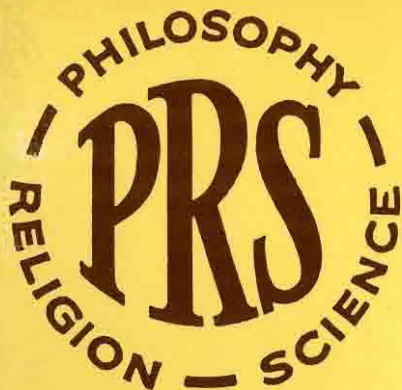


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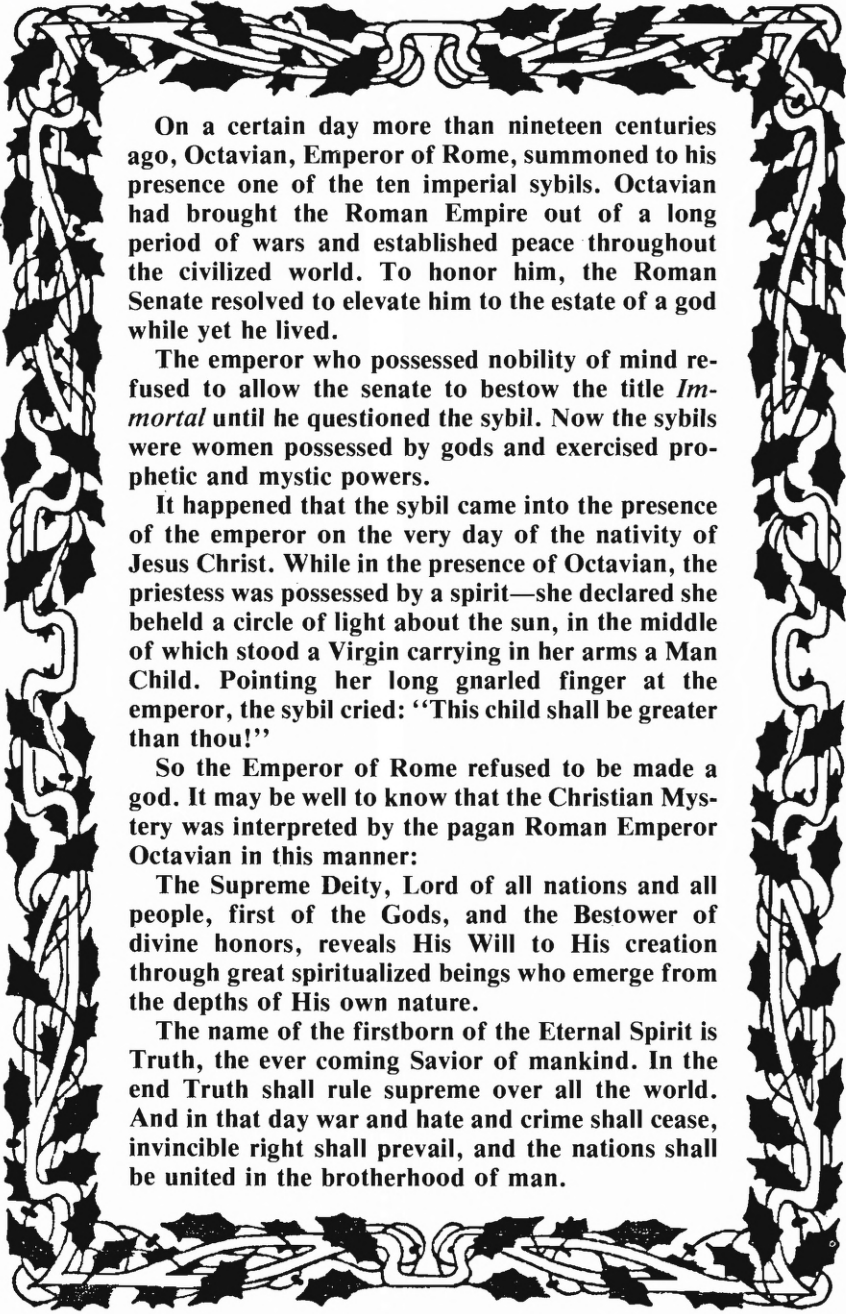
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Most of the reproductions of the early books, manuscripts, and objects of art which appear in this magazine are from originals in the collection of the Philosophical Research Society.

About the Cover: Goethe riding on the griffin as the Spirit of Music. See page 13.



On a certain day more than nineteen centuries ago, Octavian, Emperor of Rome, summoned to his presence one of the ten imperial sybils. Octavian had brought the Roman Empire out of a long period of wars and established peace throughout the civilized world. To honor him, the Roman Senate resolved to elevate him to the estate of a god while yet he lived.

The emperor who possessed nobility of mind refused to allow the senate to bestow the title *Immortal* until he questioned the sybil. Now the sybils were women possessed by gods and exercised prophetic and mystic powers.

It happened that the sybil came into the presence of the emperor on the very day of the nativity of Jesus Christ. While in the presence of Octavian, the priestess was possessed by a spirit—she declared she beheld a circle of light about the sun, in the middle of which stood a Virgin carrying in her arms a Man Child. Pointing her long gnarled finger at the emperor, the sybil cried: "This child shall be greater than thou!"

So the Emperor of Rome refused to be made a god. It may be well to know that the Christian Mystery was interpreted by the pagan Roman Emperor Octavian in this manner:

The Supreme Deity, Lord of all nations and all people, first of the Gods, and the Bestower of divine honors, reveals His Will to His creation through great spiritualized beings who emerge from the depths of His own nature.

The name of the firstborn of the Eternal Spirit is Truth, the ever coming Savior of mankind. In the end Truth shall rule supreme over all the world. And in that day war and hate and crime shall cease, invincible right shall prevail, and the nations shall be united in the brotherhood of man.



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THE GOLDEN LEGEND



he Blessed Jacobus de Voragine was born about 1228 A.D. and died in 1298. He belonged to the Dominican Order, and was beatified by Pope Pius VII in 1816. Though never canonized, the members of the order to which he belonged and the citizens of Genoa and Savona were privileged to regard him as a saint.

That he was a devout man has never been questioned, and his principal book *The Golden Legend* holds a unique place in Medieval Christian literature.

About 1292 the citizens, the clergy, and the government of Genoa persuaded Jacobus to become their archbishop. At that time there were violent disagreements between the Guelfs and the Ghibellines. The streets of Genoa flowed with blood, and the new archbishop was expected to persuade the warring factions to arbitrate their differences. The truce which he established lasted for only one year however; and Jacobus, unable to cope with the political situation, turned his attention to the poor and the desolate and served them with inexhaustible charity until his death.

The book which brought undying fame to Jacobus de Voragine was originally called *Legenda Sanctorum*. It should be remembered however that the word *legend* originally meant a lesson or a useful and inspiring recital. The exact time in which the word

Golden took the place of *Sanctorum* is not entirely certain but may be traceable to Caxton who brought out a printed version in 1483 which William Morris republished in 1892. (For further details see *The Golden Legend* translated and adapted by Granger Ryan and Helmut Ripperger, London: 1941.)

There is probably no single volume that had greater influence on Medieval Christianity than *The Golden Legend*. Between the covers of this extraordinary volume were set down the records of the early saints, their ministries, and most often their martyrdoms. The accounts are well larded with metaphysical happenings and the miraculous victories of the early Church over the corruptions of secular society. After the Protestant Reformation, the *Legend* lost most of its public appeal because it conflicted with the rising spirit of scientific humanism. Francis Bacon came to the rescue of this neglected book when he stated that he had rather believe in all the fables in the *Legend* than that this universe is without a mind. He was telling us substantially that facts could be stranger than fiction and more unbelievable.

The Golden Legend has been described as a layman's lectionary, a kind of calendar of saints and sacred events. The devil is involved in many of the incidents described, but he is always vanquished or at least discomfited. *The Golden Legend* also abounds in angels who defend the pious against the machinations of Satan. In the calendar, the twenty-fifth of December is devoted to the Nativity of Jesus Christ. This blessed event occurred during the reign of Octavian (63 B.C. to 14 A.D.) who was also called Caesar and was given the title Augustus because he expanded the boundaries of the Roman Republic, the first Roman ruler to be called emperor.

On the authority of Pope Innocent III who recorded the events, Jacobus de Voragine tells us of the following interesting circumstance. Octavian had brought the Roman Empire out of a long period of war and had established peace throughout the civilized world. To honor him the senate had assembled in solemn session and resolved to elevate the emperor to the state of a god while yet he lived, conferring with this decree the privileges, rights, and worship suitable to a deity. The emperor, who possessed nobility of mind and realized the weakness of his mortal flesh, refused to per-

mit the senate to bestow the title Immortal until he had questioned the sibyl to determine if another would be born more worthy of this honor.

The sibyls were women possessed by the gods, exercising prophetic and mystic powers, and their utterances were carefully preserved for the guidance of the state. On the day of the Nativity, one of the sibyls was alone with the emperor. While in the presence of Augustus, the priestess was possessed by a holy spirit. While under this influence, she declared that she beheld a circle of light about the sun. In the middle of this circle stood a virgin of wondrous beauty carrying in her arms a Man Child. The sibyl showed this wonder to Caesar and a voice spoke saying, "This child shall be greater than thou." So the Emperor of Rome refused to be deified, declaring that the mysteries of heaven were beyond the powers of men and that human beings might attain to heroic estate, but the gods alone bestowed divinity upon those they select to perform the works of the spirit. There is also a good moral lesson in the refusal of Augustus to accept deification. An earlier conqueror—Alexander the Great—declined divine honors on the same grounds as Augustus.

Other illustrious pagans also paid honor to Christ, and the Emperor Augustus himself built an altar on the steps of the Capitol because he had received a vision of the coming of the spiritual king of the world. This pagan altar bore the inscription "This is the altar of the Son of the living God."

It may be well at this season of the year to consider the Christian mystery as it was interpreted by the pagan Roman Emperor Augustus. The Supreme Deity, Lord of all nations and all people, first of the gods and bestower of divine honors, reveals his will to his creation through great spiritualized beings who emerge from the depths of his own nature. The name of the first born of the Eternal Spirit is Truth, the ever coming savior of mankind. In the end Truth shall rule supreme over all the world; and in that day war, hate, and crime shall cease. Invincible right shall prevail and nations shall be united in the brotherhood of man. This is the pronouncement of the ten imperial sibyls who spoke with the voices of the eternal.

Our Jacobus makes an unusual contribution to Christian literature. He insists that the messianic mystery includes all forms of life in the mortal world. Animals, birds, fishes, and even insects experience the tidings of redemption within themselves. The rocks bear witness, and treasures hidden deep within the earth share the salvation. According to one account, the hay in the manger where the Christ Child was laid was preserved as a holy relic because the cattle bowed before it, but would not take it for food.

In his description of the Nativity of Christ Jacobus states that the heavenly mystery "was revealed to the creatures which possessed existence and life, such as the plants and trees. For in the night of the Saviour's birth the vines of Engedi bloomed, bore fruit, and produced their wine." The ox and the donkey which Joseph took with him to Bethlehem, miraculously recognizing the Lord, knelt before him and adored him.

This aspect of *The Golden Legend* made very little impression upon the early Christian community. After nearly two thousand years consideration is being given to endangered species belonging to the animal, plant, and mineral kingdoms.

The Golden Legend also emphasizes the importance of the sibyls in the affairs of the ancient Romans. Modern skeptics have been reluctant to accept the authenticity of the Sibylline Oracles, but references to them definitely exist in the writings of many earlier scholars including Plato. The prophetic books of the Old Testament proclaimed the coming of a messiah who would restore the divine government promised by the teachers of previous ages.

Hippolyte Delehaye (1859-1941) was one of the foremost experts on biographical Church history. He examined with the greatest care the extant accounts of the early Christian saints. Delehaye gives us the following summary concerning sanctified persons. ". . . the friends of God appear to us as the greatest beings on earth; beings raised above matter and the miseries of humanity. Kings and princes revere them, consult them, and mingle with the people who kiss their relics and implore their protection. Even on earth they live in the familiar friendship of God, and together with His consolations God imparts to them something of His power; but they use it only for the good of mankind, and to them men

have recourse in order to be delivered of all evils of soul and body. The saints practise all the virtues in a superhuman way—meekness, mercy, forgiveness of injuries, mortification, self-denial—and they make these virtues lovable and invite Christians to practise them.”

As we approach the Christmas season, the original hopes and aspirations of the early faith come back into focus. It is important to realize that the problems afflicting society also remain unsolved within ourselves. For many kindly people, the Christmas of 1981 will present a severe challenge. Inflation, unemployment, and rising interest rates must have a sobering effect upon spending. This may be fortunate, however, if it reminds us that Christmas was not intended to be a spending spree.

During the early Christian centuries, Christmas was a religious festival. There were special services in cathedrals and churches, and in the homes families gathered to read the Scriptures and experience a communion of spirit. The exchanging of gifts and tokens was an entirely different holiday and took place on December 6—the feast day of St. Nicholas of Myra. According to legend, he set the example of secret charity. St. Nicholas was especially considerate of small children, but was rather more strict in the bestowing of his bounties than his modern counterparts. In some cases, he had a sack of goodies on his back and carried a switch of small sticks to punish youngsters who had misbehaved. There is no doubt that the example of this old Bishop of Myra is cherished wherever the Christian faith has a foothold. In fact in Japan, Christmas shopping by Buddhists and Shintoists is widespread.

Probably for secular reasons, the modern Christmas festival has united the day of the Nativity with the feast day of St. Nicholas. Now it seems that the good, old saint has been officially demoted. In 1969 he was one of several of the earlier saints who have lost their feast days and are commemorated together on January 1. It is possible that the lack of substantial historical evidence of their lives and works has something to do with their demotion. It should be noted that St. Nicholas was present at the Council of Nicaea in 325 A.D., and his relics are preserved in the basilica of St. Nicola in Bari, Italy. There seems some ground therefore for his inclusion

in the hagiology. He certainly set a better example than many others who have attained this distinction.

The year 1969 also reduced the status of St. Christopher. A friend of mine who always carried a Christopher medal mentioned one day, "Look at what has happened to the accident rate since we lost the patron saint of travel." Incidentally, my friend is keeping his medal handy, and the sale of them has increased markedly in church supply houses.

Most of the civilized nations of antiquity celebrated the winter solstice with special rites, rituals, and festivities. The Druids of Britain and Gaul, the Chaldean Magi, and the hierophants of the Egyptian Mysteries believed that at the winter solstice the sun god was annually born, and his advent was worthy of private and public rejoicing. The Romans named January as the first month of the year, and they had a temple consecrated to Janus—the god with two faces. One face looked back through the year that was finished, and the other looked forward to the year that was coming.

The Roman festivity to honor the rebirth of the sun god was called the Saturnalia. In its most complete form, this holiday extended from December 19 to December 25. As may be expected, the majority of the celebrants did not appreciate the deeper meaning of the Saturnalia. They were satisfied to enjoy themselves according to prevailing custom. All stores were closed, no cases were tried in the courts, no war or feud could be declared, masters changed places with their slaves, and special honors were paid to agriculturists and craftsmen.

Men and women exchanged attire and temporarily took over each other's roles. This early custom may have contributed to the numerous improvements in the legal, educational, and political rights of women in the Roman Empire.

As most of the Roman festivals were more or less corrupted forms of the sacred rites of earlier nations, it might be well at this time to give a little thought to the original significance. A New Year was a new birth. Old Saturn with his scythe and hourglass departed into yesterday, and the radiant child of tomorrow became

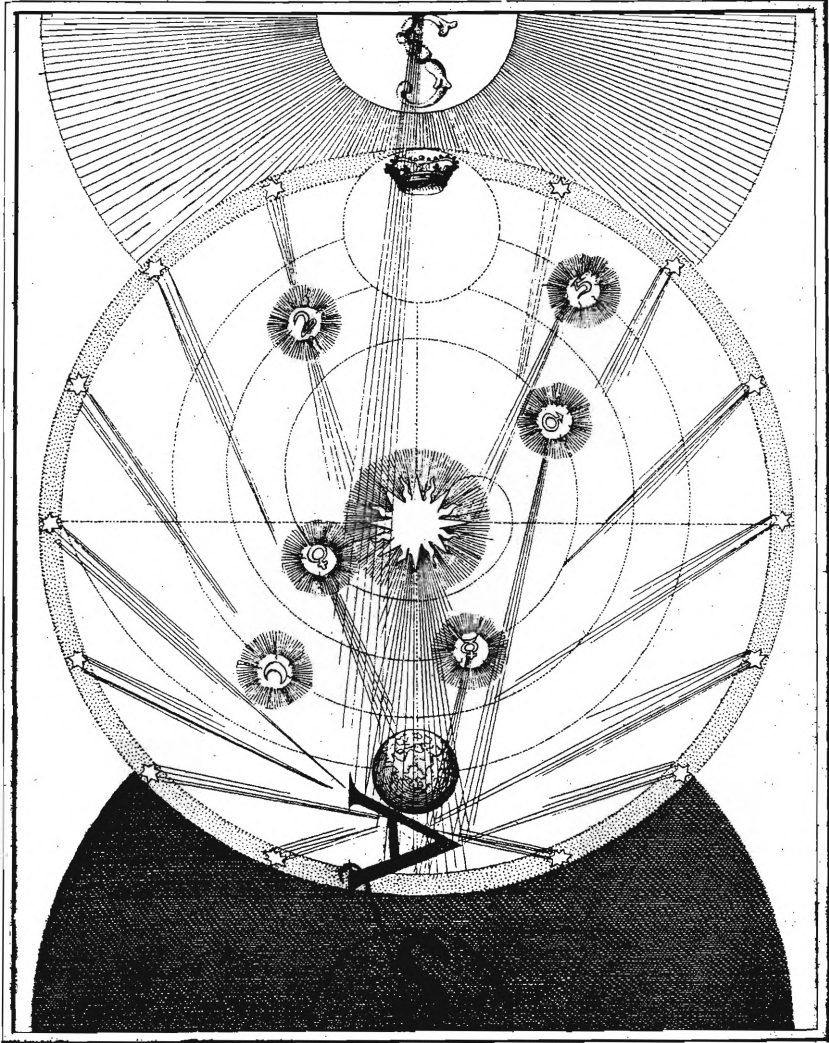
the ruler of the year. In a sense, a New Year is a new birth of time, and must be dedicated to useful and meaningful activities. One belief that seems to have enduring significance is that we should all prepare ourselves in every way possible for a better future. To accomplish this, we must break our bonds with the years that have passed.

The Japanese people had a policy relating to the New Year which might be useful to us in these troublous times. During the feudal period there were no mortgages or debts to burden the coming year. Everything had to be paid, even if it required the selling of the family treasures. Obviously, this relieved the mind of worries and obligations, and inspired citizens to live within their means. All grudges and grievances had to end with the winter solstice. No hatreds could survive, for human beings cannot pass through a new birth unless their hearts and minds are at peace and free from all bitter memories and estranged relationships. The restoration of personal integrity was partly inspired by religious convictions. It was the will of Heaven that all people should be kindly, unselfish, and friendly if they expected the gods to provide. A prayer on the lips and ulterior motives in the heart could bring a new year down in ruin.

Millions of persons today are seeking a new birth of spiritual values within themselves. Boehme, the German mystic, referred to the light and dark Adam. Relapsed humanity was the dark Adam, and redeemed mankind was the light Adam. The accompanying diagram from the works of Boehme sets forth this symbolism.

The "octave"—the days between Christmas and New Year's—are therefore given over to sacred mysteries of rebirth in truth. The Nativity bestows the gifts of the spirit, and the New Year's rites lay the foundations for a new and better way of life. A part of this mystery is perpetuated for us in the practice of New Year's resolutions. Nearly everyone decides on some constructive endeavor for the months ahead, but in most cases these good intentions are soon forgotten. Old habits are stronger than new convictions.

One of the blessings conferred by the New Year is the privilege of growth. It is always possible to correct old faults and strengthen new virtues. If nothing changes for the better with the passing of



A symbolic representation of the fall of Adam; from the William Law edition of *The Works of Jacob Behmen*. Adam is represented by the large capital "A" which is being drawn into the dark world of illusion by the spirit of evil.

time, we have broken faith with the real purpose for our existence. We have all been wonderfully endowed with potential abilities to solve problems and ennoble character. The changes that take place within ourselves bring with them appropriate improvements in our outward condition. The victory of self over negative and destructive attitudes is well worth the discipline required to strengthen internal integrity.

When we correct a fault, the spiritual life within ourselves rejoices, and the good we do in secret is rewarded openly. Politicians cannot bring about our reformation. Whether it be the conflicts of nations or the corruptions of leaders that most disturb us, peace of mind and quietude of spirit must prepare the way for world security. Those who are seeking the benefits of religion must live the life of personal dedication. Many friends have brought their problems to me. Some of them have joined churches, others have chosen to walk the path alone. In a moment of enthusiasm one may say that he has found God and another that he has found salvation. In the course of a conversation, inconsistencies often become obvious. Men and women who have claimed to have seen the light may still carry the burden of old prejudices and have not forgotten or forgiven those who have offended them. They think they can leave behind uncorrected failings and pass forward into a radiant future.

In his *Golden Legend*, Jacobus de Voragine describes the consecrations of divinely inspired Christians of long ago. Most of the trials which afflicted the old saints no longer confront the modern believer. It is not the unbelieving world but rather the unbeliefs in our own hearts and minds which affect our lives. We drift about on the stormy sea of social change, bewildered and despondent. This is what Christmas is all about. We are reminded of the eternal integrities which sustain creation and we realize that the strength of truth also abides within ourselves. The soul is born in a stable surrounded by animals, for we experience the soul within ourselves as a spiritual propensity rising triumphantly from a chaos of appetites and attitudes. It is because of the Christ in our own hearts that we celebrate Christmas and proclaim our allegiance to the teachings of Jesus and the practice of his instruction.

Long ago, the ten sibyls who bore witness to the fulfillment of the messianic promise declared that the time would come when humanity could dwell together in peace, when selfishness, greed, and ambition would no longer burden the world. There would come a new heaven and a new earth, and the spirit of righteousness would be the guide of souls. We have a new year. If it is not corrupted, the new year can bring at least partial solutions to those dilemmas arising from greed and perverted ambition which are truly the slayers of souls.

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Goethe seated in the midst of the dramatis personae of the story of *Faust*.

THE FAUSTIAN DILEMMA



Christopher Marlowe's *Tragicall History of Dr. Faustus* was first published in 1604. He derived most of his information from the German *Faustbuch* which was published in Frankfurt in 1587. The historical Dr. Faust, a physician whose first name is generally given as Johannes, seems to have been mentioned as early as 1520, and he is referred to at some length by Melancthon who says that he was a native of Wurttemberg. He seems to have escaped from imprisonment on two occasions but in the end he was found dead in bed with a horrible grimace on his face. It was assumed by all concerned that the devil or some evil spirit had killed him.

The story of Faust as presented by Marlowe is limited almost entirely to Faust's dealings with Mephistopheles. Fanciful characters are introduced, and Mephisto is presented as a vassal of Lucifer who cannot sign a blood pact without permission from the fallen archangel. Two angels, one good and the other evil, make brief appearances. The former attempts to protect the soul of Faust, and the latter urges him to follow in the path of wickedness. There is no Marguerite in the Marlowe version and not even a trace of a romance. Marguerite is definitely Goethe's invention, possibly inspired by his fondness for a young lady of this name in his youth.

One cannot read the Marlowe version without realizing the pernicious effect of the literature of sorcery on the public mind in the fifteenth and sixteenth centuries. In those days, when neurosis was a common ailment, black magic spread terror throughout Europe. The story of Faust as examined by sober scholarship is an example of popular demoralization. Stripped of its supernatural elements, the account deals with an eccentric scholar of unpleasant face who

lived a lonely existence. He wandered about friendless and chose seclusion. These mannerisms were sufficient to brand him as a sorcerer.

It is quite possible that Faust dabbled with alchemy or the cabala and had a belief in witchcraft. Practicing strange disciplines and dealing in charms and spells, it would be quite usual that Faust would develop hallucinations and conjure up visions and specters in his own mind. If such was the case, he would come under the terror of his own imaginings. If he could work spells on others, it would be quite reasonable to assume that other magicians could work spells on him. According to the public mind, honest and God-fearing citizens were open to every type of psychic malpractice. Even the Church was unable to cope with the situation—there were numerous witchcraft trials in which countless innocent persons were publicly executed by their frightened neighbors.

It may have been held against Faust that he was a man of extensive learning. Scholars have nearly always been subject to a certain amount of suspicion. In any event, he delivered courses of lectures at the University of Erfurt on the poems of Homer. He was accepted as a person of curious skills by the Prince of Anhalt. Obviously the time came when the scholar should lavishly entertain his patron. To meet the occasion, Mephistopheles was required to build a magic castle in a single night and, as a touch of elegance, the banquet was served on the Pope's gold plate which the devil had borrowed from the Vatican for the occasion.

The Faust legend clearly moralized the common fact that those who dabble with evil ultimately fall victim to the horrors of their own imaginings. All cultural systems from the beginning have been burdened by some kind of superstition. Thus, two types of magic have existed side by side. There is white magic, supported by a belief in the victory of good over evil, and black magic which assumes that Deity lacks the power to abolish vice from the face of creation. Even though science has rejected the magical arts, there are still mysterious happenings which have not been fully explained. The old sorceries have survived material progress. Satanism still has an intense though unpleasant following. It endures in

a kind of mystical underworld and still exercises considerable power among emerging peoples.

In old times, sorcery was disseminated by word of mouth or through unsavory pamphlets often referred to as grimoires. In recent years the witches and warlocks return to us in television and sensational paperback fiction. It is assumed that such material is good, clean entertainment which mature persons will not take seriously. This assumption is erroneous. Those mentally and emotionally adult do not watch such programs, and the habitual viewer is gullible and susceptible to psychic horror tales. It should also be noted that the drug subculture is hallucination prone. Persons disturbed and blurred by narcotics are often candidates for membership in organizations which dabble in diabolic arts. Evil becomes a new thrill, and the effects upon the moral life are unknown or ignored.

It has been noted that no individual can be so deluded that he cannot have at least one disciple. In this case a certain Christopher Wagner appeared in the role of the sorcerer's apprentice. According to legend, Wagner was Faust's sole heir inheriting the magical paraphernalia of his master and a substantial house in the town of Wittenberg. There was a book published in 1846 at Stuttgart by J. Scheible under the title *Christoph Wagner*. This brings into focus another curious phase of ancient believing. Demons often took the form of animals, such as a ferocious dog or an ill-disposed cat. Even today black cats are associated with witchcraft. Wagner's demon served him in the form of an ape, but it is not certain that this creature was given to diabolism. It did however add to Wagner's unsavory reputation.

Even though in England under the Commonwealth there was little patience with witch baiting, it was reported of Oliver Cromwell—an ambitious and restless man—that his rough boots concealed cloven hoofs. Archdeacon Eachard in his *History of the Kings of England* writes: "It was believed, and not without some good cause, that Cromwell, the same morning he had defeated the King's army at Worcester fight, had conference personally with the devil, with whom he made a contract, that to have his will then, and in all

things else after, *for seven years from that time*, (being the 3rd of September, 1651); he should at the expiration of the said years, have him at his command, both his soul and his body." The writer then adds that, on the third of September seven years later, Cromwell died.

The first part of Goethe's *Faust* to appear in print was published in 1790, a troublous time burdened by the Seven Years War, the French Revolution, and continuous social upheaval. Goethe never abandoned his labor with the Faust theme and the writing extended through the most of his lifetime. The last part was published posthumously in 1832 shortly after the author's death.

In his book *Puppets and the Puppet Stage*, Cyril W. Beaumont notes that Goethe, while still a child, was presented with a puppet theater for which he composed many plays, and incidentally received inspiration for his *Faust*. The same publication shows several versions of the Faust story presented as puppet dramas. By the seventeenth century the puppet theater was extremely popular in Germany and Austria, and flourished in other European countries during the life of Goethe.

Critics have insisted that, until the edition of the *Redemption of Faust*, the work was only a fragment. The grand scope of the poem requires a careful study of Goethe's interpretation of the witchcraft and sorcery which terrified Europe in the fifteenth and sixteenth centuries.

For this phase of the drama, it is important to consult the translation of *Faust* published by Mr. Bayard Taylor in 1871. He was able to accomplish a high degree of textual and metrical fidelity. Taylor notes that one critic was of the opinion that the master key to the entire work should be Goethe's biography. To compose this drama, Goethe had to be familiar with Hesiod's *Theogony* and the *Odyssey* of Homer. He showed acquaintance with the alchemical and magical teachings of Paracelsus, the occult philosophy of Agrippa, and the strange world of submundane creatures in Abbe Villars so-called Rosicrucian fantasy, the *Comte de Gabalis*. It has also been suggested that the scope of Goethe's ancient learning might also indicate that Faust is a thinly-veiled account of the initi-

ation rites of Greece and Egypt. There are also borrowings from Milton's *Paradise Lost* and Dante's *Inferno*. It is recommended, therefore, that the thoughtful reader should give serious attention to the composite structure of the work, especially the second part.

In notes to his translation of *Faust* (Boston: 1871), Bayard Taylor recommends that those who happen to be traveling in this area should visit Auerbach's Keller in Leipzig. This establishment was drenched in Faustian lore. During his student years, Goethe frequented this cellar and believed that he sat in the very chair where the old magician once wine and dined. Of course, the building had been partly reconstructed but it is assumed that the old cellars are genuine survivals from earlier days. Two old paintings in rather poor condition long ornamented Auerbach's Keller. One showed Faust, bearded and mantled, seated in the aforementioned chair attended by a small black dog (Christoph Wagner?). The other picture portrayed in all detail the celebrated magician flying out of the door astride a wine cask. It was in this same tavern that Mephisto bored four holes in the edge of an old table top. He then drove in spigots and four different kinds of wine gushed forth.

Taylor provides some additional information on the celebrated cellar. He says that it is located at No. 1, Grimmaische Strasse, near the market place. The sign "AUERBACHS KELLER" was approximately on the level of the sidewalk, and steps led down to the two vaulted chambers which had echoed with song and revelry for nearly four centuries. Auerbach's house was partly rebuilt in 1530, but apparently the cellars were not disturbed. The two paintings dealing with the Faust story were repainted in 1636 and 1707, and received further attention in 1759. One picture bore an inscription which translated reads, "Live, drink, carouse, remembering Faust and his punishment. It came slowly, but was in ample measure." The other painting of Faust riding the wine cask was enriched with the following lines of doggerel verse:

"Doctor Faustus, on that tyde,
From Auerbach's cellar away did ryde,
Upon a wine-cask speedilie,



Faust and Mephistopheles riding the cask out of Auerbach's cellar.

As many a mother's son did see.
By subtle crafte he did that deede,
And he received the devil's meede."

While the Faust legend originated in the Middle Ages, the most celebrated version is that of Johann Wolfgang von Goethe (1749-1832). The story as presented by the great German poet is divided into two sections. The first is concerned with an old scholar who makes a pact with the devil exchanging his immortal soul for temporary pleasure in the mortal world. The second part, the "Redemption of Faust," transports Faust and his infernal companion through all parts of the mundane world—a journey which finally results in the salvation of the old scholar. By his development of this thematic material, Goethe expounds his meta-political theories which were to profoundly influence the cultural destiny of the German people.

The actual story of Faust begins with the prologue in heaven. God (der Herr) is surrounded by the heavenly host, and the three archangels Raphael, Gabriel, and Michael pay homage to their creator. Mephistopheles then steps forward and announces bluntly that conditions in the mortal world are sadly out of order. Humanity is in a sorry state, ever fretful, bitter, disillusioned, and ungrateful for the benefits which it should enjoy. It would have been wiser if mankind had never received the gift of reason, for he uses this faculty to degrade himself below the estate of animals. After Mephisto had arrogantly told his story, der Herr reminds him that Dr. Faust is a good man. He has made his mistakes, but his basic convictions are correct and in time will lead him to the light he seeks. Mephisto then offers to lay a wager that he can corrupt Faust and prove that he is no better than other human beings. Der Herr accepts the wager under the conditions that Faust will be permitted to live out his mortal life even though corrupted. Mephisto agrees and decides upon a stratagem which the tired and disillusioned physician cannot resist.

Goethe has derived this part of his story from the Book of Job, chapters 1-3. Therein is stated that on a certain day the sons of God came to present themselves before the Lord, and Satan came



The "Prologue in Heaven." Mephistopheles paying his respects to Deity.

also among them. After the evil spirit had declared the miserable state of humanity, the Lord asked him if he had considered his servant Job, a perfect and upright man who feared God and eschewed evil. Satan then declared that if Job was sorely afflicted, he would curse God to his face. God then gave permission to Satan to magnify the afflictions of Job with only one qualification: he must not bring about Job's death. Although there were moments in which Job turned away from God, he won the final victory and accepted the will of God, and it came about that the Lord blessed the latter part of Job more than the beginning.

Both accounts seek to explain the mystery of suffering. It cannot be assumed that a benevolent Deity would or could curse its own progeny, nor can it be assumed that Deity fashioned an evil-being calculated to frustrate the works of the Divine Will. Before the symbolic fall, the stately innocence prevailed; but only temptation could transmute innocence into virtue. Some of the early Church Fathers were forced to admit that Satan was essential to the structure of Christian theology. Aquinas recognized what he called "limited determinism." Human beings did not have free will, but they did have the power of choice. From several possibilities they could choose the best, and it was only by the voluntary acceptance of the requirements of the good life that man could merit salvation. Mephisto, as the spirit of negation, assailed the weakest parts of a person's character and, with the promise of gratifying weakness, led him into temptation.

A number of German interpreters of the Faust story have pointed out that it was to some measure autobiographical. Goethe at an early age rebelled against the educational system of his time. He causes Faust to utter the complaints which disturbed the poet himself throughout his lifetime. He actually studied alchemy and interpreted its symbolism in terms of social change. Goethe was a gifted musician and attained considerable status as a physicist. All knowledge was his province and against most of it he raised a Faustian complaint. From his own experience he decided that every person has two natures, one of which is dominant and the other subdominant. From the cradle to the grave these natures are



Mephistopheles watching Faust while he performs an alchemical experiment.

in conflict. When a man would do good, evil is always nigh unto him. In a sense therefore, Mephistopheles is the lower nature of Faust himself. There have been many books on the life of Goethe. Some of these criticize him openly for his conduct and attitudes. Others pass lightly over his shortcomings as inconsequential in the light of his genius.

Faust is presented to the reader as an aged intellectual who has devoted his entire life to the accumulation of knowledge. He has taken it for granted that wisdom would bring him internal satisfaction and social distinction. His years of research end in disillusionment, and he stands with all his lore a fool no wiser than before. He bitterly regrets that in his pursuit of learning he has deprived himself of the simple joys that enrich the lives of average persons. It is too late to turn back the clock, and Faust is given over to the neurosis of futility. He is made to represent the vanity of worldly knowledge. For years he has been a professor at the university, has read all the best authors, and is acquainted with the theories of the most illustrious scientists. He has contemplated upon the policies of statesmen and the opinions of the clergy—and all has ended in frustration.

Goethe uses Faust to personify the human mind and its endless seeking for the answer to the riddle of existence. Yet this intellect which was to lift the human being to a divine estate has become a snare and a delusion. Thinking has become a burden upon the human soul. Man called it reason, but did use it so that each day he became more brutish than the brutes. The fallacy of man's self-imposed code of sterile facts is not new. It has always existed, and every generation has inherited the disasters of previous times. At last, in the twentieth century, mankind has developed the Faustian complex. It has lost confidence in a kind of knowledge that cannot, or does not, solve problems. It has feared skills that lead to destruction. It has turned against a philosophy of life which destroys human dignity, corrupts conscience, and looses sins and death upon the world. Milton tells us that these are the last great enemies and they still rule creation.

The last eighty years have been sorely troubled. Two great wars have disfigured history; millions have been massacred to advance

the ambitions of tyrants; religions have been persecuted; and common sense has been outraged. For the first time in his long and troubled existence, man has finally devised a means for his total extinction. Natural resources have been exploited and wasted; integrities have been corrupted for profit; and in his wild pursuit of the almighty dollar the human being has cancelled his right to peace, happiness, and security. The modern Faust in this abhorred and dismal environment may be forgiven for disillusionment and despair.

As Faust looks out of the window of his tiny laboratory, he realizes how long men have suffered and how little they have learned. There were wonderful answers with practical promises of peace and cooperation, but no one paused and no one cared. The few heroes that arose in defense of truth were persecuted or ignored, while races and nations followed the drummer in a danse macabre. As always, the cradle rocked in an open grave. Man's inhumanity to man continues to take its terrible toll; but the schools will not change their programs, industry continues in its accustomed way, politicians exploit their constituencies, science perfects new missiles of destruction, and religions are divided by persecution and holy wars. In his despair over the ills of his times, Faust made a terrible decision—and turned to enchantments for the rewards which learning had failed to bestow.

We are now introduced to Mephistopheles, more generally referred to as Mephisto. Faust opens the way for the appearance of this sophisticated demon by dabbling in books of magic and tracing ancient spells on sheets of parchment. Faust probably was afflicted with mixed motives. Perhaps this vassal of the fallen angel would have practical answers to pressing problems. Mephisto admits that he is part of a power that still works for good while ever scheming ill. Faust is not only a disillusioned opinionist, but a completely self-centered mortal with little interest in the common good. He longs to be young again so that he may indulge in the pleasures of the flesh. He sees himself as a haughty cavalier with an inexhaustable purse which will permit him to buy anything that he wants. Mephisto assures Faust that all things are possible to a



The Earth Spirit appears to Faust.

master of infernal arts. There is only one requirement—the old scholar must sign a pact with his own blood. This is a contract by which Mephisto guarantees to gratify Faust's most extravagant desires for twenty-four years. At the end of this term, Mephisto will become the owner of Faust's immortal soul. Immediate advantages take precedence over ultimate disadvantages and Faust hastens to sign the pact. Incidentally, he was not alone in this procedure, for a number of museums in Europe have curious contracts on ancient parchments in which magicians of various degrees have bartered their souls for the passing glories of the world.

The Fausts of our day (the 1980s) are rather too sophisticated to expect Mephisto to come up through the floor in a cloud of smoke, but each in his own way makes a personal pact with corruption. The alcoholic is trading a useful lifetime for a brief span of inebriation; a narcotics addict is signing a pact of death with his own blood. In the larger sphere of activities, short-range plots take precedence over long-range plans. Fully aware of the tragic consequences of excessive ambition and the misuse of wealth, business goes on as usual with specialists in every field attempting to put serviceable patches on worn out fabrics. There is a bewilderment in the air and thoughtful persons are at their wit's end.

One area in which there has been a serious breakdown involves self-reliance. The collapse of morality and ethics is destroying those institutions which we have always depended upon for strength and leadership. Young persons starting out cannot estimate their economic futures. Families are disturbed and fragmented by unbearable tensions and pressures. That self-reliance that built our own Western civilization has lost its stabilizing power. We are afraid of our own decisions and, when calamities strike, we lack recuperative power. One thing is obvious to most of our citizens—materialism as a way of life is a dismal failure, but it is supported by powerful institutions to protect their own interests.

Many good-natured people also support prevailing policies rather than to face the uncertainties and confusion of change. Goethe's philosophy also takes into consideration that most



Faust making his pact with Mephistopheles.

members of the human race are chronic leaners. When burdened with a problem, they are always seeking to find a solution from outside of themselves. They consult authorities, and trust to the judgment of strangers no better equipped than themselves to give useful advice. Hundreds of organizations and thousands of private counselors are trying to think for the thoughtless. It is not surprising that most problems remain unsolved.

Faust made the classic mistake of self-centeredness. He wanted to be young, attractive, rich, and perhaps even famous. He was therefore an easy victim for the ever-obliging Mephisto. For one who wishes to change his conduct, there are a hundred who wish to remain the same but be relieved of the consequences. The concept that we must change our own ways in order to obtain relief from our infirmities has never been a popular teaching. As a result, we spend fortunes protecting our comforts and very little to correct our mistakes. When we pay others to do our thinking for us, we entail considerable expense and the essential questions may remain unanswered.

The fact that materialism solves nothing so far as the inner life of the individual is concerned, makes it quite understandable that millions of troubled persons are turning to religion for comfort and consolation. Much can be said in favor of this trend, but unfortunately most religious organizations are not equipped to handle the frustrations of the moment. It is also true that those who seek spiritual guidance are too often concerned principally with the advancement of their temporal estates. In other words, they ask the intercession of heaven for problems that they should solve by personal dedication to religious principles. The potential joiner should realize that he is not saved by a membership but must work out his salvation by practicing the virtues set forth by Christ in his Sermon on the Mount. Congregational assembly may strengthen individual resolution, but is no substitute for the Christian life.

According to the Old Testament, when King Saul was troubled he went to the cave of the Witch of Endor who called forth the spirit of the prophet, Samuel. There has always been a tendency to

fall back upon metaphysical practices when more obvious means prove ineffective. As a result we are coming very close to the realm of Mephistopheles and his minions. A great many persons have come to me recently who are considerably the worse for dabbling in magical practices. When the psychic structure is disturbed by dangerous procedures, it is very difficult to restore constructive attitudes. It is not desirable to permit the unknown and the unseen to take over the management of our affairs.

It is understandable, therefore, why the more conservative religious denominations are opposed to the entire field of extra-sensory perception. There is scarcely a denomination, however, which has not honored mystics who have held communion with angels or other superphysical beings. Strict orthodoxy is not helping those in need of constructive spiritual examples. The present condition in Iran indicates what happens when orthodoxies become fanatical. In some cases fanaticism is inspired by an over-literal interpretation of scriptures, and in other cases it is motivated by an all too-material ambition to control a nation or a race.

In any case the sorcerers have returned, and are definitely exploiting the negative anxieties which burden the popular mind. The person who is without ulterior motives has little to fear, but those seeking personal advantage or to justify their own shortcomings are easy prey to the unscrupulous. Those falling for Mephisto's wiles should pause and ask themselves: "What will the harvest be?" Faith is a very important factor, but faith in God does not require that we should believe all of those who speak for him.

We now introduce the third member of this symbolic triad. She is Marguerite, an innocent girl who becomes the immediate victim of the machinations of Faust and Mephisto. She represents the human soul which is always the victim of the mortal mind and its emotions. In a way therefore, the whole drama unfolds within the composite nature of the human being. Faust is the personal self which, when embodied, becomes the mortal creature dwelling for a time in this world. He therefore equates with the mind which is the peculiar attribute of the homo sapiens. Mephisto is the animal

nature with its propensities and proclivities. Marguerite is the anima, the virgin of the world, the psychic entity in man which becomes the victim of willfulness and lust. Mephisto is always the adversary, but his final duty is to prove the futility of evil. Marguerite plays out the part of Persephone as this was dramatized in the Eleusinian Mysteries. All that is necessary to rescue the confused human being from his own bewilderment lies within himself. The problems of his environment cannot be solved from the outside—all that instruction can do is to remind the individual of the spirit and soul resources locked within himself. If, for example, an individual proclaims himself to be a Christian, he is not redeemed by the statement he has made. He is redeemed, or more correctly redeems himself, by the living of the dedication to Christian principles. The proof of sincerity lies in the changes that one causes in his own conduct. He forgives his enemies, keeps the Ten Commandments, serves his fellowman, overcomes pride, moderates ambition, and serves all who need. Unless this inner spiritual integrity is stressed, religion is not keeping faith with either God or the public. If people really believe that salvation is possible without self-redemption through dedication, religion loses all true meaning.

Marguerite has been described as one of the most pure and pathetic creatures in literature. In spite of popular opinion to the contrary, it appears most unlikely that she was incorporated into the story without serious purpose. She seems to personify the German *volk*—for that matter, the peasantry of the world. The natural integrity of the humble has always been the victim of ruling classes. Faust may be likened to education, or the development of the rational faculties. Mephisto is science, which had its original foundations in magic. Faust, in his quest for wealth, fame, and eternal youth, takes Mephisto for partner and the two, conspiring together, seduce the uncultured public with promises that will never be kept. The world conqueror sacrifices his own integrity and is ready to devastate his planet with the aid of an infernal kind of magic. Mephisto can invent anything which his master demands, and his final contribution is more dreadful than any fallen

angel that can be conjured up to plague the human race. Legislators woo Marguerite to gain office, but have no honorable intentions. Wherever the power struggle arises, it threatens the destruction of civilization; but in the end violence becomes master and destroys all that it has fashioned.

After Faust has betrayed Marguerite, she goes to the church to pray but the devil is there also and mocks her sorrow. At the end of the drama, Marguerite kills her own child, becomes insane, and is imprisoned. Faust demands that Mephisto release her and he agrees to do so. When he enters the prison cell, however, Marguerite recognizes him for what he is and chooses to die in prison. In some versions of the story, Faust is dragged to perdition as punishment for his crime; and in other forms of the story, he enters into the extravagant pageantry of repentance and redemption. He is finally released by his own soul—the “eternal feminine that leads him on.”

True and unselfish love heals the wounds of individuals and brings peace to the nations of the world. It is not by strategems of states but through simple kindness that we can overcome the pact that we have individually and collectively signed with the prince of this world that has nothing in God. When the glamor of greatness no longer fascinates the mind, we will find that every ray of sunlight brings with it the wisdom of the preserving power. The Egyptian pharaoh Akhenaten created the symbol of sun rays ending in human hands, each of which was blessing the earth and supporting all living creatures with its grace.

The best-known operatic version of Faust was based upon part one of Goethe's tragedy. The music was by Charles Gounod, and the first performance was given in 1859 in Paris. It was an immediate success and many outstanding artists sang the major roles. A few years later Arrigo Boito composed the music to cover both the first and second parts of Goethe's work. This opera under the name *Mefistofele* was first performed in Milan in 1868. The first production was a failure, but its second presentation in 1875 was successful. Because of its additional coverage, the performance of *Mefistofele* required over four hours.



The death of Marguerite.



Faust in the presence of Helen of Troy.



The redemption of Faust.



Faust and Marguerite united in heaven.

Act four dramatizes the meeting of Faust with Helen of Troy in a classic Greek garden. The beautiful atmosphere and the generally exalted nature of the scene discomforts Mefistofele who steals away to a more congenial environment—the Brocken where evil spirits congregate. According to Boito, Helen and Faust represent classic and romantic art gloriously wedded. More to the point, it is his contact with Helen that motivates the redemption of Faust. He hits upon a happy subterfuge. As long as the devil must be obedient to his commands, Faust sets him to work performing noble and charitable deeds. The devil grumbles, but the pact is binding.

In the epilogue of Boito's version, the aged and feeble Faust is again in his own studio. He is disillusioned, taking the attitude that reality is grief and the greater good we seek is but a dream. Having been involved in the satisfaction of his own frustrations, he has renounced the true values of living. He longs to become a king of a peaceful realm where he can establish wise and just laws and bestow happiness upon all people. As Faust sings his swan song, the celestial regions arise before his feeble gaze. Angelic beings bear the soul of the departed Faust to the realms on high and a shower of rose petals falls upon his dead body. The devil is also showered with these roses and, under their stifling influence, he departs. The Lord wins his wager for in the end virtue triumphs over the weaknesses of the flesh.

In the final tableau, the scene is dominated by the Mother of Heaven who spreads her cape to enfold the souls of Faust and Marguerite. By the will of heaven, Marguerite is appointed to lead Faust into the realms of blessedness. This justifies and fulfills Goethe's line—"The eternal feminine leads us on."

The Faustian dilemma can be summarized in a few words. Man, bitterly disillusioned with a way of life that has obviously failed, is seeking a remedy which involves formulas which will result in an effortless salvation. By this means or theory, he damages his own soul, goes against the will of heaven, and simply multiplies his own infirmities. The answer lies in facing himself, changing himself, and living according to the Universal Plan. There is no other answer to his problems.

CHINESE EXPORT WARE



Chinese ceramics covering the whole range from pottery to porcelain were important export wares as early as the Tang Dynasty (618-906 A.D.). Prior to the Late Tang Period, Chinese art was so intimately related to the customs of the people that it had very little appeal to foreign markets. There has always been considerable resistance to material dominated by religious symbolism in regions which held contrary spiritual convictions. While the Chinese continued to involve their ancient traditions in the designs for bronze casting throughout the Sung and Yuan Dynasties, this tendency did not find general favor among the early potters. As art triumphed over theology, the export trade increased rapidly.

China emerged as a major center of creative and decorative arts when Western skills were declining. Many exquisite productions of Chinese and Korean kilns were carried along the caravan routes to supply the markets of India and Ceylon. Of course, trade with Japan was brisk at a slightly earlier date because these countries were bound together by their Buddhistic traditions. It was only a step from India to Arabia. The Islamic peoples greatly admired masters of the ceramic arts, and it is recorded that Moslem princes assembled fine collections of Chinese wares and wrote elaborate commentaries praising the skills and the aesthetic overtones of Chinese artistry.

As Western nations established treaty ports along the coast of Asia, even rough-and-ready ship captains were impressed by the beauty of the Chinese potteries. It was not long, therefore, until outstanding examples of Oriental handicrafts reached Europe.

Some arrived by sea and others by land, but all were welcomed by rich burghers and bored aristocrats. In due course, nearly every feudal lord and most of his retainers were serving their food on blue and white Chinese plates and platters. As the vogue spread, the various European factories began copying the Chinese styles with more or less success. Among the best of these copyists were the Delph kilns in Holland. Some furniture also reached Europe and England and produced marked changes in chairs, tables, cabinets, and commodes.

The exporting trade expanded greatly during the Ming Dynasty (1368-1643). By this time many European countries had merchant fleets trading with Asia. The Dutch were always successful importers; but France, Italy, and Spain were not far behind. The British became increasingly successful after the founding of the East India Company. One special detail should be noted. In these early trade periods, the Chinese continued to work in their native style and maintained a high level of quality. They had no knowledge of Western preferences and, in a way, the West benefitted from this fact. It was only natural, however, that the European markets would want such conveniences as handles on their tea cups, salt and pepper shakers, ladles, and an assortment of elaborate vases and jardinières. Merchants took to China samples of popular shapes, designs, and colors, and the native artisans quickly obliged. In another field—embroidery, skilled needleworkers were soon engaged to decorate the vestments of the Christian clergy.

The Ching, the last Chinese Dynasty (1644-1912), was distinguished for the excellence of its ceramic productions. The emperors subsidized the craftsmen, and the foreign market had begun to develop aesthetic appreciation. The fine quality of the Ching pottery and the aesthetic appeal of the decorations had won universal approval. Also, the work was done at a much lower cost and, even with the long delays in shipping, delivery was reasonably prompt. At this period important families in England and on the Continent wanted their dinnerware monogrammed. This presented no unusual difficulties and in due course the crests of stately families were featured surrounded by exquisite Chinese decorations. Specimens of this vogue are on exhibition at the White

House in Washington, D.C. These feature the United States coats of arms, and some examples go back to the presidency of George Washington.

Chinese export ware made during the Ming or Ching Dynasties should not be confused with the modern ceramics with which stores are well supplied at this time. The earlier pieces can easily be recognized by experts and have a substantial premium. Catalogs are available which indicate prices realized in recent auction sales. Those who wish to collect the older examples should purchase only from reputable dealers who will provide a written guarantee. It is desirable of course to make a personal study of old export wares, and those who are well informed may occasionally secure a genuine bargain. It should also be noted that the Chinese catered to several foreign markets—including Thailand, the Indonesian states, and Indo-China.

The type especially created to meet the fancy of the Siamese has a charm all its own. I have some examples of this ware in my own collection and the accompanying illustration is typical. There is a story that, in shipping ceramic material to Thailand in old times, there was considerable breakage. The Thai people decorated their temples with these chips of Chinese pottery arranged in handsome patterns. Some artifacts found in Mongolia or in Buddhist ruins in Chinese Turkestan have confused archaeologists and may have originated in China. Replicas of ancient pieces are now being made in the People's Republic of China for export. Reputable dealers truthfully report the age of such pieces, but after they have changed hands two or three times it is prudent for buyers to beware.

Restorations are also complicated. A clay camel attributed to the Tang Dynasty when examined by an expert exhibited the following peculiarities: both back legs were reproductions, the head had originally belonged to a different piece, the lower jaw had been restored, and the front legs had been broken in several places and mended. The hollow body of the camel had been filled with concrete which was working a serious hardship on the base which was not strong enough to support the weight. The piece had also been repainted. The condition was finally listed as "fair."

Our Society is fortunate in having several groups of ceramic material available to specialists in this field. One group includes Cretan, Grecian, and Etruscan ceramics of the first and second millenium B.C. There is also a small but interesting collection of Korean celadon. Our holdings cover the Old Silla and the United Silla Periods (fifth to eighth centuries A.D.) and the Koryo Period (twelfth to thirteenth century A.D.). Punch'ong ware with Mishima design is well represented and belongs to the fifteenth and sixteenth centuries.

Also available for study is the Common Seto ware of Japan. This belongs definitely to the Japanese peasantry of the eighteenth and early nineteenth centuries. The products of the old Seto kilns are now highly collected and are charming products of inspired, but untutored, craftsmen. In the Summer 1947 issue, Volume 7, of our quarterly journal, we presented an article on Japanese Satsuma ware. At that time, virtually no description of these ceramics was available in English. It was generally regarded as an export pottery with the exception of a few very early undecorated examples. In the last few years however the Satsuma ceramics have become highly desirable collectibles, and have virtually disappeared from the world markets. In our library good specimens of the Kinkozan Awata Satsuma are always on display. I have a special fondness for the Buddhist designs that decorate nineteenth century Satsuma ware. There are grim old saints in elegantly brocaded robes; and dour-faced Daruma, the old Zen master, is often prominently featured.

Through the generosity of a friend of the Society, we have recently acquired a number of early examples of Chinese export ware. This was on exhibition in the summer display of Chinese art in our library. These pieces date from the Ching Dynasty (1644-1912). The increasing world interest in Chinese export porcelain includes the meanings of the symbolical devices and artistic concepts favored by the potters of the Ching Dynasty. A number of these items are included in the accompanying photographs.

The central part of each plate is a kind of bouquet featuring butterflies, peonies, and other flowers. The butterflies with areas

of black on their wings dominate the design. The borders are floral but include fortunate symbols—birds and tasseled designs. On each plate there is also a human figure standing close to interlocking circles with squared centers representing Chinese coins. These are early eighteenth century export ware made before Western elements were included in the designs. The diameter of each plate is 10”.

The oval dishes probably were made for the French export market. The design is presented in a pattern of four reserves ornamented with peonies, butterflies, birds, and fruit. In the center of the design is the familiar rose medallion which was highly favored by Canton artists. On the border are four large butterflies. The dishes are approximately 9” x 10”.

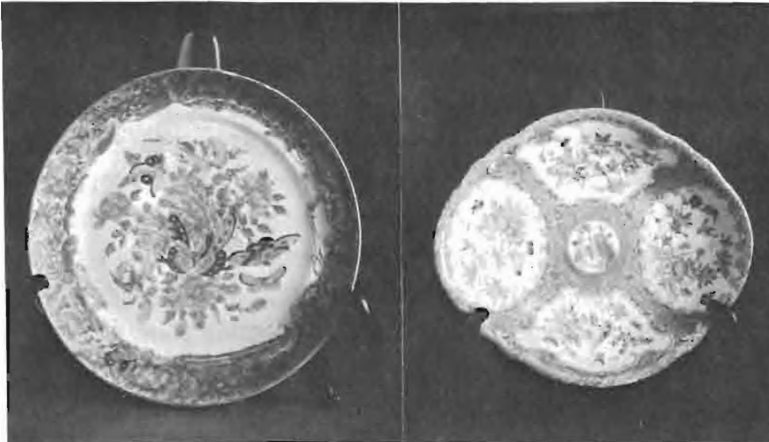
This vegetable dish was manufactured about 1900, probably in Canton as an export piece for the French market. The cover design is divided into four reserves, two with floral decorations and two with figures of Chinese ladies. Two rose medallions bordered by butterflies are responsible for the name given to this design. The lower part of the dish presents a colorful cluster of flower patterns on the inside with groups of figures and floral decorations on the outside. A crude, red stamp on the bottom of this dish reads, “Made in China.” Length is 8½”.

The deep saucers suggest late eighteenth century. The cups are demitasse size with handles, and were evidently made to cater to European taste. The basic designs are of the rose medallion type. Each of the saucers has four reserves and the rose medallion is centered. The decorations are flowers, birds, and butterflies. The cups have only three panels—two with birds, flowers, and butterflies; and the third featuring the rose medallion theme.

The plates were made in the early eighteenth century for export to England. The decoration is a modification of the willow plate design, rather crudely done, giving the impression of folk art. The scene shows the influence of the Hung Society ritual as conferred in the initiation rites of members of the Heaven and Earth Association. There are a bridge, a palace, a fisherman in a small boat, clouds and trees, and in the background a pagoda. Plates of this



Chinese ceramics and embroideries on display in the PRS Library, Summer 1981.



Left: One of a fine pair of Chinese porcelain plates with a design featuring black butterflies. Right: One of a pair of oval dishes classified as "Lemon Peel." Late eighteenth century.



Left: Rose Medallion, Chinese octagonal vegetable dish with cover. Right: A pair of cups and saucers, probably for export to France.



Left: One of a pair of plates from the Canton area with blue decorations on white. Right: One of a pair of Chinese famille rose ginger or sweetmeat jars with decorated covers.

type and age are scarce. The diameter of each is approximately 10”.

The jars are export ware, probably for the English market. In addition to beautifully painted floral motifs, there are brief Chinese inscriptions. These jars are of an excellent grade of porcelain. There are loops through which cords probably passed to tie the lids in place for storage purposes.

In ancient times centers of learning were also depositories of art. It was assumed that the ministry of beauty was an important part of man’s spiritual heritage. The modern tendency has been to neglect this aspect of religion. We are most grateful, therefore, when thoughtful friends contribute outstanding artistic material to our Society. Works of art are books without words which not only inspire to more gracious living but stimulate the mind in its eternal quest for the beautiful and the good.



CHINESE PROVERBS

As long as it is still good weather, clean the drainpipes.

One dog barks at his shadow; a hundred bark at his sound.

Learning is rowing upstream. Advance or lose all.

A flaw in a piece of white jade can be ground away, but for a flaw in speech nothing can be done, therefore be cautious as to what you say.

The tree overthrown by the wind had more branches than roots.

It is only when the cold season comes that we know the pine and cypress to be evergreens.

The Great Way is very easy, but all love the by-paths.

YAKUSHI NYORAI, THE MEDICINE MASTER

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haisajyaguru, sometimes referred to as the Buddhist Aesculapius, has long been recognized as a personification of the healing power of the Buddhist doctrine. He occurs in the Tibetan Pantheon as Manla, and holds the rank of a Buddha. He is pictured in Lamaist art in monastic robes, seated in the adamantine posture, and his images are difficult to distinguish from those of Gautama Buddha. In China he is apt to be represented as a crowned Buddha or Bodhisattva, and is venerated under the name Yao-shih-fo. He often appears as a member of an exalted triad, which includes Gautama Buddha and the Buddha Amitabha. The *Sutra* extolling the virtues of the Blessed Physician was first translated into Chinese in the fourth century and immediately gained wide popularity.

The worship of the Healing Buddha was introduced into Japan in the late years of the sixth century A.D. In 607 A.D. the great Buddhist Monastery of Horyuji was dedicated to Yao-shih-fo under his Japanese name Yakushi Nyorai. His cult was strongly patronized by Prince Shotoku, the Constantine of Japanese Buddhism. From this time on the Buddha of Healing gained popularity with both the esoteric and exoteric sects, and many splendid temples were erected in his honor.

Much attention is now being directed toward Japanese religious art. The present disturbed condition of Asia makes it difficult to examine records on the Asiatic mainland. Japan has been more fortunate in perpetuating its religious treasures. The archeological area surrounding Nara and Kyoto is a veritable ecclesiastical museum, and its works of art have survived for over a thousand



Yakushi Nyorai, the Buddha of Healing, holding a medicine jar. From a Japanese temple souvenir printed by wood block.

years, safely guarded against deterioration and vandalism. Ernest Fenollosa, an outstanding authority on Oriental art and Commissioner of Fine Arts to the Japanese Government, declared that the great bronze statues of Yakushi Nyorai and his attendants in the Yakushiji Temple in Nara are probably the finest surviving examples of sacred imagery to be found anywhere in the world.

Yakushi Nyorai is more frequently seen in sculpture than in painting. He may be depicted seated or standing wearing a pallium. His hands and feet may be webbed and ornamented with sunbursts. His head is covered with the tight fitting cap of snails or haircurls associated with Gautama Buddha. He has the long ears of wisdom, the *ushnisha*, or mound on the crown of the head, but usually does not have the *urna*, or jewel of wisdom, set in the forehead. He is normally attended in Japanese art by two Bodhisattvas—Nikko symbolizing the light of the sun and Gakko, the light of the moon. At the Shin-Yakushiji, in the suburbs of Nara, the Great Physician is accompanied by twelve generals, armed to combat all forms of illness, according to the instructions of their master.

Yakushi Nyorai presides over a wondrous region in the eastern quadrant of the heavenly worlds. Among the Buddhist cave paintings at Tun-huang, in the Sinkiang Province of China, there is a splendid painting of the paradise of Yakushi Nyorai, dating from the mid-ninth century. It is in Cave No. 156 and is a fine example of the Tang style, which was later to influence Japanese Buddhist art. The Healing Buddha holds court in the midst of a vast company of Bodhisattvas, entertained by an orchestra of heavenly musicians and two dancing spirits resembling angels. According to the accounts given of him in the sacred writings, the Healing Buddha achieved perfect enlightenment, while Gautama was still a Bodhisattva. No formal appearance, however, is actually associated with Yakushi Nyorai and it is assumed that his images are completely symbolical. He has a massive and magnificent appearance when depicted in art and remains forever in the prime of life. His powerful body is believed to inspire his worshippers with confidence in his health bestowing powers.

The medicine jar which he holds in his left hand may be a small circular bowl, but more correctly should be a twelve-sided vial. It is also found eight-sided to represent the healing power of the "Noble Eightfold Path." In Thailand, Gautama Buddha may be represented with the covered jar, and it is assumed that Yakushi is actually an aspect of the historical Buddha.

When he attained to the estate of a Bodhisattva, Yakushi proclaimed his Twelve Great Vows. All Bodhisattvas must bind themselves with obligations to serve with complete unselfishness all creatures who have not yet attained illumination. The most important of the twelve vows of Yakushi declared that he had become a Bodhisattva in order that the homeless, those who have neither doctor nor medicine, the friendless, the poor, and the sorrowing might be freed from their miseries, so that in due time they would attain to the highest wisdom.

The twelve sacred warriors who attended the Healing Buddha were charged with responsibility to go forth into all parts of the world to minister to the faithful in their hours of emergency. It should be remembered that Christ bestowed the ministry of healing upon his twelve disciples and likewise sent them forth to minister in his name. The twelve generals are also associated with the twelve signs of the zodiac and wear in their headdresses the symbolic creatures associated with these signs. Each of these generals also reigns over a twelfth part of the day, the seasons of the year, and other divisions of the solar world. Each is in command of seven thousand disciples, and all together they are able to prevent the entrance of disease into the human body through the pores of the skin.

Associated closely with the veneration for Yakushi are ear-picks, which are often brought as votive offerings to his sanctuaries. These ear-picks may well suggest that we should listen to good instruction, for there are too many who having ears do not hear, and having eyes do not see. Incidentally, the medicine jar carried by the Great Physician was said to contain a special ointment which would restore the sight of the blind. It is only fair to observe, therefore, that Yakushi Nyorai is a more intriguing sub-

ject for research and meditation than the Greek Aesculapius or the deified Egyptian physician I-em-hetep.

In the Mahayana system, Yakushi is usually included among the meditation Buddhas, referred to in India as the conditioned reflexes of the Supreme Being or Power, Adi-Buddha. He should not be regarded as a person, therefore, but as one of the primary manifestations of the Blessed Doctrine. When the historical Buddha proclaimed his ministry more than twenty-five centuries ago, he taught the Four Noble Truths which bear upon suffering. The cause of suffering was ignorance which led to egoism which in turn caused selfishness to arise in the mind. All selfishness must end in suffering, which may be of the mind, the emotions, or the body. That kind of suffering which afflicts the body we call sickness or pain. The Noble Eightfold Path which leads to the end of suffering must also lead to the end of pain. Universal enlightenment in its aspect of deliverer from pain is therefore Yakushi Nyorai. He is truly wisdom as therapy, whether applied to psychological distress or some physical ailment.

Every art and science, every craft and skill, is sustained by Universal Law and this law contains within itself a healing power which it confers upon any skill which man perfects. Mathematics is an exact science, but in the Egyptian sanctuaries of long ago those suffering from various illnesses were restored to health by gazing intently on symmetrical geometric solids. Even the multiplication table had therapeutic value. Pythagoras treated disease by reading sections from the Odyssey of Homer to the sick. Troubadours of the Middle Ages treated neurasthenia with songs and ballads. Dancing as therapy was known in olden times and has recently been revived. The city of Athens forbade architects to design buildings, the proportions of which were detrimental to the moral lives of those who lived in the community. Paintings have tremendous psychological impact and are often more informative and inspiring than words. Many ancient people performed pilgrimages in the hope of preserving or restoring peace of mind and health of body. Great ritualistic pageantries have often been accompanied with miracles of healing, and it is impossible to deny well-authenticated

cases of cures resulting from pilgrimages to Lourdes, St. Anne de Beaupre, and Guadalupe. The common labors of life have therapeutic value. Recreation protects health, sports are valuable, and the theater can help or harm according to the integrity of its productions. Japanese flower arrangement, the tea ceremony and the Noh Theater are all regarded as beneficial to the inner and outer life of the human being.

We may, therefore, assume that Yakushi Nyorai is Buddhism as therapy. It is an ethical system which can deliver man from the burden of his own inadequacy. It sets up simple but powerful rules and gives them the authority of what is now a world religion. It reminds us all that health, like happiness, must be earned by right conduct. We must outgrow sickness by experiencing the Blessed Doctrine of Salvation earned by virtue and vigilance. To assist in the therapeutic application of Buddhism, we have the Three Precious Jewels available for consideration. These jewels are "The Life of Buddha," "The Doctrine of the Buddha," and "The Confraternity of Monks" which he established during his earthly lifetime.

From the life of Buddha, we become aware of the therapy of dedication. Once we are determined to grow in grace and truth, we practice such disciplines as will relieve the body from destructive habits of the mind and emotions. We live simply, honorably, and without inordinate ambitions. We renounce avarice and practice diligently the first five commandments of the Buddhist decalogue. Having dedicated ourselves to rules of loving kindness, compassion, and renunciation, we free the body from the tyranny of our wrong attitudes, allowing it to become the good and faithful servant of our noblest purpose—the redemption of all beings.

The second jewel, the Noble Doctrine itself, has descended from the past as an ever available guide to proper living. It is obvious that all sacred books contribute to health. As we are inspired to contemplate great religious literature, we are consciously or subconsciously influenced by spiritual and moral directives. We are all better for reading *The Bhagavad Gita*, The Sermon on the Mount and The Psalms of David. They restore both the spirit and the

flesh and inspire us to be more kindly and thoughtful. The Blessed Doctrine is the very substance of good council, and in metaphysical Buddhism books are beings, not things. A book has a mind, a soul, and a body, and it provides a vehicle for the transmission of a transcendent reality. Some accept only the body of the book, others glimpse its inner nature. Only a few are able to achieve identity with the total mystery of the book.

The last of the jewels is the Sangha, or the Brotherhood of Monks, who are the self-dedicated disciples of the Good Law. Symbolically, the Sangha is the nucleus of Gautama Buddha's paradise to come. It is the foundation of the philosophic commonwealth, the new body in which the Law is to reincarnate through its Arhats. Those rules by which society may be properly regulated are essentially the same as the laws governing human health. Man's body is a composite structure with social and political implications. The individual, who by right living becomes a faithful servant of the Universal Plan, has so reformed his own conduct that his physical health is markedly improved. When the ruler is just, the state is secure. When the ruler in man is enlightened, the body is preserved.

Worship is a means of restating inner conviction. I stood quietly one day listening to a healing service taking place in the presence of the enshrined Medicine Buddha, in the temple of Yakushiji. The priest was softly chanting the ancient prayers and intoning the holy syllables. Those seeking help were kneeling on the matted floor, gazing up at the magnificent contemplative face of Yakushi Nyorai, and fingering the beads of their rosaries. There was a strange calmness in the air. In his sorrow and pain man turns to the mysteries of Universal Law for help and consolation. In hours of trouble when all external things fail and fall away, the human heart must depend entirely upon an ancestral faith that has descended through many generations. The experience of this Buddhist Mass has a healing power. It changes the rhythm of the heart, reduces the pressure of the mind, and brings peace to stress-torn emotions. Worship inspires tranquillity and this indeed is the balm not only in Gilead but in Yakushi's little medicine jar. Compassion

is for the healing of the nations. Whether in East or West, we are ever seeking inner peace, for it is only in gentle quietude that we are the best of ourselves.

According to the more or less orthodox canon, it is customary to address meditational prayer to Yakushi Nyorai under four circumstances:

1. To ask protection in moments of danger. It should be understood that we are all extensions of the Great Physician and his little medicine jar can symbolize the human heart. The ancient Egyptians likened the heart to a vase containing the waters of life. To ask help from Yakushi is to enter into the deeper part of ourselves, to seek the eternal strength that is ever there. In danger, our consolation is the truth by which we live, and if necessary by which we die. There can be no fear if insight comes to our assistance in each emergency.

2. We may also ask the help of Yakushi in hours of sickness and great pain. We can always call upon the resources of ourselves, our fortitude, and our ability to transcend pain. The dweller of the body can abide in the region of eternal peace, even though the flesh is sorely afflicted. Sickness is part of our karmic burden. What cannot be changed by present virtue must be borne with dignity. Never complaining but forever accepting, we take our refuge in the Law.

3. In the pain of childbirth, it is appropriate to ask the blessing of the Divine Physician. We must bear for a little time those pains which afterwards bring to us a great joy. Again, if we are truly at peace with life and the mind is not perturbed nor the emotions under stress, childbirth will be less difficult. The life of perfect harmony has the insight to accept both pain and pleasure without stress. Then all things are easier.

4. The fourth occasion is interpreted as asking assistance at the beginning of a journey, but probably the larger meaning is much in the spirit of the Tibetan Bardo. At the moment of transition from this life to the next, it is important that we are freed from the stress of entangling appetites and desires. The mind must detach itself without struggle or stress from the mortal entanglements which

have no future meaning. The experience of meditative insight prepares the departing one for his interlude outside of the body. If he has experienced the love of the Great Physician through all the days of his years, he will go forth without fear.

In the rites we have just mentioned, certain special symbolical procedures are followed. According to Esoteric Buddhism, forty-nine *Kongo* flags of five colors must be used to decorate the sanctuary. Like the Tibetan *tankas* of temple banners, they are adorned with pictures and symbols of Buddhas and their attendants. Forty-nine candles must also be lighted to symbolize the seven septenaries which make up the number of the Law, and forty-nine living creatures must be released as an expression of veneration for all that live. Forty-nine is strongly reminiscent of the forty-nine paths of the Cabala and the forty-nine gates that guard the sanctuary of The Most High in Esoteric Christianity. Perhaps most appealing, however, is the Hojo-e, or the ceremony of releasing birds, fishes, turtles, or other small animals at the time of important ceremonies. Instead of offering up the flesh of sacrificed animals on the altars of the temples, Buddhism offers the living creature to the freedom that abides forever in space. It may well be that this offering is a solemn reminder that we must offer up ourselves to the eternal purposes of life. We offer ourselves alive, not dead. We give our skills and our dedications while we are in this world. By an act of kindness we ask that our petitions shall be heard by that greater kindness which preserves all things. From these many little testimonies along the way, we come to understand how our religion can subtly refine attitudes and practices, thus contributing to better health.

Mahayana Buddhism which spread through China, Tibet, Korea, and Japan originated in India; and was strongly influenced by Yogic and Tantric doctrines. The disciplines of Hatha Yoga with Tantric overtones are part of the heritage which has descended through various sects to the modern Buddhist world. The Patriarchs of Esoteric Buddhism did not simply impose Hatha Yoga in its Indian form upon their disciples. Health was not assured by a scientific process of breath control or related practices. In Bud-

dhism the emphasis was upon an esoteric devotional system by which advanced techniques of physical culture were elevated to a mystical ritualism. This trend later influenced Chinese healing methods, especially the practices of Taoist physicians, and even contributed to the refinement of Shinto psychic folk healing. In its most popular form today, the metaphysical medicine of eastern Asia is preserved in the disciplines of Zen.

The meditative discipline as established in Zen and Yoga produces a natural tranquilizing effect. Nothing injurious is introduced into the system and quietude is induced by gradual detachment from pressureful attitudes and appetites. As the disciplines are advanced, they have increasing therapeutic effect. The dedicated disciple, by outgrowing the pressures of his own ego, releases himself from numerous health problems originating in neurosis and hypochondria. Inwardly calm and outwardly relaxed, the modern person is better able to cope with his own future without recourse to potentially dangerous drugs or expensive and often ineffective psychological counseling.

The quiet composed image of Yakushi Nyorai is a personification of self-discipline. It is only by the disciplining of conduct by enlightened character that we can escape from the consequences of ignorance and selfishness. This is the basis of the Morita Therapy which was developed in Japan about 1917. In Dr. Morita's system the patient was told simply and directly that he must correct his own mistakes, learn to live with himself, and develop the constructive resources which would enable him to adjust to the problems of his environment. If he expected to be well and happy, he must deserve a more harmonious adjustment with Universal Law. He cannot be medicated into a state of grace.

Mudras, or mystical hand postures, are also used in connection with Eastern worship. The Anjali Mudra of the Buddhists, for example, corresponds exactly with Albrecht Durer's famous drawing of *The Praying Hands*. Certain mudras are associated with Yakushi Nyorai. The right hand may be in the Abhaya Mudra signifying protection or an outpouring of psychical energy. The arm is partly extended, the hand open, palm outward, fingers to-

gether pointing upwards and held before the chest. In Shingon, the tip of the second finger is slightly bent inward. This is one of the hand postures associated with the historical Buddha Gautama. This position may be somewhat modified to form the Vitarkī Mudra which represents instruction or dissertation. The position of the hand is as before, but one of the fingers is bent downwards touching the tip of the thumb. The left hand is in the Vara Mudra which signified charity. There is a modification due to the fact that the fingers encircle the medicine jar.

In praying or meditating, the devotee assumes the appropriate mudra which constitutes identification with the substance which a deity personifies. A rapport is established or, as it is called in Mystical Christianity, an "at-one-ment." The healing power of the doctrine as indicated by the mudras protects the total integration of the sincere believer, instructs him in the mysteries of the Transcendent Being, and permits him to share in the charity (love) of the Infinite Buddha Mahavairocana. This esoteric Buddha—called in Japan Dainichi Nyorai, or the Great Sun Teacher—involves another interesting symbolism. The sun is the life giver, the source of all strength and nutrition in bodily health. The sun is a symbol of the eternal resource of spiritual and physical well-being which governs the solar system. The time will surely come when union with Universal Life will bring with it the end of sickness and pain.



The clever doctor never treats himself.

—Chinese Proverb

There is no curing a sick man who thinks himself in health.

—Amiel's Journal

There's another advantage of being poor—a doctor will cure you faster.

—Frank Hubbard

Praised be my Lord God with all his creatures; and specially our brother the sun, who brings us the day, and who brings us the light; fair is he, and shining with a very great splendor: O Lord, to us he signifies thee!

—St. Francis of Assisi



Curiouser & Curiouser

A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND

THE SHAPE OF THINGS UNSEEN

Taliesin is a name to conjure with among the people of Wales. It has been said that he was the Christian Druid, accepting the new faith but rejecting nothing of the old. Henry S. Wellcome in his *Antient Cymric Medicine* says that this great bard flourished about 520 A.D. He tells us that in one of his poems Taliesin alludes to a deadly pestilence which was called the "yellow plague of Rhos" that broke out in North Wales in the sixth century. The bard attributes the cause of this visitation to "a most strange creature that will come from the sea marsh." He then gives a curious and fantastic description of the disease demon, which would seem to point to some crude conception of a microbe as being the cause of the plague.

Even as late as the fifteenth century, the causes of the plagues which devastated Europe for hundreds of years were unknown. The *Encyclopaedia Britannica* tells us that the seventeenth century discovery that living forms exist that are invisible to the naked eye was a dramatic one in man's history. It has been taken for granted that Taliesin possessed extrasensory perception. Was he the first to attempt a description of microorganisms? His poem is curiously worded, but it would seem that he was on the right track. The relevant verses are as follows:

“Discover thou what is,
The strong creature from before the flood,
Without flesh, without bone,
Without vein, without blood,
Without head, without feet;
It will neither be older nor younger
Than at the beginning;
For fear of a denial,
There are no rude wants
With creatures.

“Great God! How the sea whitens
When it first comes!
Great are its gusts
When it comes from the south;
Great are its evaporations
When it strikes the coasts.

“It is in the field, it is in the wood,
Without hand and without foot,
Without signs of old age.
Though it be coeval
With the five ages or periods;
And older still,
Though they be numberless years.
It is also so wide
As the surface of the earth;
And it was not born,
Nor was it seen.

“Its course is devious,
And will not come when desired.
On land and on sea
It is indispensable.
It is without an equal,
It is four-sided;
It is not confined,

It is incomparable;
It comes from four quarters;
It will not be advised.
It commences its journey
Above the marble rock.

“It is sonorous, it is dumb,
It is mild,
It is strong, it is bold,
When it glances over the land.
It is silent, it is vocal,
It is clamorous,
It is most noisy
On the face of the earth.
It is good, it is bad,
It is extremely injurious.

“It is concealed
Because sight cannot perceive it;
It is noxious, it is beneficial;
It is yonder, it is here;
It will decompose,
But it will not repair the injury;
It will not suffer for its doings,
Seeing it is blameless.

“It is wet, it is dry.
It frequently comes,
Proceeding from the heat of the sun
And the coldness of the moon.
The moon is less beneficial,
Inasmuch as her heat is less,
One Being has prepared it,
Out of all creatures,
By a tremendous blast,
To wreak vengeance
On Maelgwn Gwynedd.”



In
Reply



A Department of Questions and Answers

Question: There is discussion of the need for censorship in the entertainment field. Some feel that this is an unreasonable interference in the rights and privileges of a free society. What are your thoughts on the matter?

Answer: It is obvious to most persons at this time that there is a serious deterioration in the moral and ethical fabric of our society. One opponent of censorship recently stated that in the course of time individuals and groups would correct their own mistakes. There is some question, however, as to whether the average individual is capable of disciplining his own conduct.

Censorship is a rather inclusive term which can be applied to all restraints of free will. For example, traffic signals interfere with what has been called the inalienable right to drive a car without consideration for public safety. Through sad experience we have learned that when the street light turns red it is best for all concerned that we stop and wait patiently or impatiently for the signal to turn green. In some cases there are brief moments of mediation while the light is orange. We might also point out that when a motorist exceeds the speed limit, possibly under the influence of alcohol, he should be allowed to do as he pleases, even if he becomes involved in a fatal accident.

From the days of Lycurgus, the Spartan, it has been evident that one of the functions of government is to protect citizens from each other and, if necessary, from themselves. Failure to enforce proper rules and ordinances is to contribute to private delinquency and

public disaster. Vandalism is rampant in the land and the crime rate rises every year. In an organized society all must share equally in both privileges and responsibilities. Anarchy cannot be tolerated, and it is most unlikely that the average terrorist will voluntarily become a law-abiding citizen.

The problem of censorship as now generally discussed is far more involved in profit than the improvement of human nature. Any restriction upon a profitable enterprise arouses the indignation of profiteers. It is common knowledge that it is easier to lower a standard of living than it is to raise it. Too many of us resent interference even though we know that we are living badly. The alcoholic knows that he is killing himself but he will stoutly defend his right to do so. Drug addiction is loose in the land, but it has become part of the glamor of high society. The only way that a bad habit comes to a natural end is when the habitue kills himself. There is hardly a day passes that some tragedy resulting from undisciplined living is not recorded.

Those who have grown up in the last thirty years have had little personal experience of well-ordered existence. No one in olden days resented the Ten Commandments, even though occasionally one or two of them were broken. Adult persons were expected to devote considerable time to the cultivation of individual character. They read good books, appreciated fine music, lived within their means, bought only what they could afford, and attended the church of their choice. In order to enjoy the respect of friends and neighbors, good manners were obligatory; a man's word was as good as his bond; the children of the household were taught good manners and were expected to act accordingly. In some cases the disciplined life was painful, but it certainly contributed to the enrichment of character.

Adulthood is no longer associated with good taste. It is assumed that maturity entitles one to indulge in adult entertainment. Mature films are loaded with explicit or implicit sex, nudity, violence, unnecessary degeneracy, and vulgar language. To suggest that such films should be censored results in widespread indignation. No one has a right to interfere with public exhibitions of pornography, murder, rape, or carnage. Viewers are invited to parti-

cipate, at least vicariously, in the unpleasant activities of slovenly-looking characters belonging to a subculture which offends all decent people. We could and most certainly should turn off the program, but why should we be expected to censor a program which should never have been made in the first place? The only way to keep pornography and corruption out of our homes is for the studios and broadcasting companies to take such entertainment off the airwaves. We are reminded of the little story of the small boy waiting impatiently until he was old enough to see X-rated films.

The literary market is making further contributions to this unhappy situation. A large percentage of paperback fiction is loaded with objectionable happenings and vulgar verbiage. Why is this so desperately attractive? After all, we have come a long way from the jungle, but now we are dragging the jungle up to us. The human being was created for something more useful and beneficial than sitting by the hour watching an almost continuous display of bad taste. I read recently that some foreign viewers have come to the conclusion that American commercials are in better taste than the feature films. In the commercials the family sits down together to enjoy a pleasant meal, whereas in more serious drama domestic situations are not fit to see.

Why then do we need some type of censorship? Most of the young people of today do not realize that there was censorship in the film industry for many years. It was required that pictures should have the approval of the Hays Office. If murders got too numerous or naughty words crept in, they were edited out before the films reached the theater. Sex was far from implicit and kisses were limited to ten seconds. For years narcotic themes were banned entirely, and it was assumed that there were interesting subjects which were not offensive to anyone and enjoyable to most theatergoers. Stars had their fans and did everything possible to polish their own images. Some of the finest films of all time had the full approval of the Hays Office, and there was never a shortage of subject matter, glamor, or glitter. The idea that explicit sophistication is necessary to entertainment is without justification.

This deluge of bad taste is largely motivated by hope of a quick profit. It would be helpful if sponsors refused to advertise on objectionable programs. Viewers would have a little leverage also and could boycott companies that do not properly censor films they sponsor. It is a mistake to assume that censorship was imposed upon the motion picture industry by outside pressure. It was a protective measure created and supported by the film industry itself.

In the early 1920s, the film industry began to suffer from a very bad press. Several serious scandals received wide publicity, and viewers became seriously disillusioned about their favorite film stars. Money had much to do with the crisis. Actors and actresses were enjoying unusual prosperity and they wasted a large part of their incomes in riotous living. If the condition had been allowed to continue, there would have been little or no future for the cinema. To meet this emergency, the principal film makers decided that it was high time to establish an appropriate ethical code. To instrument their proposals, they called in Mr. Will Hays. He was an experienced lawyer, one time postmaster general of the United States, and an elder of the Presbyterian Church.

In 1922 it was mutually agreed by all concerned that the Hays Office should pass judgment on what constituted good taste in film making. Scripts had to be approved, the actors had to have untarnished reputations, and any situation that might prove offensive to middle class morality had to be changed or eliminated. Because of the unfavorable notoriety involving the doings of the motion picture personalities, contracts were revised and any actor, great or small, would receive a dishonorable discharge if any scandal became a tarnish upon his reputation.

The motion picture business was supported by a population that approved the Ten Commandments, and they must not be violated with impunity. Profanity was prohibited, violence reduced to a minimum except in documentaries, crime must always be swiftly punished, and sinners must repent or be eliminated in the course of the film. Prostitution and drug addiction were under the taboos of the Hays Office. In private deportment, idols of the screen must be above reproach. The fan clubs should not be disappointed and dis-

illusioned. In the early years of this voluntary film censorship, a number of popular players lost their jobs for bad conduct. Extravagance was permitted, but it must be clean and enjoyable. While Cecil deMille was working on the first version of *The King of Kings*, it is said that he kept all the more important members of the cast in what amounted to solitary confinement. He did not want to see any "disciples" recognized in a night club or favorite bar.

After World War II, the public began to complain that films were too frivolous and the media should be used to give a more authentic picture of the contemporary scene with its complications. For the most part, the Hays Office was able to weather this change. It did so, however, by emphasizing normal human relationships and constructive social trends. The pressure gradually increased, however, due in part at least to prevailing insecurity. What had been generally accepted as a normal life style was no longer supported by private or public conduct. When talkies came in, it was necessary to censor every line of the script. Dissension arose and directors accused the Hays Office of unnecessary interference with the facts of living. Self-imposed censorship survived to 1966 and with its passing the film industry was on its own.

It was also facing the increasingly influential television companies. It was more or less mutually assumed that the entertainment media must be adapted to the interests of the viewers. It was also gradually discovered that you reach the largest audience by catering to the weaknesses of human nature. There were plenty of good stories, but the levels of viewing intelligence had fallen sharply. There was still the nagging matter of mature films, but those in the film industry seemingly never decided what constituted maturity. If we are to believe the productions, the human evolutionary trend went into reverse. The idea that films should have appeal to mature persons seems reasonable, but what are now advanced as adult entertainment show little or no evidence of maturity.

According to Hermes Trismegistus, Claudius Ptolemy, and the great Neoplatonist Proclus, life is divided into seven periods—each

of which is ruled by one of the sacred planets. It would seem that this arrangement is also applicable to the motion picture industry. Assuming that the movies had their beginning about the year 1900, we can establish a chronology based upon the periods of planetary rulership.

The Moon governs the first age consisting of four years. The key word for this initial period is growth, and it was consummated by the appearance of the nickelodeon which was the first tangible birth of an industry founded upon illusion and fantasy.

Mercury governs the second age consisting of ten years extending from 1905 to 1914. This is concerned with the culture of the mind, and the film industry began to consider plots, stories, sequences, and connected material; and there was some talk of public relations. Advertising increased and the pioneers were educating themselves and developing a philosophy of estimating the popular mind. This more or less culminated in David Wark Griffith's two important pictures, *The Birth of a Nation* and *Intolerance*. It is believed that both of these films were produced without a script or scenario.

Venus governs the third age consisting of eight years—from 1915 to 1922. Romance became increasingly important, artistry improved and the star system was the result of a compound of studio encouragement and audience demand. The whole situation was highly emotional.

The Sun governs the fourth age consisting of nineteen years—from 1923 to 1941. This was the golden age of motion pictures. Productions became increasingly elaborate, promotion was intensified, the star system resulted in rising costs to the studios, and producers and directors developed autocratic tendencies. The public in general was dazzled with the wonder of it all.

Mars governs the fifth age consisting of fifteen years—from 1942 to 1956. There was a flood of war films, and various divisions of the film industry competed strenuously with each other. Scandals became more numerous, and success worked a serious hardship upon the industry in general. Films began to take on the contemporary mores and violence increased as a form of entertainment.

Jupiter governs the sixth age consisting of twelve years—from 1957 to 1968 inclusive. By this time television resulted in new demands upon the facilities of the film industry. Televised entertainment spread throughout the world, salaries reached an all-time high, and the cost of films rose to astronomical heights. Many studios found it advantageous to make pictures in foreign countries. Profit became all important, and censorship faded out.

Saturn governs the seventh age which extends from 1968 to the end of the life cycle. Decadence has been obvious in all aspects of theater. Subject matter has become increasingly disagreeable and there has been little effort to protect the future or plan a better destiny for the film industry. There is considerable evidence of senility, and viewers must resign themselves to mediocre entertainment or else turn off their television sets. Motion pictures not only drift along with the prevailing decadence but also contribute to an unhealthy moral atmosphere.

My own life has largely extended over the same periods in the entertainment world listed above. It seems appropriate to think back and remember those films which were sufficiently interesting to me that they still arise in my mind. Griffith's *Intolerance* was dedicated to a depiction of man's cruelty to man. It was elaborately staged, and Belshazzar's palace was the largest set constructed during the early years of the industry. It was a film with a lesson, and as a result was comparatively unsuccessful. No one who saw it, however, has forgotten the lesson which it attempted to teach.

The first film to deal with metaphysical matters was a serial called *The Mysteries of Myra* produced by the Astra Film Company in their New Rochelle, New York, studio in 1916. It was largely devoted to the various practices of black magic including the entire range of psychic phenomena. A group of sorcerers were attempting to take over humanity but were ultimately defeated by the noble hero of this remarkable saga. So far as I know, most of the witchery which made this series of pictures unforgettable has never been equalled or surpassed.

Sarah Bernhardt appeared in a few early American films. The one I especially remember was her *Queen Elizabeth*. Many of the early films have an archaic quality about them which gives the im-

pression of remarkable authenticity. The divine Sarah overacted in the best spirit of the early cinema, but the intriguing episode involving Robert Devereux—the ill-fated Earl of Essex—was unforgettable, and might have been conceived by a Baconian. While walking along a boardwalk in Atlantic City, I came face to face with Sarah Bernhardt. She was riding in a kind of sedan chair, having already lost her leg. She was neither especially good-looking nor well-groomed, but on the stage was a most impressive figure.

Emil Jannings did a version of *Faust* which included a great deal of unusual special effects. The presentation of the fallen angel achieved a fully believable representation of a celestial being. As Mephisto, Jannings followed the Germanic Faust lore with extraordinary fidelity.

Erich von Stroheim who gained a considerable reputation for portraying unpleasant Prussians was not actually German at all. He was of Austrian origin and a far more brilliant member of theater than is generally acknowledged. In his picture *La Grande Illusion*, in which he acknowledges to himself the absolute futility of war and the pathos of a human being caught up in a conspiracy of nations only to realize in the end there is only silence, was a truly remarkable performance.

Rudolph Valentino made at least two films that have been virtually forgotten. One is a charming French fantasy in the rococo spirit. The other was called *The Young Rajah* in which Valentino played the part of a young Hindu with extrasensory powers. In this film there were many references to East Indian philosophy, especially the *Mahabharata*. After Valentino's death I attended the auction sale of his properties and purchased a beautiful copy of Waddell's *The Buddhism of Tibet* with Valentino's bookplate.

The initial success of motion pictures was due in part to the fact that most average Americans were virtually without entertainment. The larger metropolitan centers enjoyed excellent theater and splendid music, but the admission fees were too high for the average citizen. Smaller cities depended upon touring groups of performers who gave a few performances once or twice a year. The

Chautauqua circuit was restricted to those searching for information rather than amusement. Churches and high schools had their festivities but, for most, family gatherings were the principal extroversions. Films at that time were enjoyed equally by children and adults. Some actors were more appealing than others, and their new films soon developed devout followings. Early pictures were best enjoyed by those who wished to have vicarious participation in the foibles of the rich.

Until the rise of commercial television, the studios were largely concerned with entertainment and the industry was extremely sensitive to audience appeal. There has been considerable change in recent years, and motion pictures have been hopelessly involved with commercial advertisers. Sponsors are sensitive to the Nielsen Ratings. Under this pressure, disasters, catastrophies, and mob violence are assumed to sell merchandise. Cultural material is largely channeled through the noncommercial outlets.

As usual where profit becomes the primary consideration, the quality of the product declined and the price rose to astronomical proportions. This has led to a twofold disaster. Scandals in the film colony are now widely publicized, and audiences are increasingly resentful against films of mediocre quality loaded with commercials which break whatever continuity might otherwise exist. It is not unusual for eight or ten sponsors to hawk their wares every ten or fifteen minutes. It is not unusual to pause in the midst of an invasion from outer space to show a group of exuberant adolescents emoting over one-calorie soft drinks. Even the best film suffers from such contrasts.

The screens get larger, but the programs do not get better. There is a discussion of a three-dimensional technique which will enable the viewer to find himself in the midst of the action. This will bring crime directly into your living room. The effect on the human nervous system is bad enough already. The primary motivation of theater has never been moral instruction. Performances were supposed to be enjoyable and bring good cheer to heavily burdened lives. Efforts to portray historical events or dramatize the lives of celebrated persons have resulted in the spreading of considerable

misinformation. Facts are distorted largely for the purpose of degradation. Under the protection of dramatic license, it is comparatively easy to tarnish the images of persons whom we have been inclined to admire. This type of filming has unfortunate social consequences. It would be difficult to maintain any type of cultural level that is useful or beneficial if we destroy respect for our benefactors or deliberately distort the sober records of history.

The viewer can make some contribution by making new plans for his leisure time. Instead of spending his evenings with his eyes glued to the tube, he can rediscover his family, visit with his friends, develop interesting hobbies, or take a greater part in the social or religious activities of his community. There have been a number of instances in which television sets have been taken out of the home. For a short time there were traumatic withdrawal symptoms much like those that discomfort a member of Alcoholics Anonymous. After a few weeks however, everyone feels better, sleeps better, and no longer depends upon television dinners for nutrition. It has taken a number of years to reach the degree of addiction which causes an otherwise normal individual to turn on a television set when he already knows that there is no program that he actually wants to watch. He simply presses the buttons and hopes for the best. When families went to the movies every week, it was because they had formed an emotional attachment for certain actors or actresses. When we turn on the television, we may watch certain situation serials but, for the most part, we have no pleasant expectations.

If we want to contribute to the improvement of our generation, we must become more sufficient to our own needs. We must find release for our own creativity, and strengthen the faculties with which we have been endowed. Privately, many good people of theater would like to enjoy the roles they play and would have no objection to being constructive and inspiring members of the entertainment community. We talk of concern about smog and pollution; we should not allow psychological pollution to come into our own homes under the name of "adult films."



Happenings at Headquarters



A Japanese edition of *Secret Teachings* is now completed in four volumes. The publisher in Japan tells us that Mr. Hall's "panoramic study" is selling far beyond their expectations, and that he believes this to be due to "the increasing number of people who perceive the dead end of scientific rationalism and are trying to find the basis of human life in the inner world of symbols."

In his letter the publisher also remarked that he hopes Mr. Hall's works published in Japan will help widen the bridge which is gradually bringing the Orient and the Western world closer together. Mr. Hall's book, *Man, Grand Symbol*, is now in the process of being translated for a Japanese edition.

Mr. Hall's lectures for the fall quarter included the following: *The Western Paradise on Earth, The History and Practice of Religious Healing, Organizing and Conserving the Personal Energy Resources, Teaching the Mind and Body to Work Together, and Reflections on Esoteric Christianity.*

Dr. Ervin's lectures included: *The Most Important Problem Facing the U.S. and the Planet, New Discoveries on How the Brain Functions, How to Cope with Anger and Frustration, The Importance of Our Attitudes, The Art of Loving in Eastern and Western Religions, and Manly P. Hall's Masterwork—The Secret Teachings of All Ages.*

The Fall Open House was held on Sunday, November 8, from 10:00 A.M. until 3:30 P.M. Following Mr. Hall's morning lecture, light homemade refreshments were served on the patio. At 1:30 P.M. Mr. Weir conducted an auction in the auditorium; artifacts which included some antique Egyptian mummy figurines and oil lamps and books of rarity were among the items auctioned.

Dr. Stephan A. Hoeller presented two lecture series in ten sessions on Wednesday evenings; these were *Archetypes of Chivalry* and *The Knapp-Hall Tarot Cards.*

Also on Wednesday evenings, Signe Taff conducted an astrology class—*Mirror of Your Soul*—in eight sessions.

Roger Weir on Thursday evenings in eleven sessions presented his lecture series *The Classic Greek Spirit*.

Friday lectures during the fall consisted of Marie Filatreau's *Color Therapy Seminar* and Ron Hogart's *The Divine Author and His Text*.

Saturday lectures included: Signe Taff's three sessions on *Astrology—Guide to Enlightenment*; Jan Hathaway De Loe's *Non-Fiction Creative Writing* in six workshops; Lee Halpern's *Keys to Symbolism*; Dr. John F. Thie's *Touch for Health*; Ron Hogart's *Change and Fulfillment*; Marcus Bach's *The Coming of the New Person for the New Age*; and Judy Rich's *New Dimensions in Transforming Addictions*.

The PRS Library exhibit for the fall quarter consisted of *Paintings by Meredith Ann Olson*. The interpretive art featured was in various media—watercolor, oil, and sketchbook drawings.



“FRIENDS OF THE LIBRARY” FOURTH ANNUAL BOOK SALE

Now is the time to renew or join “Friends of the Library.”
Annual Dues \$2.00 *Life Membership \$50.00*

We are now collecting books for our fourth annual “Friends of the Library” Book Sale.

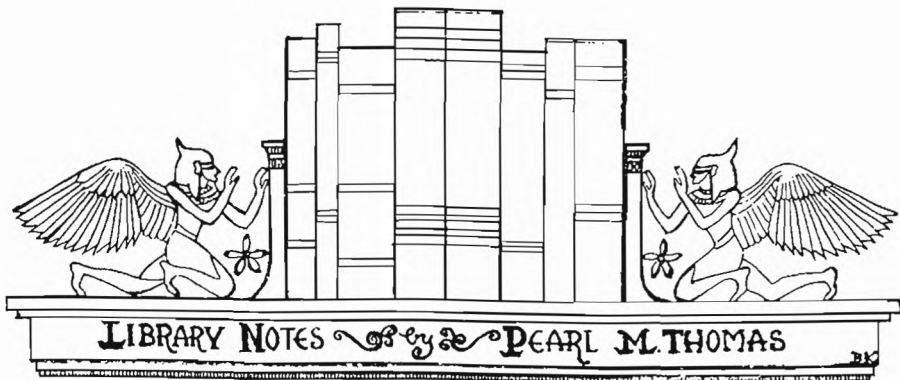
We are especially interested in metaphysical books; however, books on most subjects are acceptable—particularly art, alchemy, biography, Christianity, cookbooks, divination, fiction, health, music, Orientalia, theosophy, travel, etc. Paperbacks are acceptable, but we cannot use popular magazines or old textbooks.

Books can be brought to or mailed to the Library, or arrangements may be made for pickup in the local area by calling Pearl Thomas, 663-2167.

Sale Dates: Saturday and Sunday, March 13-14, 1982

SATURDAY: 9:30 TO 4:00 P.M.

SUNDAY: 9:30 TO 2:00 P.M.



VARIOUS ASPECTS OF THE PRS LIBRARY

A beloved former librarian at PRS, A. J. Howie, wrote the "Library Notes" for better than twenty-three years until his death in 1970. We all knew him as either Andy or Jimmie. He often bemoaned the fact that he found it difficult to find a topic that Mr. Hall had not previously thoroughly covered.

One of the most common questions asked by patrons in the library is: "How did, or where did, Manly P. Hall [affectionately referred to by his staff as "MPH"] acquire all of these treasures?" There are no simple answers but, when we think of the span of years, the early interest in philosophy, art, metaphysics, and ancient civilizations, it stands to reason that a certain amount of the love of collecting should enter the picture. I often say to people when these questions are asked, "If you had some artifact or book of genuine worth and no one in your family or among friends who would cherish it and give it a good home, you would want to personally see that it received the respect that is its due." All too often the recipient answers for me, expressing the thought that Manly P. Hall is a wise choice to be on the receiving end of such a situation.

Then too, in the days when MPH was doing the majority of his book collecting (from 1920 to 1940), aroused to a great extent by the research needed for the *Secret Teachings of All Ages*, valuable

books and artifacts were not at a premium price. He developed the habit of haunting second-hand bookstores and was well-known by many dealers across the country who helped to locate some of the rare items he desired.

I've told this story before and, more than likely, I will tell it again. We had a patron in the library one day who was seeking a certain book, but she was somewhat handicapped by the fact that she did not know the name of the author or the title of the book. All she remembered was that H.P.B. had referred to it in *The Secret Doctrine* and it had something to do with mathematics. MPH had appeared on the scene and promptly said that we had the book and walked directly to it—not more than five or six steps away! It was *Sources of Measures* by J. Ralston Skinner (Cincinnati: 1875; 324 pages). The title page also gave the information that the book is a “KEY TO THE Hebrew-Egyptian Mystery IN THE SOURCE OF MEASURES ORIGINATING THE BRITISH INCH AND THE ANCIENT CUBIT BY WHICH WAS BUILT THE GREAT PYRAMID OF EGYPT AND THE TEMPLE OF SOLOMON.”

Unfortunately, this type of thing cannot happen so readily these days as practically every book has been moved to a new location. This has been a necessary evil; the library collection has grown rapidly in the past ten years. History, Travel, Music, Christianity, and Literature have all been moved out of the main library into the upper annex, the lecture room, or into the librarian's office. When rearrangement was completed in the gallery section of the library, MPH took a walk around the area, observed that we have allowed space on each shelf for additional books and he remarked that it would be no time before these areas would be filled. And he was so right! Freemasonry is one section that has grown rapidly and with many splendid additions, donated by Brothers of the Craft to a fellow Mason.

But libraries should grow. We are doing our best to try to weed out those texts which are either outdated or not in much demand. We are eternally attempting to dream up ideas for better utilization of space. If or when we mention to MPH a need for space somewhere, he invariably comes up with just the right

answer—one so plausible and sensible that it is a wonder no one thought of it before! It only takes time and money to put these ideas into concrete form.

Our method of cataloging at the PRS Library was more or less borrowed by Manly P. Hall when he first visited the great Library of the British Museum in London in 1935. The idea of placing decimal system numbering on the spine of fine old leather and vellum books and manuscripts was repugnant to Mr. Hall, so he was happy to find a method of cataloging which did not include a ream of printed numbers and letters smeared across the book. Each book is catalogued under the author's name and also under the subject with the location listed inside the front cover. The form we have used for a number of years gives the general classification: Art, Alchemy, Astrology, Biography, Metaphysics, Theosophy, etc. Many other items of value for the library are included on the catalog sheets, namely the imprint: the publisher, his location, and date of publication; the collation: number of pages, size of volume, illustrations, index, bibliography. At the bottom of the sheet is a category which we simply call "OTHER." Here we have the opportunity to add any bit of information that relates to the book at hand: name of the donor or any special features about the book that do not fall into the preceding categories. The subjects have been streamlined wherever possible, but some areas are very limited and must of necessity be cataloged under some related classification which is well represented. Under the Curiosities classification, you will find books on gems, perfume, incense, funeral rites, odd facts, etc. Recently a title index has been added, done on 3" x 5" cards, which is most helpful. Since starting this method of more fully categorizing books, many people have been interested and have planned to follow it in their personal cataloging.

One of the best known aspects of the library are the exhibits of art, artifacts, and rare books which belong to the society or to MPH. Most of these displays are put up for three months, and we try to blend the exhibit with certain lectures given during the period. For example, often during January and February we display books and manuscripts from the library collection which deal

with the subject of Astrology. It is done at that time to tie in with MPH's lectures given during that period which impart not only the trends for the various signs for the new year but also the world and national forecasts. Many astrologers come to these programs, finding immense help for their own interpretations.

The library collection of astrological books, some of which is housed in the gallery of the main room, represents most of the classical writers in the field in first editions—included among others are Coley, Culpeper, Gadbury, Heydon, Lilly, Partridge, Ramsey, Raphael, Saunders, Wharton, and Wilson. Most of the really rare tomes on the subject have been removed to the vault where close supervision is possible. Noteworthy for our displays is the massive volume by Ebenezer Sibly who was the first to publish a horoscope of the United States. In January and February of 1977 the rear case in the lower annex proudly and beautifully displayed the six folio hand colored engraved plates from the celestial atlas of Andreas Cellarius which was originally published in 1708. At



The six folio hand colored plates from the celestial atlas of Andreas Cellarius.

the same exhibit, several editions of the prophecies of Nostradamus were shown. Modern writers in the astrological field are also well represented in the permanent collection, and we have many fine runs of magazines on the subject, including *A.F.A.*, *Modern Astrology*, *Wynn*, and *Astrological Magazine* (edited by B.V. Raman in India) which comes to us regularly each month.

Periodically we display material from our North American Indian collection. This is a subject very dear to the heart of MPH and the collection he has gathered is notable. He has, for example, a wonderful group of eighteen large crayon-colored pictures done by the famous Navaho medicine man Hasteen Klah. These were done for MPH many years ago at the time Hasteen Klah visited him in Los Angeles. Through an interpreter, the medicine man explained the subtle meanings of the drawings, at least as far as he could to a person not a member of the Navaho tribe.

We are proud to possess the set of Henry Schoolcraft (1793-1864) books on the *Indian Tribes of the United States* (1851-57). Schoolcraft was the first to make a serious study of the American Indians and spent years in the undertaking. The volumes have no index but are well worth the effort it takes to locate material in them. U.S. Senator Thomas Hart Benton (1782-1858), granduncle of the painter by the same name, had four daughters who were encouraged to read books of the caliber of Schoolcraft to learn more about the original inhabitants of the continent. His daughter Jessie, later the wife of John Charles Fremont, western explorer, found that her knowledge of the American Indians held her in good stead and this was due largely to her familiarity with the Schoolcraft volumes. Any serious student of the Amerindian culture would do well to make use of these books. Our library also has many early volumes put out by the Smithsonian Institution or the American Bureau of Ethnology. These were a gift to MPH from his good friend Ernest Thompson Seton, many of whose books are in the library.

In 1973 we vicariously took part in a trip which showed pictures and artifacts gathered by MPH on his world tour. The topic was *A Fifty Year Review: 1923-1973*. In August of 1973 we viewed a pic-

torial record of his experiences in Japan and China. On his first trip to Japan, he had arrived in Yokohama in 1923, just a matter of weeks after the disastrous earthquake of that year.

During the month of September, 1973, we enjoyed the pictures MPH took when visiting in India while on a world tour. Included here is a view of the library showing a large juggernaut curtain which had been purchased on this memorable trip. While in India he visited Sarnath—where Buddha attained illumination, Benares and the famed Ganges River, Bombay, and Darjeeling—the gateway to the Himalayas. During October of 1973 we enjoyed scenes from Burma, Java, Korea, the Philippines, Egypt, Israel, Singapore, and Italy. All sorts of little mementos of the trip were included to make it a delightful experience for the viewing audience fifty years later.

A good friend of the PRS, John Reuschlein, has been transferring these wonderful old stereopticon slides into the modern 35 mm slides, which will facilitate showing them to our friends at the



View of the PRS Library featuring a juggernaut curtain.

society. MPH had many of these early glass slides hand colored and the reproductions have come out beautifully. We can look forward to further viewing these treasures, which are not only travel scenes but deal with a number of subjects, including Hiawatha, Parsifal, Etidorhpa, etc.

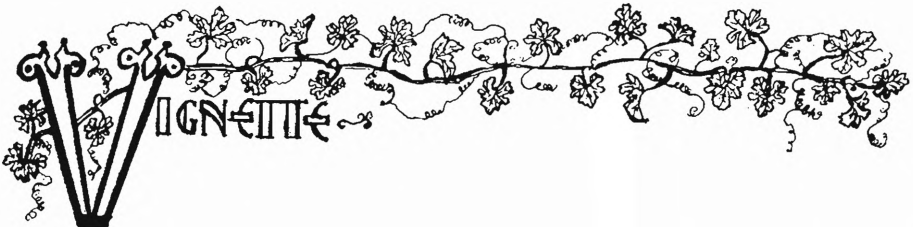
Almost invariably, sometime during the year we take pleasure in putting up an exhibit of postage stamps which has been a favorite hobby with MPH for over forty years. Last year (1980) postage stamp designs of Japan were shown from April through June. These were magnificent metal dies produced by an engraving process, hand finished, and colored with gold or silver. These are somewhat larger than the issued stamps and in each case the metal die was accompanied by the actual issued stamp. Included in this collection were many examples of "Japanese National Treasures" and "Important Cultural Properties." Many countries, even non-



Part of the Christmas 1974 display featuring Mexican figurines.

Christian areas, create beautiful renditions of Christian significance which MPH has been in the habit of collecting. One year during the Christmas holidays, good-sized copies of famous religious pictures were exhibited along with stamps from various countries using all or sections of the original art. The emphasis that particular year (1973) was upon the paintings of Durer, Botticelli, Raphael, and El Greco, and gave an excellent opportunity to show some of our fine Durer etchings. Again, in 1978, we showed many stamps and souvenir sheets which had been issued to commemorate the 450th anniversary of the death of Albrecht Durer. For many years, the British Commonwealth of Nations has produced magnificent religious stamps, and the Cook Islands in particular have issued stamps of outstanding beauty.

There are so many aspects of the PRS Library that this article must be continued in a later edition of the journal.



PRS had an unusually full schedule on the weekend of November 7 and 8. There were two scheduled lectures on Saturday (both well attended); the traditional Fall Open House was held on Sunday, and an auction for the benefit of the PRS Library was held in the afternoon.

The outstanding feature of the weekend was the attendance of twenty-eight students from the John F. Kennedy University (near Berkeley, California) for a class chaired by Manly P. Hall, for which they received unit credit.

It was at Kennedy University where MPH received an honorary doctorate in literature last June. Kennedy University, on two campuses, is unique in that it is geared primarily to the working adult with many classes held in the evenings and over the weekends. The mean age of the students is thirty-five years. Many classes are of-



MPH lecturing to the visiting students from John F. Kennedy University.

ferred in philosophy, both in undergraduate and graduate courses. Classes in mysticism, parapsychology, and cultural contexts for the coming decades are also well represented.

After a tour of the PRS Library on Saturday, the students met with MPH in the lecture room where they were seated in a close semi-circle around him. This reminded me of the early days of the old Denishawn Auditorium when MPH talked three times each Sunday with the afternoon talks held in this same informal manner—giving a close, warm, intimate quality. His talk, by request, included much about ancient Greek philosophy; and, as we have learned to expect, he turned it into something pertinent to everyday-living experience. This particularly meaningful talk was recorded and we hope it will be included either in the *PRS Journal* or some other publication in the near future.

The Kennedy students were all intensely interested in everything exhibited for them. It was my pleasure to show them the library, tell them about our cataloging methods and to bring out some of the treasures collected by MPH most appropriate to their varied interests. They returned to the library after an early dinner, and



Kennedy University students on the PRS patio.

Alice Buse showed them other items of interest, giving them free reign to explore the library.

Roger Weir, an instructor at PRS, did a remarkable job as auctioneer on Sunday. It was a successful sale, and we plan to add an auction period after the next PRS Library Book Sale to be held March 13 and 14, 1982. The students from Kennedy University found much to their liking at the auction and one young man in the group took home with him the only first edition of the *Big Book* offered at the sale.



When you die you will be put in a seed.
You will be buried and you will have to wait, like a plant,
Until you grow yourself to Heaven.

—Darrell, A Sixth Grader

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The Library of the Philosophical Research Society is an outstanding public facility, devoted to source material in obscure fields in which basic reference material is limited and important items extremely difficult to secure.

A number of the rare volumes in the Library of the Society have already been reprinted to meet the demands of private students and those public institutions now rapidly expanding their libraries to incorporate these neglected fields. The present program is to expand this endeavor and facsimile a number of valuable and comparatively unobtainable volumes annually. The PRS Library was assembled over a period of fifty years by Mr. Hall, who has personally selected for reprinting those special reference volumes which he considers to have exceptional merit in view of the rapidly increasing interest in alchemy, Platonic philosophy, and the ancient schools of Eastern Wisdom.

PRS LOCAL STUDY GROUPS

Those interested in contacting the leaders of the PRS Local Study Groups in various communities are invited to contact our Headquarters for information concerning such groups nearest to them. If you would like to organize a study group in your vicinity, the Society will be happy to provide you with an outline of procedure and other useful suggestions.

PRS Headquarters Discussion Group:

MRS. IRENE BIRD—3910 Los Feliz Blvd., Los Angeles, CA 90027

BYRON BIRD—3910 Los Feliz Blvd., Los Angeles, CA 90027