu, Wen-ying, a newcomer to the PRS lecture series, will present “Confucius’ Philosophy in *Poetry Classic* the afternoon of Saturday, June 9th. This classic is a compilation of original old characters of the Chou Dynasty derived from verses quoted in other classics of Confucius. Hsu, Wen-ying is recognized as an outstanding composer and a poet in English. She is a member of the National Association of Composers and Conductors, and is the

Chairman of International Music Relations of the California Federation of Music Clubs.

* * * * *

On Sunday, April 15th, The Philosophical Research Society conducted its annual Spring Open House with all the usual festivities therein. At 11:00 a.m., Mr. Hall seated himself in his massive chair to deliver a lecture on "The Return of the Sorcerers—Black Magic in the Modern World," after which the audience partook of a variety of refreshments a la vegetarienne under partly cloudy skies. The Hospitality Committee made a unique contribution with their delicious creation of peanut butter-carrot-and-raisin sandwiches, as well as their ever-reliable ripe olive sandwiches. After browsing in the Gift Shop, availing themselves of bargains at the White Elephant Sale, and inspecting the very unusual Library exhibit, the people returned to the auditorium at 2:00 p.m. for a truly remarkable afternoon of entertainment presented by Endre Balogh, the eighteen-year-old violin virtuoso. Accompanied by Ted Crain, Mr. Balogh's program consisted of the Sonata in D Major (Vivaldi-Respighi), Poem, Opus 25 (Chausson), Sonata in A Minor for Unaccompanied Violin (Bach), the Andante from the Symphonie Espagnole, Opus 21 (Lalo), and terminated with the resounding Rurallia Hungarica, Opus 32 by Erno von Dohnanyi. Mr. Balogh, who is a very charming young man, displayed a rare ability for the violin and a technique as sensitive and moving as a vision of fine old lace.

* * * * *

The Society has cooperated with the Los Angeles County Art Museum, which has prepared a special exhibit of early Japanese paintings and scrolls. For this occasion we loaned a very important work, a Monju mandara of the Fujiwara period. This painting was given the place of honor in the gallery, and the accompanying photograph shows the picture (center, background) which is being viewed by our old friend, Dr. Ohta, who has given courses of instruction on Sumi painting at our Society. The museum showing opened in April and will continue through June 17th.



Monju Mandala at Art Museum.

Dr. Drake recently spoke at Pepperdine College before 150 students of psychology. He shared his views on fundamental questions concerning Eastern and Western ways of psychotherapy. One of the important distinctions stressed was the Eastern tradition of investigating the psyche with the aim of understanding its structure as it is in and of itself. This involves a way of life, a philosophy of meaning, an acceptance of values and an ethical structure. It is evidenced by such cultural ways as made clear by Buddha's Eight-fold Path to Liberation, and the disciplines of Zen, which regard the individual as a growing entity capable of becoming aware of the laws of life and their application to the integrative process.

By contrast with the Eastern inward look, the prime way of

IN MEMORIUM

We announce with deepest regrets the passing of Mr. Wilfred F. Rosenberg of San Antonio, Texas. He was for many years the leader of a PRS Local Study Group and a prominent member of the Masonic Fraternity. It was Mr. Rosenberg who arranged Mr. Hall's lecture tour in which he appeared before a number of Scottish Rite bodies in the San Antonio area. He is survived by his wife, Minnie F. Rosenberg, also a daughter and three grandchildren. Our deepest sympathy is with them on this occasion.

the West, in its endeavor to understand the psyche and psychotherapy, is the outward look. This approach deals not so much with the psyche itself as with its effects, evaluated by means of tests and the processes of science. This approach deals more with restoring health, whereas the Eastern way is more concerned with maintaining health. The East contemplates life as constructive and essentially healthy. The West, in its acquisition of important details and facts, has disregarded the vital significance of life and health as based upon concepts and principles capable of maintaining the psyche in a healthy state of being. Understanding the psyche, however, requires that the creative findings of both Eastern and Western approaches to health be understood and applied to individual well-being.



When a man tries himself, the verdict is usually in his favor.

—E. W. Howe (*New American Literature*)

“Stay” is a charming word in a friend's vocabulary.

—Alcott



LOCAL STUDY GROUP ACTIVITIES



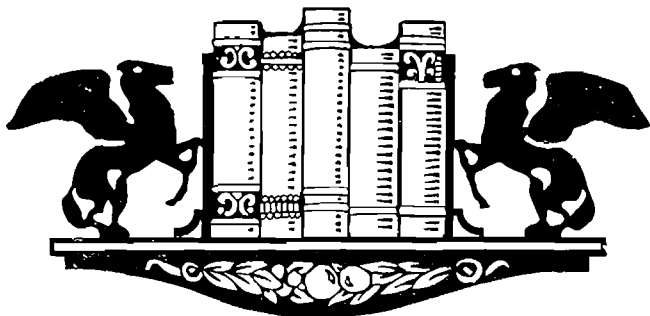
The Philosophical Research Society is pleased to announce the formation of a new Study Group in Yuma, Arizona. People in the Yuma area who are interested in our activities may wish to contact Dianne Keener, Secretary of the Study Group, at 2062 6th Avenue, or Philip N. Tacy, President (address on back cover). Our best wishes go with this group, and we look forward to hearing of their progress.

A number of Local Study Groups make use of our *Journal* in planning programs. This makes it possible to emphasize contemporary affairs through our Editorials and the Questions and Answers, or develop research projects based upon ancient arts and cultures or comparative religion which are included in each of the *Journals*. The present copy is suitable for both group discussion and private study. The *Tablet* of Cebes has been called the Greek *Pilgrims' Progress*, and its ethical symbolism can be inspiring and helpful in these stress-ridden times. For those seeking rules for self-discipline, "Three Secrets of Esoteric Buddhism" can be especially meaningful; and the Editorial, "What is Peace," can lead to a broad evaluation of social trends and problems.

The following questions based upon "The *Tablet* of Cebes" would encourage research into material to be found in many of our books and pamphlets.

1. Outline briefly the ethical structure of Greek philosophy relating to man's journey through the regions of the material world.
2. Why is fame regarded as dangerous to man's growth, and why does the figure stand on a sphere?
3. Why is the abode of superior beings always depicted on the top of a mountain and obscured by clouds?





Library Notes by Pearl M. Thomas

AN AMERICAN ADEPT

Through the kindness of a friend, the P.R.S. Library has recently received copies of a number of articles from *AMBIX*, The Journal of the Society for the Study of Alchemy and Early Chemistry, which is published in Cambridge, England. There are eight articles in all which relate to an attempt to establish the identity of Eirenaeus Philalethes, an alchemist of renown whose name has been shrouded in mystery for well over three hundred years. The articles are carefully written and meticulously annotated by Ronald Sterne Wilkinson, a member of the Manuscript Staff of the Library of Congress. These articles start with "The Alchemical Library of John Winthrop, Jr." (1606-1676), written in 1963, and end with "The Hartlib Papers and Seventeenth Century Chemistry, Part II: George Starkey" written in 1970. These articles relate some fascinating material and are just a little exciting for they imply that our country could probably boast a genuine American adept close to our country's early history. But with the characteristic reserve of the true researcher, Mr. Wilkinson ponders the evidence from every conceivable angle and while he seemingly wants to believe what he finds, he feels that true scholarship must be most circumspect until all the facts have been carefully analyzed. In the meantime, he gives a fascinating review, and further emphasizes the progressing thought that some of our Puritan forefathers had far greater interests and talents than we have ever been allowed to suppose.

The research on the mysterious Eirenaeus Philalethes has been supported by a number of foundations, including the Woodrow Wilson and Ryder Foundations in England and in America in 1960-61; and by a Fulbright-Hays Grant in 1965-66. The author, R. S. Wilkinson, received capable assistance from librarians at the Royal Society, London, at Bodleian, Oxford, at Houghton Library, Harvard, and at Yale University.

It seems appropriate here to refresh our memories with a limited biography of several outstanding leaders of New England who were well versed in alchemy and the owners of fine alchemical libraries.

John Winthrop, Jr. (1606-1676) was born at Groton, Suffolk, England and educated at Trinity College, Dublin. During his college days he began an avid interest in books and started making a sizeable collection. His father, John Winthrop, Sr., a member of the Massachusetts Bay Company came to the New World in 1630, settled for a time in Salem, and later went down the Shawmut peninsula and founded a town which came to be Boston. Winthrop, Senior, was one of the most outstanding leaders of the New England group, was regularly re-elected governor of the colony some twelve times, and held a tremendous influence in the history of the entire area. Young John joined his father in Massachusetts in 1631, but moved rather soon into the wilderness area of Connecticut, where, aside from being elected governor seventeen consecutive times, was known far and wide for his "chymical" treatments for all who came to him needing assistance. Magistrate, merchant, farmer, Indian—all were treated equally, with great respect, and made well by his cures. Folk tales of his tremendous success as a practitioner of hermetic medical arts survived long after his death, but in the various biographies written about him these reports have largely been either forgotten or deliberately ignored. Perhaps from a purely historical point of view there is no need to emphasize this side of his character. But in truth, this could be the area where he will ultimately stand out with greatest emphasis. If the testimony now being researched is continued, more material evidence will undoubtedly be supplied to warrant the belief that John Winthrop, Jr. was indeed an American adept, writing under a pseudonym.

While still in Boston, Winthrop befriended a young man by the name of George Starkey, (originally Stirk or Stirke), who emigrated from his native Bermuda to New England where he entered Harvard. As a Harvard undergraduate, he developed an extracurricular interest in "chymical" philosophy and not only borrowed books, apparatus, and chemicals from Winthrop, but received good "Incouragement" as well. Along the way, Starkey branched out into a serious study of medicine and aligning it with the knowledge he had gleaned from chemical writers, he experimented for several years after graduation from Harvard (1646) with chemical formulas. Records from the period indicated that Starkey was practicing medicine shortly after leaving Harvard and that he had no lack of patients. His fame and popularity spread rapidly, but he was discontented. His friend and adviser, John Winthrop, Jr. had moved to Connecticut territory and the majority of alchemical leaders were located in England or on the continent. So, even with a profitable profession, Starkey moved to England and quickly got involved with the Hartlib Circle, or as it was commonly called, "The Invisible College." The Invisible College, so named by one of the colleagues, was a group of dedicated individuals who kept close records of the activities and correspondence of the members so that each one could profit by the research of the others. Seemingly, they did not meet as a group. A number of them eventually became Fellows of the Royal Society and even the New Englander, John Winthrop, Jr., was a respected member of that worthy organization.

Starkey was very active with the Hartlib Circle from 1650 to 1653, and it was during this time that he permitted members of the circle to read manuscripts which he had brought from the New England area. He even arranged to have some of these published under the pseudonym, Eirenaeus Philalethes, but he had promised his friend and patron not to divulge his true name. No more were published by Starkey, and it could be assumed that he was brought to task for allowing any part of the manuscripts to appear in print.

There has even been some conjecture that Starkey himself was actually the author of the "Philalethes" tracts but there is little evidence to support this theory. In view of his temperament, which had a tendency to belligerence, and his inability to pay his debts,

which landed him in prison on at least three occasions, it seems most unlikely that he would overlook this possibility to make money. He had nothing to gain and everything to lose by hiding his identity and allowing others to reap monetary rewards after his death. After 1653, he apparently fell out of favor with the Hartlib Circle, and little seems to be known of him until 1655 when he worked long and diligently with the victims of the London Plague. Starkey was well known for his rare ability to heal people, but his untiring efforts became too much for him and he succumbed to the plague.

This pseudonym, Eirenaeus Philalethes, which literally means "peaceful lover of truth" has stood out prominently in the annals of alchemical literature. Whoever wrote under this title was an individual of rare human understanding who wrote with care, great skill, and taste. Books accredited to him were written during the seventeenth century and the dates range from the middle 1600's to 1668, when two books were published in Amsterdam under the Eirenaeus Philalethes signature. It was not at all uncommon to use a Latinized name in the seventeenth century and quite a number of writers concealed their identities in this manner. As an example, Thomas Vaughan wrote alchemical treatises under his own name, but he also published books using the name Eugenius Philalethes. He has been seriously considered as a possibility for the authorship of all the Philalethes papers. The great similarity between the two Latinized names plus the fact that the two were contemporaries helped to seemingly make a good case. This opinion was held by many, including A. E. Waite who, in two separate volumes, *The Real History of the Rosicrucians* and *The Magical Writings of Thomas Vaughan*, held to the theory that Vaughan was the hidden author of these erudite treatises. Later, enough evidence, including the known fact that Eirenaeus Philalethes lived in New England, had been accumulated to discredit this supposition and Waite rectified his mistake in *Lives of the Alchemical Philosophers* which was published in 1919.

A. E. Waite, in *The Secret Tradition in Alchemy*, devotes an entire chapter to Eirenaeus Philalethes whom he calls the "Cosmopolite" and the "chief adept during the second half of the seventeenth century." Waite suggests several possibilities for the true identity of Eirenaeus, but promptly sees loopholes in each case.

The chapter quotes liberally from the writings of the adept and ends with the conviction that he had the secret of transmuting base metals into gold. However, his writings were so construed that no one without the direct aid of a true adept would ever be able to achieve the *magnus opus*.

In the long and complicated history of alchemy, perhaps five, maybe even ten individuals have stood out with enough prominence to be able to claim the title of alchemist. The need for secrecy surrounding alchemical studies has made its adherents most careful and circumspect to see that they did not attract unnecessary attention to themselves. It was a field that would have a tremendous appeal for the charlatans who, if they could find the key to transmute base metals into gold or silver, would have power far beyond their understanding and their ability to cope with it. So true purposes were shielded in veiled nomenclature for personal protection as well as for the safety of those not ready for the truths they were ever seeking.

We find many meanings for the science, many interpretations of its true significance. Mary Ann South (later Mrs. Atwood), in her great book, *A Suggestive Inquiry into the Hermetic Mystery*, was firmly convinced that spiritual regeneration of man is the true alchemical process of transmutation. Yet others, equally learned, spent years in research, working with retorts, chemicals, powders, and all the attendant equipment of the hermetic arts. Our eighteen volumes in the P.R.S. Library which have been laboriously handwritten by Dr. Sigismund Bacstrom reveal a man who spent a good thirty-five years of his life studying, reporting, but never quite succeeding to bring forth any evidence for his labors. But he always sensed that there was something of great value in alchemy even if he was not able to produce it. He never lost heart.

In the whole area of alchemical writing, one finds exceedingly few personal references. Our beautifully bound octavo volumes of the Bacstrom manuscripts include between thirty and forty letters written by Dr. Bacstrom, but only one reference shows that he had a life separate from alchemical interests. This is quite typical. Again, in the Eirenaeus Philalethes papers, very little is expressed about the man himself, and what is told does not necessarily tie in too well with the background of John Winthrop, Jr. However,

Eirenaeus Philalethes.

Whatever any sophist may suggest or any sophistical author may affirm, let none take you from this ground: viz. that as the end you look for is Gold, so let Gold be the subject on which you operate and no other.

The Process of

The American Adept.

Eirenaeus Philalethes.

The whole secret of our preparation is, that you take that mineral which is next of kin to gold and to mercury, [5]; impregnate this with volatile gold, which is found in the reins

In our numerous mss. by Dr. Sigismund Bacstrom, we find many references to the writing of Eirenaeus Philalethes. Vol. XIV devotes about 15 pages to him.

this could be a deliberate attempt to foil the public. As a leader in Puritan New England, he could hardly be associated with the alchemical scene. Aside from political and social reasons, Winthrop was an exceedingly modest, retiring person who would have frowned upon any type of notoriety.

John Winthrop, Jr. had an excellent collection of alchemical books and manuscripts, in fact, the most extensive one in colonial America. However, after 1631 when he joined his famous father in the Massachusetts colony, he had at least two suppliers in London who kept him well aware of the current alchemical publications in Europe and he purchased heavily as is shown in various account books which he diligently kept.

Winthrop was very generous in loaning his books and apparatus to friends who seemingly could be trusted both to use them well and to keep his secret intact. But, as is often the case, this was not always a happy situation, and he lost quite a number of valued manuscripts which he was never able to recover.

It has been estimated that more books on the subject of alchemy were written between 1650 and 1680 than at any other period in recorded history. Scientific circles in England and on the continent were demanding more chemical information and texts poured from the presses. A number of names became prominent during that period, including John Heydon, Thomas Vaughan, Robert Fludd, and John van Helmont, men of valor and courage who devoted considerable skill and technique to the field of "chymical" arts. Under this general nomenclature we may also include the study of medicine, chemistry, transcendental magic and alchemy for they were all closely related.

The October 1966 article in *AMBIX* contains a catalog of some 275 items from the Winthrop collection of alchemical books. These books were kept in the family—inherited first by the two sons, Wait and John-Fitz, and a grandson, John, who took more than just a passing interest in alchemy. A descendant, Francis Bayard Winthrop, donated in the early part of the nineteenth century some 600 books to at least five outstanding organizations: Yale (earliest donations), Harvard, New York Academy of Medicine (has largest group), New York Society Library, and the Massachusetts Historical Society. The list describing and locating these 275 books and

manuscripts, by no means is a total number of the books involved from the Library of John Winthrop, Jr. but represents primarily those of an alchemical nature. Many of the books are stained by chemicals for they were well used. John Winthrop, Jr. had quite a number which he particularly cherished; as for example, he had approximately ten books from the collection of John Dee (1527-1608), alchemical writer, and carefully annotated and signed by him. The University of Wisconsin has an annotated copy of Philalethes' *Secrets* which had belonged to Sir Isaac Newton and at the present time, extensive studies are being made of Newton's alchemical interests. Winthrop's library contained titles in seven different languages with alchemical books both current and of extreme rarity. It was a library worthy of the stature of the adept, Philalethes. Undoubtedly, it must have been the largest chemical collection of the seventeenth century.

Mr. Wilkinson, in concluding his various articles, apparently feels distinctly that John Winthrop, Jr. could well be the American adept who was so well known in the seventeenth century as Eireneaeus Philalethes. Winthrop's "innate modesty" and his position of authority in Puritanical New England undoubtedly pledged him to secrecy.

We have these articles in the P.R.S. Library as well as all texts mentioned in these Library Notes. Anyone interested in pursuing this theme is most cordially invited to study it further on his own.

* * * * *

APRIL ART EXHIBIT

Alchemy came to the fore in the April Art Exhibit. Books which have never before been shown were available for viewing by our use of the new plastic cases. A scroll attributed to George Ripley, a fifteenth century Augustinian monk who wrote many learned treatises on alchemy, was first known about the time of his death in 1490. The copy owned by P.R.S., which may well be the only reproduction in the United States, reflects much artistic merit in its hand-painted, vivid pictures showing alchemical experiments and explanations (in English). There is no date on the scroll, but it probably was executed about 1700 in England. It is approximately twenty feet in length and eighteen inches in width, done on

heavy paper and backed with canvas. A goodly section of the scroll was displayed in the rear case for the month of April.

A number of our eighteen volumes of beautifully bound and boxed manuscripts written by Dr. Sigismund Bacstrom also claimed space in the April showing and attracted considerable attention. The Emerald Tablet of Hermes, which is the frontispiece for volume eight of Bacstrom, was faithfully reproduced by J. Augustus Knapp for Manly Hall's *Secret Teachings of All Ages*. Bacstrom and his associates copied notes from many sources, made comments in the margins, exchanged their information and findings, and spent many years in an elusive search for the magnus opus.

J. AUGUSTUS KNAPP

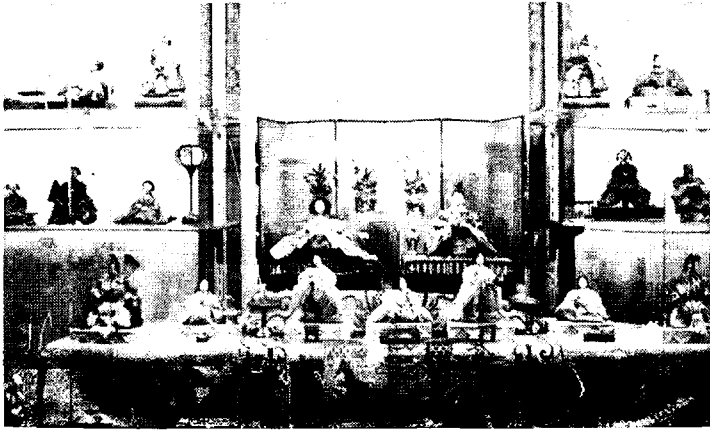
Better than thirty of J. A. Knapp's original water colors which were painted for Manly P. Hall's *Secret Teachings of All Ages* were placed on display during the month of May. As these paintings were done under the direction of Mr. Hall, they are completely symbolical of the text they accompany and add a visual dimension fully in accord. Also shown, in a number of instances, were the ancient symbols and drawings from early manuscripts which formed the basis of many of the paintings.

Other illustrations by Mr. Knapp, for *The Phoenix* and *The Lost Keys of Freemasonry*, were included in the exhibit, as well as a number of smaller renditions which have never been used.

Before the assignment of doing the color plates for Manly P. Hall's "Big Book," Mr. Knapp was widely known for his very imaginative drawings for the John Uri Lloyd fantasy *Etidorhpa* which had considerable popularity in the early years of the twentieth century.

BACONIAN EXHIBIT

The Library's rare and extensive collection of Baconiana is always a welcome display and is not often exhibited. A number of years ago, Mr. Hall had a very comprehensive showing of his Baconia collection at the Rockefeller Center in New York City. Most of the items shown at that time which relate to Francis Bacon will be on display during June at the Library. This includes the King James version of the Bible, as well as a number of books



The Hina-Matsuri (Girls' Doll Festival) now takes place annually on March 3rd. The set here exhibited during March is exceptionally fine, and probably dates from the 18th century. The dolls are dressed in rare brocades, and the Empress doll is signed "Kotontei Shudetsu" as the maker. The signature appears on the outside of the robe of the Empress doll.



Little boy born from peach. "Very unusual. Not many people born from peach any more!!"

known to be influenced by Bacon. Cryptograms from the writings of Bacon will also be included as well as beautifully bound first editions of his works.

There have been many, many requests for the Library to be open on Saturdays, so we will try it this summer during July, August, and September. We are well aware that employed people, as a rule, cannot use our facilities on week-days, so the Saturday program of being open all day, from 10:00 A.M. to 4:00 P.M., should be of value to them. Tuesday and Sunday schedules will be limited to viewing of the current exhibits. It is our earnest desire to make the Library available to all who are interested, and if this new time schedule proves satisfactory to all concerned, we will do our utmost to maintain it.

NEW LIBRARY HOURS — SUMMER SCHEDULE
JULY, AUGUST, SEPTEMBER

Tuesday	1:00-4:00 P.M. (Limited Service)
Wednesday)
Thursday) 1:00-4:00 P.M.
Friday)
Saturday	10:00 A.M.-4:00 P.M.
Sunday	10:00-11:00) — (Open for viewing art exhibits)
	12:30-2:00)
Monday	CLOSED



The one invincible thing is a good book; neither malice nor stupidity can crush it.

—George Moore, *Impressions & Opinions: A Great Poet*

A book is a friend whose face is constantly changing. If you read it when you are recovering from an illness, and return to it years after, it is changed surely, with the change in yourself.

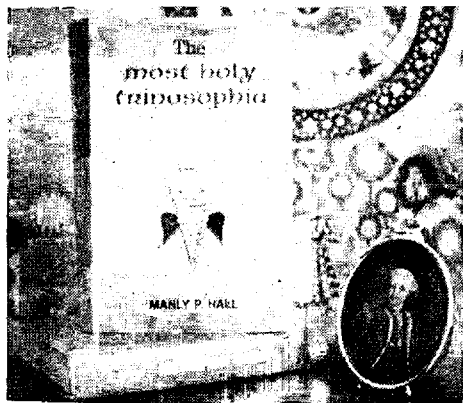
—Andrew Lang, *The Library*

A New Edition Now Available—

THE MOST HOLY TRINOSOPHIA OF THE COMPTE DE ST.-GERMAIN

Biographical Introduction and Commentary by
Manly P. Hall

The Compte de St.-Germain is the most mysterious person recorded in modern history. He was a man of enormous wealth and outstanding scholastic attainment and spoke many languages flawlessly. Some of his musical compositions were issued by Bach's publisher. He had a reputation as a chemist and offered to remove flaws from the crown jewels of France.



Perhaps his greatest achievement was the perpetuation of his own life. According to Madame de Pompadour, he possessed the secret of eternal youth, and Frederick the Great referred to him as "the man who does not die." A manuscript attributed to St.-Germain in the Bibliotheque de Troyes in France is said to contain instructions and hermetic and alchemical mysteries. Through the courtesy of the library where the manuscript is now preserved, we issued

a complete facsimile of the original writing, together with the translation and an interpretation of the text. The original manuscript consists of 97 pages in octavo and includes a number of vignettes, paintings, and devices in cipher, implying that it was written while St.-Germain was imprisoned in a dungeon of the Inquisition.

A new edition of this work, which has been out of print for several years and for which there has been a continuing demand, is now available for immediate delivery. In addition to the facsimile of the *Trinosophia*, there are 120 pages devoted to the life of the Count as recorded by contemporary historians and an analysis of the text of the work.

Bound in boards stamped in gilt. Price: \$7.50 plus prevailing Calif. sales tax.

P.R.S. LOCAL STUDY GROUPS

Interested friends and students in these areas are invited to contact the leaders of these Study Groups for further information.

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ROBERT C. EAST—25 No. Cody Court, Lakewood, Colo. 80266

RALPH ELLIS—6025 W. Florida Ave., Denver, Colorado 80226

JAMES FINLEY JR.—1003 Savoy Lane, St. Louis, Mo., 63011

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